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ONCE UPON A FANTASY: A study on Literary Archetypes in Clare's "The infernal Devices" Trilogy.

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ABSTRACT

The present paper examines the formal characteristics of fairy tales and fantasy particularly focusing on literary archetypal patterns related to the plot (the heroic journey and the recurring battle between good and evil) and characters (figures of the hero, villain, allies and mentor). The study applies Carl Gustav Jung and Joseph Campbell's archetypal theories to Cassandra Clare's' *Infernal Devices* trilogy. Therefore, by analyzing the narrative structure, the role of the protagonist and other significant characters, the intention is first to verify whether the author's work follows or not the conventions associated with these genres. Secondly, to determine the level of accomplishment her work presents, and lastly, to find out if there have been modifications that significantly affect this inherited and everlasting tradition that indicate the creation and exploration of new literary trends and paths.

Key words: Fantasy literature, Fairy tales, Jung, Archetypes, Cassandra Clare, Campbell

RESUMEN

El presente TFG examina las características formales de los cuentos de hadas y el género fantástico, centrándose en los patrones arquetípicos vinculados a la trama (el viaje heroico y la recurrente lucha entre el bien/mal) y los personajes (la heroína, el villano, los aliados y el mentor). El estudio aplica las teorías arquetípicas de Carl Gustav Jung y Joseph Campbell a *"Cazadores de Sombras: Los orígenes"* de Cassandra Clare. Analizando la estructura narrativa, el rol de la protagonista y otros personajes significativos se pretende comprobar si la obra sigue o no las convenciones asociadas a estos géneros. En caso afirmativo, determinar el nivel de realización que presenta su obra y, por último, averiguar si ha habido modificaciones que significativamente afecten a esta tradición heredada y perenne que indiquen la creación y exploración de nuevas tendencias/caminos literarios.

Palabras claves: Literatura fantástica, cuentos de hadas, Jung, arquetipos, Cassandra Clare, Campbell.

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1. Introduction

Fairy tales and Fantasy stories exert an irresistible attraction over us that may well seem to be product of a powerful spell yet arises from certain ancient impulses that are deeply ingrained in our collective psyche.

The conventional landscapes Fairy tales and Fantasy stories evoke, featuring cosmic forces, almighty Gods, daring heroes and mythical creatures, continue to resonate with us, no matter the point in history, since the figures they contain carry the essence of our species and shape the basis of what it is known as literature. Hence, one may argue that these genres' reliance on stock tropes functions as a safety net which lulls us in by offering a grasp of continuity and reassurance in a dangerous and volatile world like it is ours. Yet, the underlying charm of these stories rests not just in the implementation of traditional symbols but also in their capacity to engage and surprise readers introducing occasional outliers— meaning those unique twists and unconventional details authors strategically hide —that challenge our expectations and revitalize age-old narratives.

The fact that humans have always demonstrated to possess a particular inclination for creating and narrating stories in the most captivating manner is a tale as old as time. Ever since humankind first became aware of its own potential and position in the world, resorting to storytelling was the main mean our ancestors found to satisfy somewhat their early yearn for knowledge, to utter and share their deepest feelings and experiences, to seek amusement, personal and spiritual enrichment and to alleviate their primal individual and social needs.

However, as Terry Pratchett notes in his novel Witches Abroad, "Stories possess a life of their own, existing independently of its players" (Pratchett 2). Time and circumstances made them change, being the strongest narratives, the ones that have survived through infinite retellings. Fairy tales but specifically Fantasy stories, recreate themselves in such evolution, relating the comfort provided by using familiar archetypes with the excitement that may result from innovation. By exploring this dynamic interplay between the inclusion of old and

new narrative concepts, we can better appreciate a vital and beloved part of our storytelling tradition.

Cassandra Clare's best-selling works provide us with the perfect material to do so. This American young adult fiction author is responsible for creating the Shadowhunter universe, breathing life to the Shadowhunters/Nephilim. Clare explains her intention, as seen in Frankel (74):

> (...) I wanted to write something that would combine elements of traditional high fantasy and recast it through a modern, urban lens. So, you have the Shadowhunters, (....) very classic warriors following their millennia-old traditions, but in these urban, modern spaces. In fairy tales, it was the dark and mysterious forest outside the town that held the magic and danger. I wanted to create a world where the city has become the forest — where these urban spaces hold their own enchantments, danger, mysteries and strange beauty. (...)

What was initially thought to be just a trilogy, subsequently became a hexalogy followed by a film/TV adaptation, the publishing of a prequel and a sequel, together with several related books and two more trilogies which publication will put an epic end to this popular stories' collection. Containing relevant references to events and characters in each of the sagas, Clare's literary world, has proven to be a rich space where space-time barriers are blurred allowing readers to enjoy an intricate web of parallels/mysteries that slowly unravel as one delves deeper into the work's reading. Set in the Victorian era, the *Infernal Devices* saga tells the story of Theresa Gray, a mundane girl that soon gets involved in a magical adventure that results in a quest to save the word while she explores her inner self.

The main purpose of this dissertation is then to explore how Clare's employs literary conventions to build such an intriguing universe and to determine if her writings evidence the inclusion of groundbreaking strategies within the field. For achieving said purpose a study of fairy tales and the fantasy genres' formal characteristic together with an exploration of archetypes has been conducted, being the main theoretical basis regarding archetypes applied using a qualitative approach to the saga under examination: *The Infernal Devices*.

This study appears divided into four parts including this introduction. Section Two referred to as Theoretical framework will be devoted to presenting a preface to the fairy tale and fantasy genres at the same time an explanation of the concept of archetypes and certain particularities related to them will appear located in sub-sections. The analysis of character archetypes in the *Infernal Devices* Trilogy can be found in section Three. The remaining section contains a detailed conclusion and ideas for further research.

2. Theoretical Framework

2.1 Fairy tales

Fairy tales constitute a unique genre within literature, certainly complex to pin down according to certain authors, which main particularities will be in short exposed here.

With a puzzling lexicon that often overlaps with other forms of storytelling, the term "fairy tale" —a literal translation of the French contes des fees—, refers to stories about: "Fairy, that is Faerie, the realm or state in which fairies have their being" (Tolkien 32). Therefore, it is popularly used to describe according to (Andrews 33), a type of: "short fiction, that it is in prose rather than verse, that it is anonymously authored and collectively owned (…) in which magical beings and magical events are normative [and never to be explained]".

Nevertheless, scholars prefer the German term "Märchen" since it allows further discrimination and reflects its deep connection with Folk culture.

Fairy tales traditionally considered a subset of folktales are: "the perfect [atemporal] guidebook to the human psyche" (Yolen 50). They are deeply rooted in oral traditions, being passed down from "from mouth to ear to mouth" through generations becoming with time transcribed tales, eventually art tales, or literary tales (Yolen 50).

Serving as social drains for expressing complex emotions and ideas that otherwise might be difficult to directly articulate, this type of stories usually set in timeless locations,

use characteristic formulas such as: "Once upon a time", "In a certain far away kingdom", "Beyond thrice three realms" as openings and deal with the individual's journey and transformation.

To do so, they tend to "feature children who grow into adulthood by leaving home, conquer (...) magical adversaries, and/or pass (...) special tests" as observed by (Lindahl 13). They also: "...state an existential dilemma briefly and pointedly" as (Betthleheim 8) notes, while including characters that are not unique but typical and simpler—good or bad, with no in-between—since they are easier to identify with. Indeed, this series of prototypical characters perform a sequence of actions—functions, as Propp calls them—which according to his research: are essentially the same regardless of the origin or variation that may occur in the story. This repetition in terms of content, expressed through an overall allegorism comes from the oral nature of the stories and through easily recognizable structures tries to teach social norms and values, guiding readers on how to behave and what to believe. Moreover, as (Yolen 50) asserts: "…fairy tales have an effect, but it is a healthy, nurturing, cathartic effect, not a fault." This is what Tolkien refers to as "Eucatastrophe" —the highest function of fairy stories—which is an essential element that enriches the storytelling, leaves an everlasting impression and provides the audience with hope. The feelings represented in the story heal the reader, who at any age can identify the sensations in the tale, extract a learning experience from them and apply it to its proper reality.

Whereas fairy tales are today commonly regarded as children's literature, as (Lindahl 14) expresses: "...nineteenth-century readers and collectors treated them extremely seriously, for they regarded Märchen as relics encoding knowledge about humanity's earliest beliefs and thinking patterns". Thus, fairy tales were at some point conceived to be read by an adult audience and many have been the attempts, scholars attracted by the magic of such stories have made trying to arrange them. Paying attention to different aspects such as: origin, content, structure and cultural significance classifications systems like the one from the Grim's brothers, the Aarne-Thompson-Uther (ATU) index, the German Han-Jörg Uther revision of the latter ones or Propp's morphology among others, were develop to provide

valuable insights into the universal and diverse aspects of fairy tales, enriching in the process our appreciation and understanding of this enduring genre.

In short, what we can conclude about the genre is that in accordance with (Bettelheim 12): "Fairy tales are unique, not only as a form of literature, but as works of art which are fully comprehensible to the child [and adult], as no other form of art is. As with all great art, the fairy tale's deepest meaning will be different for each person, and different for the same person at various moments in his life".

2.2 Fantasy

Admired and reviled in equal proportions but above all, heavily marked by the influence of acclaimed works and renowned authors such as Martin, Tolkien, Sanderson, Gaiman, Pratchett or Le Guin, Fantasy, a necessary and recurring ingredient in our lives, has proven to be one of the most versatile, ambiguous, and appealing popular branches of the latest literary panorama.

Recently situated in the popular imaginarium due to the commercial success generated by the publication of certain sagas and their corresponding television/film adaptation releases, it is presented as a rich realm of intricate origins and changing nature. It has been described as a: "...sort of a blank slate that everybody can project their own culture onto." by one of Game of Thrones' producers (Weiss).

In this way, many elements, formulas and methods converge giving shape to an amalgam of intriguing and varied stories that entertain a growing number of followers by continuously challenging the limits of what has been previously established. Fantasy thus, turns into an extensive, enigmatic and versatile field in which issues like what exactly makes fantasy, fantasy become a current but complex matter of debate. Even though it is impossible to make an intricate map of this literary form because of its wide scope, the intention here is

to revise the latest proposed theorizations about the topic to establish some sort of guidelines to better understand the shifty territory contemporary which is Fantasy.

When coming across the term "Fantasy fiction", images such as: elves, fairies, demons, mythical beings, flying horses, dragons, sorcery, magical objects, settings or events among others, instantly come to our minds as basic features commonly found within a plethora of the narrations placed under this specific label. A series of prototypical elements which may appear to be an arbitrary enumeration, but when associated together indicate several important facts to ponder.

They first imply Fantasy can be primarily considered a mental capacity that has to do with the process of imagination since according to Stableford: "There is no thought without fantasy, and the faculty of fantasizing may well be the evolutionary raison-d 'être of consciousness" (Stableford 35).

Besides, directly associated with this ability to picture such charming visions emerges a quite distinctive trait, that many critics, — for instance, Rosemary Jackson, Kathryn Hume, W. R. Irwin and Colin Manlove — have agreed on. Fantasy uses and unlocks imagination because it its regarded as a type of fiction that: "...elicits wonder through elements of the supernatural or impossible" (Mathews 2),"...making the impossible seem familiar and the familiar seem new and strange" (Atterbery 3) introducing: "...touches of the unreal—heightened color, heroic action, unexpected transformations, and dislocations in time—to evoke an acute sense of longing in the reader, a nostalgia for the never-was" (Atterbery 12) as Mathews and Atterbery explain.

However, though *Fantasy* operates using this mechanism by which it "...consciously breaks from mundane reality" (Mathews 2), presenting the impossible as plausible, some critics argue it should not be confused with *The Fantastic.* A related term usually employed as a synonym that also evokes fanciful/supernatural/incredible factors and can be applied to

a variety of literary forms such as magic realism. In conformity with Atterbery views, this term as elucidated by Tzvetan Todorov in his *Introduction a la littérature fantastique (1970)* should be considered as a broader mode or aesthetic that helps build the concept of Fantasy. It is precisely the mystery produced by this: "...dividing line between the uncanny and the marvelous (Todorov 27), this sense of "hesitation" inherent to the fantastic, that fantasy reveals other of its particularities. Namely, its tendency to play with reality boundaries, which results in the creation of immersive worlds where magic is not merely a tool, but a profound ruling principle that shapes the world's fabric, influencing both the plot and the character's development.

Mathews argues:

> "Unlike realistic fiction, fantasy does not require logic – technological, chemical or alien – to explain the startling actions or twists of character and plot recorded on its pages; such events may be explained by magic or not explained at all" (Mathews 3).

To which Chester adds:

> "All fantasy stories (...) operate within parameters set by their authors (...) although those boundaries may be fantastical (....) they are the rules of that story world" (Chester 11).

It is this narrative foundation which distinguishes fantasy from other speculative fiction forms and allows it to encompass a broad spectrum of sub-genres, each with its unique conventions and styles. There are multiple ways of organizing fantasy. Focus can be put on setting, tone and style, themes, target audience, genre blending or narrative structures. High fantasy and Low fantasy represent two primary categories, whose nomenclatures refer to the domain in which the story takes place, that is, in a primary or secondary world, or what Clute hints as: "…this World and the Otherworld..." (Clute 338).

High fantasy often includes narratives set in entirely fictional worlds, such as Tolkien's Middle-earth or Lewis's Narnia. Oppositely, Low fantasy is usually partially/entirely set in the real world but tends to incorporate magical elements, as in the case of Rowling's "Harry Potter" series. Fantasy then, as expressed by (Nikolajeva 152) is a:

"...generic heading for a variety of different types of narratives, some taking place in a fairy-tale realm, some depicting travel between different worlds, some bringing magic into the everyday". A set of forms that refer to what Mendlesohn classified as: intrusive fantasy, stranged fantasy, portal fantasy, and immersive fantasy basing herself on how: "...the fantastic enters the narrated world" (Mendlesohn 171). According to Mendlesohn: "Each category is at the same time a mode, which is susceptible to the templates (stability, wrongness, thinning and regeneration) which Clute offers in the Encyclopedia of Fantasy" (171).

Of course, there are other approaches taken when the issue of framing diverse fantasy types arises. For instance, Elena Kovtun divides fantasy into her own four types: mystical-philosophical fantasy, metaphorical fantasy, "black" fantasy and heroic fantasy. Besides, other contemplated categories entering what Mendlesohn describes as labels comprised within a more commercial "genre fantasy" include: children's and adult's fantasy, urban fantasy, dark fantasy, light fantasy and satirical/comical fantasy. Despite the differences in these approaches, recognizing these subdivisions serves to understand the range and depth of this precise literary type, highlighting the adaptive nature of its worlds.

Returning then back to that initial list of elements that comes to mind when discussing fantasy, this set of items also proves fantasy somehow shares a genetic connection with myth, folklore, and fairy tales, as these primitive constituents our brains automatically conjure, can be also found within them. Apropos Mollie Hunter reasoned that: "...there is only a succession of folk memories filtered through the storyteller's imagination, and since all mankind shares in these memories, they are the common store on which the modern storyteller must draw in his attempts to create fantasy" (Greenway).

Taking such declaration as a cornerstone the conclusion that can be reached is that the actual presence and repetition these factors present is: "…so frequently in fantasy that they have become defining characteristics of the genre" as confirmed by (Mathews 7). Nevertheless, although it can be argued that Fantasy is generically related to these traditional

narratives, many theorists such as Nikolajeva —in an attempt to avoid stigmatization— insist that: "Fantasy literature is a modern phenomenon" (Nikolajeva 151), which: "…owes its origins mostly to romanticism with its interest in folk tradition, its rejection of the previous, rational-age view of the world, and its idealization of childhood" (Nikolajeva 151). For Chester: "Fantasy itself is an enormous, elastic genre that carries its share of beloved traditions, stereotypes, and dear old writing masters. Yet it's adaptive enough to span what's hip and edgy, deconstructed fairy tales, Goth, punk, and alternate history" (Chester 11). Which results in the appearance of "incompatible elements" like "pagan and Christian images, magic wands and laser guns" in a single work as (Nikolajeva 151) remarks.

Atterbery on the other hand, even though he shares the same consideration of fantasy as a genre — understanding it as a: "fuzzy set of texts" (Atterbery 12) —comes with his own reasoning stating Fantasy is: "…a middle ground between genre and formula" (Atterbery 10). Indicating a remarkably interesting detail. While it may be true that this concentration of psychic manifestations is the result of an initial shared collective tradition writers have been continuously resorting to; fantasy is as well: "…a conscious creation where authors choose the form which suits them best for their particular purposes" (Nikolajeva 151).

This means that the so-called "modern fantasy" can inevitably as pointed out by many, including Atterbery be regarded as a sort of "formula". Namely, a blueprint, an enormously profiting publishing space for outputting easily recognizable stories, often leaning on stereotypes and a biased portrayal of characters and themes. For illustrating his point, he emphasizes the impact authors like Tolkien have had over the genre's development and highlights the tendency that exists to try to imitate him, arguing that the strategies he followed in his works provided a foundation of commercial reproduction:

> "His was not the first modern fantasy: (...) But Tolkien is most typical, not just because of the imaginative scope and commitment with which he invested his tale but also, and chiefly, because of the immense popularity that resulted. When The Lord of the Rings appeared, we had a core around which to group a number of storytellers who had hitherto been simply, as Northrop Frye suggests,

"other writers" belonging to no identified category or tradition (The Secular Scripture 41) (Atterbery 14)"

Thereby, using Tolkien's production as a reference, Atterbery refines this "modern conception" referring to a series of dominant characteristics related to content, structure and reading response, at the same time he identifies a possible accusation about the lack of originality and innovation fantasy may present. In general terms, he contemplated the narrative consequence for what Tolkien identified as: "good catastrophe, the sudden joyous 'turn' (for there is no true end to any fairy-tale)" (Tolkien 75) and explains fantasy follows a characteristically comic structure, meaning the narrative is linear. So, it can be described as: "...a genre whose protagonists reflect and embody the tale being told and who lead the way through travails and reversals towards the completion of a happy ending" (Clute 339). Whereas fantasy stories may incorporate various modes such as horror, comedy, and tragedy: "...the problem initially posed by the narrative [is] solved, the task [is] successfully completed" (Atterbery 15). It is this tendency towards a content ending— inherited from fairy tales forms— that is essential in fantasy, sustains Attebery.

In fact, he adds that for achieving that sense of structural completeness, to have the feeling that there has been an evolution or a shift in the power balance, an emotional payoff —Tolkien names "consolation" —needs to be present. Then, as Todorov (33) qualifies eventually, a fantastic text:

> "…must oblige the reader to consider the world of the characters as a world of living persons and to hesitate between a natural and a supernatural explanation of the events described…", which involves that: "this hesitation may also be experienced by a character; thus the reader's role is so to speak entrusted to a character, (...) the actual reader identifies himself with the character" and finally that: "the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as "poetic" interpretations".

In this sense, fantasy: "...demands that one play whole-heartedly, accepting for the moment all rules and turns of the game" (Atterbery 2) and implies that reader and writer must commit themselves to maintain the illusion for the entire course of the fiction, giving way to what Tolkien refers as "secondary belief". For him, genuine and skillful fantasy performs three basic functions: recovery, escape and consolation, leaving readers in a temporary state of enchantment. Once suspension of disbelief is disrupted, the spell is broken and Tolkien appends, art has failed.

In the end, what comes clear is that although fantasy: "...has been treated as a genre, a style, or a narrative technique, and it is sometimes regarded as purely formulaic fiction", "...a total satisfactory and comprehensive definition of it has being conceive so far" (Nikolajeva 150). Perhaps, what we should bear in mind is that all these studies and theorizations have not been made in vain and come from the need humans have to order, understand, challenge, better and sometimes escape from this normative reality. Fantasy is the mean we find to do so, and as Tolkien mentions, it: "...remains a human right: we make in our measure and in our derivative mode (...)" (Tolkien 66).

2.3 The Archetypes.

2.3.1. Motifs, Themes, Archetypes, Stock Characters, Stereotypes and Clichés differentiation.

To get a better perspective of the matter under examination it is convenient to distinguish between a series of related terms which although appearing similar in meaning are definitely not the same.

Starting from the most general concept, we find that Jane and El-Shamy state in their handbook's introduction what a motif is: "…a small narrative unit recurrent in folk literature" (Jane and El-Shamy 15), "…such as an image, symbol, character type, action, idea, object,

or phrase" (Murfin and Ray 315), and conclude by saying "…that can be as well found in some other genre such as a proverb, joke, ballad, or riddle…" (Jane and El-Shamy 15). Furthermore, both sets of authors insist on underlining the divergence existing between this notion and the ones of *theme/archetype*, the next concepts to bear in mind.

While Murfin and Ray asset that: "…a motif is a thematic element, […] that informs and casts a revealing light on the theme…" (Murfin and Ray 316), which "…often acquire a symbolic significance..." (Ribó 98). They refer to the theme: "as the statement[s], express or implied, that a text seems to be making about its subject." (Murfin and Ray 316). Specifying indeed that such word can be applied in relation to main ideas, but also secondary messages present in literary instances, thus differentiating between "major" or "minor" themes. On the other hand, Jane and El-Shamy (15) introduce the idea of archetype declaring that in contrast to the motif: "…an archetype is a pattern of primary significance with deep psychic resonance that also occurs in various literary genres". Jung's own approach to archetypes, appearing in his book *Man and his Symbols* delves into the core of the subject detailing that:

> "…The archetype is a tendency to form conscious representations of a motif – representations that can vary a great deal in detail without losing their basic pattern. There are, for instance, many representations of the motif of the hostile brethren, but the motif itself remains the same. (Jung 67).

Making it clear with this that the motif is so to say the base on which the archetype— closely tied to the concept of the collective unconscious —rests to later become a universal analogous structure, representing general characteristics of the humankind that appear manifested "…in any time or in any part of the world…" Jung thought dreams but also myths, legends, and fairy tales (67).

Associated to archetypes, clichés, stereotypes, and stock characters come into play. Clichés refer to all kind of literary aspects which according to (Ribo 136): "...have been so overused that have lost much of its original force", leaving the audience unimpressed, and "..are perceived in negative terms" even becoming "...hackneyed or cloying" as indicated by

Abrams since they are associated with lazy writing or a lack of cognitive inventiveness (37). Archetypes, contrarily, although sharing the pattern of repetition clichés exploit to the extreme, offer greater complexity since their narrative is not so easy to predict.

Something similar happens then with stereotypes and stock characters. Stereotypes are cultural generalized beliefs —implicitly or explicitly expressed— about individuals who seem not to be independent since they share a series of traits and characteristics, that depending on their application can result into good or bad impressions. They are considered as tags that determine readers ideas and in fact compose the foundation of what is known as stock characters. As specified by Abrams (297) these: "…are character types that occur repeatedly in a particular literary genre —or in a variety of them as Murfin and Ray point out—and so are recognizable as part of the conventions of the form".

Like archetypes, stock characters imply certain degree of recognition, but these are often depicted as predictable and shortly developed: "types tend to play secondary or supporting roles" that "although might be individuated to a certain extent, they are not so much individuals as types" (Ribó 52). However, when types become ingrained in the psychology and culture of a society and start appearing in many different storyworlds, they are said to be archetypes. Implying with this that archetypes do not remain in the surface and prove to be "...ambiguous dynamic factors..." product of "...social contracts […] created by and existing in the minds of a community of human beings" (Chesebro et al. 261). They navigate this ocean of oversimplified ideas and behaviors to grow and become stronger templates embodying deeper features that adapt to the changing times supporting the creative and progressive endeavors of the individual.

2.3.2. The Archetypal Literary Criticism

The Archetypal Criticism is a type of analytical approach that through the study of the narrative structure, settings, characters, symbols, themes, motifs, and situations appearing in

a variety of literary works seeks to identify certain patterns that commonly recur in other literary manifestations. Initially applied in relation to anthropology, integrating studies in mythology and folklore it draws from these and several other fields to explore the cultural and psychological significance of archetypes. This is the key concept on which this form of analysis revolves which as reported by Chesebro, Bertelsen, and Gencarelli has:

> "…appeared under a variety of slightly different labels such as "archetypal metaphor" (Osborn, 1977), " 'archetypes' and the 'collective unconscious'" (Davies, Farrell, & Matthews, 1982), (...) "perspective" and "psycho-symbolic linking" (Larson, 1982, pp. 533 & 534), (...). In more recent analyses, the complexities embedded in the archetype as a multidimensional construct have been recognized, its interrelated concepts specified, and terms such as "archetypal evaluation," "archetypal process," "archetypal view," "archetypal imagery," and "the archetypal quest" have emerged (Rushing, 1989, pp. 2 & 9)." (Chesebro, Bertelsen, and Gencarelli 257).

As in any other discipline, diverse methods can be taken when examining a particular subject. Chirila states that: "Archetypal analysis relies on several primary hypotheses, the most fundamental of which is that the entire range of human culture, history, and consciousness shares an inherited body of universal myths, beliefs, and symbols". (1) A conception first explored by several comparative anthropologists at Cambridge University, particularly James Frazer whose work The Golden Bough as remarked by Chirila: "...la[id] the foundation for a method that permits the critic to find similarities amid a labyrinth of differences" upon which the Swiss Jung later built his surmise.

Following Frazer's observation that early communities collectively rallied together under figures they created attempting to understand the world they lived in, Jung claimed humanity holds a collective unconscious that comes to light in a variety of forms via archetypes. These are: "...indeed, an instinctive trend, as marked as " the impulse of birds to build nests, or ants to form organized colonies" (Jung 69). A proposal retrieved from the Psychoanalytic realm pioneered by Sigmund Freud at the turn of the 20th century, that still nowadays is an issue of discussion.

Brought then, into the literary sphere due to the appearance of Bodkin's trailblazing work *Archetypal Patterns in Poetry* published in 1934, archetypical criticism acquired such popularity that it became a prevailing practice during the 1950's/1960's. Bodkin's work slightly shifted the question's focus still retaining a fundamental aspect present in Frazer's and Jung's works.

She maintained and expanded the idea that archetypes, —rather themes for her— are like (Chesebro et al. 261) remark: "…based upon a principle of epideictic understanding". Meaning they can provoke a deep emotional response that when made obvious, or like Jung would say, become conscient, echoes in the psyche allowing a dialogue with ancient reminiscences connected to the earliest human experiences. They offer a glimpse into the underlying significance of their presence turning them into recognizable symbols for the community, as well as an introspection source for each and every single of the individuals conforming it. Besides, she also explored the thought that precisely this emotional archetypal resonance is amplified by the language used to convey archetypes and established the figure of the poet and the literary writer as the interpreter/bridge that facilitates the connection between the readers and their legacy, noting that:

> "…if we would contemplate the archetypal patterns that we have in common with men of past generations, we do well to study them in the experience communicated by great poetry that has continued to stir emotional response from age to age" (Bodkin 22). (Chirila 4)

Conveying then as well that literature/poetry role is essential since its acts as a holder, a reflective mirror of certain inherited and indelible memories and the community's sense of identity.

Alongside Bodkin, other notable academics of the late 50's and 80's whose preponderance and comparative studies on myths/folklore served to shape alternative modes of archetypical criticism and to make it available to an extended audience include: G. Wilson Knight, Robert Graves, Philip Wheelwright, Richard Chase, H. M. Block, Joseph Campbell,

Murray Krieger, Annis Pratt, Estella Lauter and Carol Schreier Rupprecht; being considered Northrop Frye as the one that polished archetypal criticism in his *Anatomy of Criticism* (1957) by revising conventional grounds associated to both literature theory and literary criticism application.

Tuning in a way with the position and power Bodkin started to delineate in relation to literature, Freyre contemplated a lack of unity within the critical subject. He began to: "…wonder if we cannot see literature, not only as complicating itself in time, but as spread out in conceptual space from some kind of center that criticism could locate" (Frye 17).

He maintained that he was in search of a specific type of criticism that: "…will have to be based on that aspect of symbolism which relates poems to one another, and it will choose, as its main field of operation, the symbols that link poems together" (Frye 96) , which will become a conductive wire that would help him and other successive critics to understand literature not as a set of isolated parts but as a whole.

An assumption which led him to develop his archetype's particular conception, exposing that he gave: "the name archetype [to] a typical or recurring image […], a symbol which connects one poem with another and thereby helps to unify and integrate our literary experience" (Frye 99). Frye also argues that: "…archetypes are most easily studied in highly conventionalized literature: that is, "for most part, naïve, primitive and popular literature" (Frye 104). Meaning that popular genres, extremely traditional in their content, have the force to reach and appeal to wider audiences, also expressing archetypical imagery in a clearer and evident way. He concludes that archetypes guide readers through the text and connect them to the knowledge literature conveys. He focused on several modes, identifying patterns— landscapes, common characters, and plot types (mythoi)—that express meanings per form, language, genre, and structure, expanding with this his archetypal theory which he later applied aiming the exegesis of sundry writings like the Bible or his contemporary compositions.

In general terms, like Bedford summarizes, it is possible to affirm that most critics taking an archetypal approach to literature follow two main trends (29). They indeed acknowledge Jung's ideas and in accordance with him: "…argue that the presence of certain recurrent images, story lines, character types, and so forth is ipso facto evidence of their status as memories in the collective unconscious…" while "…others refer to persistent elements and patterns in literature—and other forms of representation—as archetypes without [making a direct] reference to Jung's theory". What is certain is that the rich tapestry of opinions archetypical academics provide reflects literacy's criticism versatile and adaptable nature, making archetypal criticism a continue evolving approach "designed" like Chirila concludes: "...to interpret the relationship of symbols and archetypes to one another and to the larger communities in which they are produced and consumed" (8).

2.3.3 Character Archetypes' Categorization.

Since Jung refined and established his archetypal theory, many other academics have devoted themselves to study them, applying this current of thought into diverse areas of expertise, therefore developing assorted archetypal classifications. According to Evans these disciplines include architecture, advertising and marketing, film, religion and spirituality, men's studies, and literary theory and analysis, particularly concerning children and young adult literature (5).

Initially, in *Archetypes and the Collective Unconscious*, Jung identified four major archetypes: the anima/animus, the persona, the self, and the shadow. But later in succeeding pieces he expanded his list, also acknowledging the figures of the child, the father, the hero, the maiden, the mother, the trickster, and the wise old man. He explained that: "it is no use at all to learn a list of archetypes by heart [as] archetypes are complexes of experiences that come upon us like fate and their effects are felt in our most personal life" (Jung 30).

Evidencing with this that the number of archetypes that may exist has no limit and that many different archetypes may overlap or combine creating new archetypes. Basically, because a single archetype can be subject to a variety of perceptions, not only among distinct cultures but even within a given culture or the mind of a single individual. A statement that supports the idea Evans conveys since after analyzing multiple authors' proposals sundry in length and content, he concludes that: "…no single or definitive list of archetypes exists" and that: "the specific number, labels and descriptive identities of archetypes varies depending on the source" (Evans 6).

Nevertheless, in keeping with the principle of recurrence, the main characters in the "*Infernal Devices*" Trilogy can all be identified as archetypes' models mentioned for instance by Carol S. Pearson, Vladimir Propp, Marie-Louise von, Franz, Joseph Campbell Northrop Frye, which contemplate the figures of the hero, its villain counterpart, the evil and good companions, and the mentors. Since there is not a singular archetype compilation that comprehensively encompasses all of them, by merging and contrasting various samples it is possible to gain a more complete identification of each of these individual archetypes which is in fact what this work will intend to achieve.

2.3.4 The Plot Archetype: Theory of the Monomyth.

In the same way scholars have identified similar universal models that can be associated with elemental literature features as is the case of characters, archetypes can also be reflected as structural aspects. Indeed, when it comes to the creation of a story, narrative development is a crucial feature as Chester points out: "…when writing fiction, you need a plan. That plan should contain—among other things—specifics about your story premise, its intended length, how it will start and where it will end" (Chester 14). She also specifies that: "At the most basic level, stories—whether short or novel length—require at least two characters, conflict generated between those two characters, and a test at the end" and that: "Plot exists to test the protagonist" (Chester 24). Presenting with this what she calls, the

elemental story design, which turns out to be *The Monomyth* or *the Hero's Journey.* One of the most popular existing narrative frameworks that explores the hero archetype developed by Jung and was first introduced by Joseph Campbell in his book *"The Hero with a Thousand Faces"* in 1949. He described the passage of the mythological hero as a quest that "may be over-ground, incidentally; fundamentally it is inward — into depths where obscure resistances are overcome, and long lost, forgotten powers are revivified, to be made available for the transfiguration of the world." (Campbell 29).

Based on the amplified formula of separation — initiation — return, common to a variety of passage rites, it originally consisted of 17 stages. Here: "a hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered, and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (Campbell 30).

Nevertheless, only the most common twelve according to Vogler will be exposed here. This includes a series of steps that can be rearranged or removed altogether without diminishing their effectiveness that receive the name of the Ordinary World, the Call to Adventure, the Refusal of the Call, the Meeting with the Mentor, the Crossing of the Threshold, the Tests, Allies and Enemies, the Approach to the Inmost Cave, the Ordeal, the Reward, the Road Back, the Resurrection, and the Return with the Elixir.

The first stage of this whole adventure generally begins with the presentation of the heroic figure living in a Mundane world, closely followed by the next step: the Call to Adventure. Here, the bold shape summoned by destiny is presented with a change, a conflict, or an adventure that forces them to leave the commodity of the world they are acquainted with to start a transition towards an unfamiliar location. Campbell explains that "...the hero can go forth of his own volition to accomplish the adventure, (…) or he may be carried or sent abroad by some benign or malignant agent…" (Campbell 58). This leads to the following part to take in this process, The Refusal of the Call.

At this point, the hero must make a weighty decision: willingly accept the universe's plan or avoid getting involved. In case they chose the second option Campbell assures that

"…the subject loses the power of significant affirmative action and becomes a victim to be saved" (Campbell 59). However, not all hope is buried. Fear is a natural response inherent to humanity and there are certain occasions in which the refusal is an intelligent choice, for instance, if the call comes from the enemy. Special situations accounted for by Campbell through which the individual can sometimes experience a deeper understanding and connection with their own self that will result in the final acknowledgement of the assigned mission.

Meeting with a guiding figure is what mostly tends to happen if the Call to Adventure is immediately accepted. Campbell describes this being as dual entity embodied either in a masculine/feminine shape, to which Vogler adds that. "Even if there is no actual character performing the many functions of the Mentor archetype, heroes almost always make contact with some source of wisdom before committing to the adventure" (Vogler 118).

The climax of the journey is slowly building up. What comes next is the Crossing of the Threshold. Campbell underlines that answering the call implies passing through a veil separating two worlds that eventually will lead to reaching universal wisdom. He as well notes that the difficulties presented to the traveler will be tough but surely passed by powerful individuals. However, heroes do not simply jump into action. Sometimes a catalyst is needed given that to commit to such a step takes a great amount of courage.

In the next step, facing certain Tests while encountering Allies and Enemies amplifies the reality and sensations experienced during the Crossing of the Threshold. The hero is starting a process of transformation reflected in all the learning, triumphs, and defeats they are acquiring. Here they might be assisted by the advice and magical instruments they received before or discover for the first time the existence of one or more caring entities. Arriving in this new region will suppose further training in all aspects, since they must also identify who is worth trusting.

Approaching the Inmost Cave sets the final preparations. It is a time of examination in which several temptations might arise and inner confidence along with previously created alliances will be put at stake. The heroic figure together with their companions will evaluate

the enemy to consequently trace an overall plan for surviving, since a confrontation with a powerful entity that usually takes the shape of a male may be initiated in the following step.

To continue the shifting process, the heroic figure must bear The Ordeal. While standing up against an authoritative figure, the hero must return form a physical/metaphorical death. Even witnessing somebody else dying will be the key to prompting a substantial change and granting him the attainment of a higher rank. Now they have risked their life for a greater good and has won the right to be called "hero". Once this trance is over, the hero may get a Reward. They may be endowed with emblematic objects, with the truth, an amplified perception of reality, an epiphany or self-realization, new capacities, a romantical interest or perhaps they may be involved in a sort of symbolic wedding right before considering recouping with the quest.

Again, a determinant decision: continuing or returning to the ordinary world must be taken, The Road Back. The heroic figure may not want to leave business unfinished, but there is a slight possibility that insecurities will hit. So, sometimes an external motivation helps the hero to maintain his/her commitment and seek to conclude the adventure.

The heroic figure's journey concludes with the final confrontation with the shadow/evil. Here, the fate of the hero and the entire world is being decided. In a cathartic episode like this, another process of rebirth receiving the name of Resurrection will happen again. After this new revelation, the final stage is accomplished: Returning with the Elixir. It is the closing of the cycle where victory is celebrated, and the lessons learned are used to heal what has been damaged. By sacrificing themselves the heroic figure now returns to the initial stage. He/she has brought hope to fellow humans by growing into an exceptional individual.

3. **Character archetypes in *The Infernal Devices'* Trilogy.**

The pages of the three volumes conforming Clare's series appear to be the perfect scenario in which the characters incarnating good, and evil are exposed to certain experiences, which help them develop specific characteristics and behaviors through which

they explore the possibilities of the archetypes they represent. Alluding to that uncertainty Todorov assures characters may have felt, William interestingly reflects: "Sometimes, when I have to do something, I don't want to do, I pretend I'm a character from a book. It's easier to know what they would do" (Clare 234). Thus, delving into how characters are constructed will help us uncover the storytelling's nature and the power these symbolic figures convey.

3.1 The Heroine: Theresa Gray.

Theresa Gray is the undisputed protagonist of the saga, the thread through which readers are immersed in the plot. Initially introduced as parentless, innocent, weak and a defenseless young Victorian lady, recently arrived in a foreign country, she represents an idealized form of femineity. Therefore, she could well be identified under the prototype of the princess, maiden, or the tender damsel in distress, the older of female's archetypes. As Propp explains, the action spheres in which she sees herself involved—she is kidnapped, tortured, and prepared for an arranged marriage between her and a much older unknown man—correspond to the traditional functions associated with such figures, although she can be referred to as a victimized hero:

> "(...) (2) If a young girl or boy is seized or driven out, and the thread of the narrative is linked to his or her fate and not to those who remain behind, then the hero of the tale is the seized or banished boy or girl. There are no seekers in such tales. Heroes of this variety may be called victimized heroes (Propp 36)".

Beholder of strong supernatural powers but unable to escape on her own, she patiently waits for a savior that appears as William Herondale. He is a handsome Nephilim that: "...looked like every fictional hero she'd ever conjured up in her head" (Clare 46) who rescues her by taking Tessa to a sanctuary called the London Institute. At the Institute, a new life begins for her. She is informed of her brother's captivity, of the Magister's obscure plans against humanity and she is brought into a magical world where her assumptions about conventional female roles and what she thought she knew about her origins are completely

shaken down. As he becomes accustomed to new dynamics and her newfound abilities, significant changes in her behavior are noticeable. As a woman reader, who has also been raised by her conservative aunt in America, Tessa is mistakenly engaged in a mindset of old patriarchal views and a variety of social concerns that hold her back. However, she begins to put them aside, acquiring a greater self-awareness and a physical yet mental empowerment that will be the key to facing what destiny has planned for her.

Charlotte tells her: "You have a power of incalculable value. You need ask nothing of anyone. You need depend on no one. You are free, and that freedom is a gift" (Clare 207). Thus, inspired by her mentor's words she subverts that initial social imposed role of "the angel in the house," gradually shedding her fragility and passivity. Berndt and Steveker argue, heroes: "[thrive] on sympathy and compassion rather than as a mere result of physical strength, dominance or superior power of any kind" (Berndt and Steveker 2).

At this point, we witness how this declaration applies to Tessa since she flourishes at Shadowhunter's hands. Her subsequent shifts into different individuals other than protect her in times of need, offer her the opportunity to foster alliances, to prove her worth and overall teach her to value herself. She also, as Jung reflects: "…overcome[s] the monster of darkness" (Jung 167) rejecting to become a mere object of desire and masculine power. After an initial hesitation period, she decides to take part in the conflict. She stands up for herself and those she loves, showing courage and a willingness to put herself in danger's way for others' sake. It is this attitude she displays and the process of self-discovery she undergoes, that her heroic, half-angelic, half-demonic nature—her true self—emerges.

Once Tessa understands his gift and tries the shoes of male/female figures she embraces humanity's full spectrum forging a deeper connection with herself and her environment. This capacity to integrate Jung's twin flames of the psyche, the anima/animus she has developed, gains a special relevance at the final showdown since she takes advantage of the Magister's underestimation of her persona.

Although Mortmain and she have met before, as Campbell/Vogler expose, it is after several losses, and learnings that she feels ready to defy the threat. "Somehow she had come to think of herself as bound with loyalty to the Institute's Shadowhunters. They had protected her, shown her kindness, taught her much of the truth of what she was, and they had the same goal she did— find Mortmain and destroy him" (Clare 162). Bearing such thoughts in mind she proves she has completed her transformation. She is taking control, consciously deciding to wear a shiny set of armor, and come to her own rescue. She has grown so strong that patriarchy has no opportunity to win.

3.2 The Sidekicks: William Herondale and James Carstairs.

In her book, about the heroine's journey Murdock states: "[The] heroine looks for role models who can show her the steps along the way" (Murdock 36). William Herondale and James Carstairs are suitable examples of such models and can be considered the essential allies Tessa encounters. Commonly exhibited as loyal companions, sidekicks take countless forms and personalities. These characters' main function is to complement the heroic figure, offering emotional and physical support that helps the bold shape overcome difficulties.

Jem, with a terminal illness but displaying an unshakable kindness, patience and wisdom, acts as an emotional anchor. He provides Tessa with comfort, stability, and glimpses of calm amidst all the chaos. Will, on the other hand, a tormented spirit and book lover like Tessa, often engages directly in battles and offers her strategic support and training, acting as his guardian.

Together, both Victorian gentlemen balance themselves and the proper Tessa. When Jem's whiteness meets Will's darker tones, Gray—Tessa—is what they get. The three of them are each other's "guardian angels," a perfect match just like Rowling's Golden trio. In fact, their presence counteracts the negative energies and the patriarchal control Mortmain and Nate try to impose over Tess.

As committed Nephilim they could also fit the prince, hero or even the warrior archetypes, since they exhibit chivalry, strength, intelligence and like Achilles and Patroclus they are, —two sides of the same coin, brothers in arms, Parabatai —. They share such a deep connection and love they would die for each other and for Tessa, their love interest. Without their invaluable help and care Tessa would not have completed her development.

3.3 The Mentors: Charlote Branwell and Magnus Bane.

In Clare's narrative, Charlotte Branwell and Magnus Bane contribute to Tessa's journey providing guidance and support to the young protagonists, especially to her. They represent the mentor's role, traditional pictured as a wise old man. This figure: "…represents knowledge, reflection, insight, wisdom, cleverness, and intuition (...), moral qualities such as goodwill and readiness to help, which make his 'spiritual' character sufficiently plain" (Jung, 222).

As the London Institute chief —which was part home, part boarding school, and part battle station (Clare 174) —, Charlote offers the Shadowhunters and Tessa a home. There she shares her knowledge about their world, instructing them in combat, history and ancient languages while defying sexism and social norms. Although she is a good Institute manager, she is continuously questioned by The Clave, —the council leading the Shadowhunters— because of her gender.

However, she has clear priorities and often reminds Tessa and Jessamine that they "...are a Shadowhunter first, and a lady second" (Clare 126). The leadership and maternal care she demonstrates, represent common mentor traits while hinting as well, her connection with the "good mother and warrior archetypes". Her tenacity, compassion and untamed spirit make her an authentic character that opens Tessa to a world of possibilities. At the end, Charlotte receives the recognition she deserves and forever changes social structures. She becomes the first female Consul and fulfills her role as a commander while also having a baby boy, who receives her surname.

Magnus Bane, albeit firmly stating he does not want to be involved in Nephilim's affairs, becomes a key supernatural source of aid. With his vast experience and deep understanding of the magical realm gained over centuries, he offers the protagonist a different kind of mentorship.

Sharing his immortal condition and a similar family background with Tessa, he finds in her a peer, a little sister with whom to share not only knowledge but also advice, sorrows, and joys. As a warlock and bisexual man, likewise Charlotte, he holds a powerful position among Downworlders and defies prejudices/social conventions promoting acceptance and equality. Frankel observes: "Magnus isn't an old bearded asexual wizard he's young and hot with spiked hair glitter and exotic outfits" (Frankel 89). With such character Clare's challenges traditional male representation at the same time, she highlights the different perspectives Bane, Mortmain and Nate take in relation to personal traumas and society's pressure.

3.4 The Villain: Alexander Mortmain "The Magister."

The existence and fulfillment of the heroic figure would not be possible if there was no threat to be confronted. Most of the time, that danger is embodied by a villain, the opposite of the hero. Morrell argues: "A villain fits in the subset of antagonists, meaning that his role in the story is that he will oppose the protagonist's goals and will cause her to change" (Morrell 122).

In this case, Alexander Mortmain, code-named Magister, plays a more than crucial role. Without his presence, Clare's story would stand no reason since there would not be a narrative conflict at all. By initially kidnapping Tessa, or how Porpp would say, fulfilling the function of: "harm[ing] or injur[ing] a member of a family" (Propp 30), he acts as a catalyst.

The way he proceeds, besides demonstrating his malevolent intentions, enables Tessa to notice her unique capacities and to enmesh herself with the Shadowhunters. Moreover, later it is revealed that he was responsible for orchestrating the events leading to her conception, so in a way Mortmain assumes the personality of the heroine's father, representing to a larger extent patriarchy.

Claiming to be the "creator," he wants to marry the naïve and virginal Tessa to use her powers for his own benefit. Despite being a masculine figure, he certainly possesses certain feminine traits. Thus, like Tessa, he blends both aspects of the animal/animus. As if it were Victor Frankenstein himself, he has spawned an army of "monstruous creature[s]" (Clare 406). with a metal body covered in runes and skin. As Frankel observes he:

> "...is trying to subvert the natural order and power of the creation for himself. As Tessa says, Life is the providence of heaven. And Heaven does not take kindly to usurpers (Clockwork Princess 461). Life is the providence of the feminine (...) Mortmain has trespassed that right and, she is taking it back" (Frankel 43).

In general, Mortmain's intelligence and mastering of dark magic applied to the exploitation of the human world proves the point Alsford makes by stating: "The villain uses the world and the people in it from a distance, as pure resource" (Alsford 120). It also illustrates that Mortmain contributes to the never-ending life cycle of Death and Rebirth. He is a wielder of chaos, a Destroyer whose moral corruption and ambition to achieve his sinister objectives has no limits.

Additionally, his strong aptitude to deceive those around him, including Tessa, further attest he is a masterful antagonist. According to Morell: It is evil to manipulate reality: (...) There are many ways that people lie, blame others for their own actions, or otherwise distort the truth (Morell 121). Twisting the threats connecting human's lives, he inflicts a deep psychological torment over the main characters and gives the world a taste of his own agony.

Yet, when examining his character in depth, rendering the steps he follows using the hero archetype as a template becomes a possibility. Alsford observes: "...often the identification of a hero or villain is simply a matter of looking at someone in a different way" (Alsford 9). As previously stated, the heroic journey begins when a character accepts a quest, surpasses significant trials, and achieves personal growth and deeper knowledge. Mortmain's vengeful desires against the individuals who slaughtered his parents can be seen as this quest.

As stated by Morell: "Villains have some defining trauma or situation in their backgrounds that started them down a dark path" (Morell 123). The Magister's behavior responds to a traumatic tragedy that mimics the call to adventure traditional heroes often experience. His plans, whilst villainous, are driven by a profound sense of injustice and the desire he has to amend what he firmly believes is a great wrong, reproducing the hero's call to restore balance. However, it is too late. He has been dragged into the dark side by the shadow component in his soul, he has fallen and is now addicted to power. His has become annihilation's path.

3.5 Villian's helpers: The Dark Sisters, De Quincey, and Nathaniel Gray

The above-mentioned individuals epitomize the villainous agents' role since they follow and contribute to the Magister's plans, encouraging the amplitude of his menace in his quest to spread terror. Often operating at concealment, they distort characters and events to further their master's goals. By deepening protagonist's struggles, they highlight the multiple forms evil/adversity can take.

Mrs. Black and Mrs. Dark are Mortmain's loyal supernatural supporters. They initially trick and imprison Tessa Gray. As they also, through torture unlock her potential, some may assert, they also fit within the "mentor archetype." Frankel describes them as "…the wicked stepmothers of the tale…" (Frankel 38). This portrayal she presents also relates them to the mother archetype, which according to Jung: "…may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and

poisons, that is terrifying and inescapable like fate (Jung 82). Thus, the sisters prove to be changeling entities, which work for a major force and embody dark energies, the feminine shadow Tessa must explore to achieve maturity.

De Quincey is the vampire patriarch that runs the Pandemonium Club. Associated with Mortmain, as a higher rank Downloader provides him with asses, resources for his experiemnts and strategic support. Described as a violent figure that rules with efficiency, his predatory and influential nature also makes him to be a suitable representative of the "monster/seducer archetype." Frankel states: "Dracula mesmerizes his victims and tempts them to let him in and conceal their loyalty to him as he slowly turns them". (85) Like his Slavic counterpart, De Quincey exudes a certain magnetic power, and as with the Dark sisters and Tessa, he wields qualities that Mortmain lacks, such as his truly demonic heritage. Nevertheless, despite his physical superiority and enhanced abilities his eagerness to surpass his master plays a trick on him and he ends up being sacrificed. This event demonstrates why he is the henchman and Mortmain the true evil mastermind.

Nathaniel Gray is Tessa's adored older brother. He seems to be very protective, close, and caring to her, since he is the only family, she has left. Nevertheless, as the plot advances Nate's true temperament and ambiguous morality are exposed. Resentful after knowing the truth about his parents and intoxicated by the obscure promises/fantasies Mortmain has overseen nourishing, Nate gives his soul to the devil himself and plays both sides of the game.

He dazzles and marries Jessamine, bending her will and turning her into a double agent that sells out the only people who ever cared about her. Nate's behavioral change is so drastic that moments before Tessa discovers his brother's secret a certain seemingly incestuous episode even takes place. Morell signals: "The closer the person, the worse the betrayal and pain" (Morell 120). Nate's treason lefts Tessa devastated as she deals with the pain of his deception and the danger it entails.

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This behavior he displays, basically represent the Traitor archetype's fundamental characteristics—deception, self-interest, and trust violation— Nevertheless, Nate is another key cog in Mortmain's revenge and likewise De Quiency meets a tragic end.

3.6   The Plot Archetype: Heroine and Villain's journey.

Human beings' dual nature and their ability to adapt to their changing environment while coping with adversity is well reflected in Tessa and Mortmain figures. Closely connected by life circumstances, throughout the narrative, these two immerse themselves in very different journeys.

Born as a human, but raised by a pair of warlocks, Mortmain had a happy early life. That was until the growing tensions between the Donworlders and the Nephilim ruined his childhood and he witnessed how some Shadowhunters brutally murdered his parents. Unable to overcome this deep trauma, he decided to take justice into his own hands. Hence, he embarked on a dangerous journey motivated by his thirst for revenge.

As a young adult, still strongly resentful, he forged certain alliances with dark entities which acting as "mentors" aided him. Fully committed to his objective he crossed the Threshold by kidnapping Tessa Gray.

After facing various Tests helped by his minions, Mortmain efforts to subdue the world, inflicting pain on the Shadowhunters using his infernal creatures continue and his mischievous actions made his enemies retreat on several occasions, offering him certain Reward in the form of temporary success.

Preparing himself and his automatons for a last stand, he ultimately meets defeat when Tessa, transformed into a true angel, slays him. Unlike her, Mortmain does not Return from the Death, instead, his demise exemplifies the effects excessive ambition entails and how twisted the paths of life are.

As it is the case of Mortmain, Tessa's childhood in New York, although marked by the absence of her parents, and the stability a larger family would provide her, was still content since his brother Nate and her strict but devoted aunt Harriet provide her with a sense of love and belonging.

Finding comfort in literature, books offered her an escape, acting as portals, showing and making her experience billions of adventures while she was living an ordinary life. She begins her journey — which indeed implies a physical displacement — receiving a call to adventure through an enigmatic letter from her brother. Hence, she abandons her familiar reality following two common patterns: the search for a relative and the separation from her parents — in this case her deceased aunt.

After escaping the Dark Sisters, who forced her to discover her abilities, incapable of comprehending the events unfolding around her, she initially Refuses the Call. However, encouraged by Charlotte and later Magnus— the mentor figures that appear in moments of need — she crosses the Threshold entering the unknown, leaving her old life behind.

While discovering the true extent of her powers, Tessa endures numerous Tests. She finds allies in Will and Jem and meets Enemies such as De Quincey, his brother Nate, Mortmain, and his infernal devices.

She approaches the Inmost Cave after several encounters with The Magister, which culminate in a final battle, the Ordeal. Before facing her counterpart, she is Rewarded with information revealing her origins, which strengths her.

In the end, Tessa, with renewed courage, faces her destiny completely embracing her identity and powers. She experiences the Resurrection where transformed into a gigantic real angel, defeats Mortmain, saving her cherished ones and the world in the process. In fact, she Returns with the Elixir and emerges as a heroine, attaining a deep self-discovery and making herself a family within the Shadowhunters, finishing this way her transformative quest.

In conclusion, Tessa's heroic journey and Mortmain's villainous fall, shape a compelling steampunk fantasy narrative where the nature of human's good and evil impulses is explored. As the proper author states in one of her other books: "People aren't born good or bad" (Clare

255), "Weakness and corruption aren't in the world," (....) "They're in people. And they always will be". (Clare 406)

5.Conclusion

The findings ultimately suggest Clares' work adheres to many of the conventions of fairy tales and fantasy genres' since the book series mirror the structure, themes and characters humans are exposed to since early childhood. However, the study also reveals that certain modifications to these literary trends, such as challenging the traditional happy ending or choosing the mentor archetype to be incarnated by a young warrior woman and a half-Dutch, half-Indonesian bisexual warlock as well as portraying the protagonist as a female character with agency and power challenging traditional gender roles, has been made.

Overall, this thesis provides insight into the ways in which contemporary authors departing from a common stance manage to reinterpret regular elements and patterns constituting the fairy tale and fantasy genres to reflect the concerns — discrimination psychological traumas, female empowerment — and values of a continuously changing society giving way in this process to the modernization and implementation of a new set of modes and archetypes. By constructing allegorical worlds, like the Shadowhunters' realm, populated by half angels, warlocks, faeries, vampires, werewolves, humans and hybrids inspired by real people battling with real struggles, writers like Clare use archaic material to create innovative individual myths from which they can critique real-world issues from a safe remove. Thus, as Atterbery argues, authors play a game with the audience, inviting readers to guess cultural allusions and reminiscences and to reconsider their perspectives on societal norms and values.

Echoing the words of Mathews, we notice how stories of magic and adventure have: "...the range and flexibility to continue to attract first-rate authors and readers alike without exhausting its potential" (Mathews 35). and at the same time as Chester highlights, we are

witnessing how precisely: "New writers are shaking up old concepts all the time, keeping fantasy alive and fresh" (Chester 12).

What is clear is that as the Shadowhunter's themselves and the proper author, we humans, choose to "believe in legends, in myths"(Clare 229), since they are a part of our forever history, our past, our present and future, and as Tolkien (296) himself reminds us: "...all traditions may come true; and yet, in the end, redeemed, they may be as like and as unlike the forms we give them as Man, finally redeemed, will be like and unlike the fallen ones we know."

As for future lines of research, it would be advisable to carry out in-depth analysis of the journey of certain protagonists, for instance, Charlotte or Jem and Will, as well as including the secondary characters that do not appear in this dissertation. Expanding this form of analysis to the rest of the sagas also seems interesting since there, we can learn about the life stories of new generations — like Tessa's — offspring and the daily problems they have to cope with.

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