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PATH TO SELF
THE EMOTIONAL IDENTITY FORMATION
OF HEROINE CLARY FAIRCHILD
IN *THE MORTAL INSTRUMENTS SERIES*

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Dedication

I want to dedicate this thesis to the four most important people in my life: first of all my mother, Verónica López Betbeder for always supporting my dreams and my goals, for teaching me to be strong in a world that can be extremely hard especially for a woman. My soon to be husband, Pablo Solar for listening to me ramble about books for hours on end, for always believing in me and encouraging me in everything I do. And my two best friends in the world: Javiera Gallardo and Macarena Vergara for making me laugh when I needed it the most, for letting me vent a hundred times when I felt the world was closing in on me. It might seem unusual but I also wanted to dedicate this to my four legged children: Albus and Arya, they were always cuddled with me and gave me the energy I needed to complete this work.

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Abstract

Identity construction is a process every person goes through in life, with adolescence being one of the key moments in which someone starts acknowledging who they are and who they want to become. For this reason, YA literature portrays the identity construction process with great accuracy through different strategies, the most popular of those being the journey of the hero or heroine in a fantasy world; there are many examples of heroes who find themselves and their identity while fighting evil, such as Eragon, Harry Potter among others. This study focuses on the identity construction process of heroine Clary Fairchild from *The Mortal Instruments* series by Cassandra Clare. The study was supported by Identity theory and Affect theory, more specifically how certain emotions such as hate, love, disgust, hope, happiness and anger towards the people in her life are key in the development of Clary's identity as a heroine. Clary is seemingly a normal girl who finds her world turned upside down just as she was finding her footing, this triggers a destabilization in her perception of self and identity which leads to her affective identity construction as a heroine. In this new world Clary is guided in her actions by the emotions her adversaries and allies provoke in her and therefore her identity is shaped in accordance with those emotions, ultimately Clary finds herself and her identity through her emotional responses in her heroic journey.

Key words: Identity construction, YA literature, emotions, Hero's journey, Fantasy literature.

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Introduction

Literature has been part of the human experience for thousands of years, marking cultural and social milestones in many different places. As the years have passed, literature – as every other aspect of humanity – has changed, evolved, and expanded in tune with the pace of the world; little by little writers, genres, stories, and trends have been added to the repertoire, catering to an ever-growing demographic.

One genre that has always been part of our culture and has consistently evolved throughout the years is fantasy literature. Fantasy has been expressed in different forms and formats according to the times, however it has always referenced the magical, unpredictable, wild places and creatures that the mind can conjure. Fantasy as a literary tradition used to be an ever-present concept in many cultures around the world, however with the success of the *Lord of The Rings* trilogy by J.R.R Tolkien the face of fantasy shifted from themes of fairytales to adventures set in a magical land, often times with darker topics or scenes, and as such, “fantasy has a great deal to offer the critical reader in terms of complexity and relevance. One of the most interesting aspects of fantasy literature is that it tends to ask the ‘big’ questions of life” (Fabrizi 1). The fantasy literature we see today draws from the example Tolkien set.

As an ever-evolving genre, fantasy has gain popularity in the past thirty years, especially in the category of Young Adult (YA) literature that targets readers from the ages of thirteen to nineteenth¹. The themes in which the YA fantasy literature deals in and the marketing techniques practiced by publishing houses have been successful in drawing more young readers towards literature every year; consequently, the catalog of YA literature has expanded substantially, especially in the fantasy genre and its subcategories. Given that this type of literature is targeted towards pre-teenagers and teenagers, the main characters are within the same age range, making these stories about the “coming of age”, therefore,

¹ The term YA literature has been the topic of discussion in the academic world for many years, and more recently said discussion has bled into the reader’s spaces as well since some marketing strategies seem to blur the lines of what Young Adult truly means. Some of the works used in this thesis discuss what YA is and means under the lens of the manuscript: *Affect, Emotion, And Children’s Literature. Representations and Socialisation in Texts for Children and Young Adults*, edited by Kristine Moruzi, Michelle J. Smith, and Elizabeth Bullen.

Many Young Adult novels focus on a disruption in the life of the protagonist and the subsequent personal growth the character experiences. These disruptions often propel the main character forth on a journey – literal, metaphorical, or both – that leads to self-discovery, a higher level of emotional maturity and, in general, a greater awareness of her identity (Lafuente 33).

Harry Potter, Percy Jackson, Eragon and Clary Fray are some of the best examples of the “coming of age” story and the construction of identity. Despite the difference in their ages – both Harry and Percy started the story as pre-teens, meanwhile Eragon and Clary were already teenagers – all four of these characters go through the hero’s journey and the process of identity construction. Since YA literature plays an important role in the development of young readers and is often among the most sold genre, scholars have been studying the different topics that arise from these novels; oftentimes asking and answering how the teenagers between the pages relate to the teenagers reading them.

Since literature – in any genre – is an expression of culture and society, it deals in the various topics common to humans – sometimes specific to certain cultures – more importantly, “fictional narratives may represent not only the external landscape made of physical objects and social relations. They may also describe the interior landscape of the character’s feelings, thoughts and motivations” (Longo 75), therefore literature – specifically fiction – gifts us with glimpses of internal process of people worthy of analysis.

That is precisely what has been happening in the academic sphere dedicated to the study of YA literature because even though it explores a variety of themes depending on the genre it is written, the majority of the stories share certain conflicts: those that arise from the deepest parts of the soul, the questions, doubts and feelings these teenagers go through. Part of these are the elements and processes of becoming an adult, of constructing and discovering identity, meaning that the characters – especially the protagonists – are in an unstable state that leads them to make mistakes that can affect all of those around them and hinder their identity processes.

In the case of YA Fantasy Literature, this identity construction process is intimately tied to the journey towards heroism, therefore in order to understand one, we need to understand the other. A teenage protagonist in a fantasy book can – and will – have some of the same problems a teenage protagonist of a different genre has, however there is the

added layer of danger that arises in a fantasy setting, as Cassandra Clare² states in *The Mortal Instruments*:

The Mortal Instruments is the story of Clary above everything else: the story of a girl who starts out ordinary and becomes a hero. A girl who first is blind to the magic in the world all around her, but comes not just to see it, but to be able to master and control it. Clary is an artist and a shaper of runes, the magical language of angels, and in using that language she shapes her own story and her own destiny. Clary and her friends are heroes who *make* their stories true – as, in the end, do we all (*Foreword*).

Considering the underlying themes of YA Fantasy Literature and Clare's words, this work will focus on the heroic journey and identity construction from an affective perspective in the specific case of Clary Fray, the female hero – or heroine – from *The Mortal Instruments* series by author Cassandra Clare.

As it was mentioned, YA literature has been the focus of different studies in recent years, especially in connection with genres like science fiction, dystopia and fantasy; the catalogue of academic works dedicated to the different topics present in these genres expands in tune with the ever-growing catalogue of fantasy novels that add new themes to analyze. However, the same cannot be said about the object of study of this thesis: *The Mortal Instruments*.

Despite the many years this series has been in publication, the expansion of the Shadowhunters³ universe and the adaptations to cinema and TV – both considered to be somewhat unsuccessful-, Cassandra Clare's work has not been studied as vastly as works by authors like J.K Rowling, George R.R. Martin, Philip Pullman, Brandon Sanderson or Christopher Paolini. This fact presents as both a challenge and an opportunity. It is a challenge because finding papers and academic works about *The Mortal Instruments* is an arduous task. Yet it is still an opportunity, given that this thesis

² Cassandra Clare is an American author who fell in love with books at a young age. She wrote stories as a teenager to entertain her friends, however she became more serious in her pursuit of being an author in 2004 when she had the inspiration for *City of Bones*, which would later become the first book in *The Mortal Instruments* series. Over time the shadowhunters universe expanded in multiple interconnected series such as *The Infernal Devices*.

³ Shadowhunters are the race of people Clare created for her books, they are humans who have angel blood. The story is that hundreds of years ago, humans grew desperate when their world was overrun by demons and other creatures and a warrior summoned the angel Raziel to ask for help, Raziel gave him a cup with his blood to drink from; that is how Jonathan Shadowhunter became the founder of this race. He selected a group of people who drank from the cup and turned into Shadowhunters; from then on, they were responsible for the safety of the world.

might serve as a window to a scholarly area not fully explored, thus contributing to academic studies about Cassandra Clare.

Since *The Mortal Instruments* was one of the pioneers in modern YA fantasy literature and the fact that with every new addition to the world built by Clare we get more imaginary, symbols, connections and lore, we can find a few academic works dedicated to her novels. On a similar vein to this work, we have *Developing the modern heroine of fantasy literature: An examination of Lyra from "His Dark Materials" and Clary from "The Mortal Instruments"* (2014) by Diana Borghols as her thesis for a master's in arts. This thesis covers the hero and heroine stereotypes, how Lyra and Clary present themselves in the category of heroine, their similitudes and differences. This analysis follows the theoretical work of Joseph Campbell and Maureen Murdock, which makes it relevant to the analysis in this work. However, in Clary's case, Borghols only uses the examples of heroism Clary sets in the fifth book of the series; the thesis itself focuses solely on the heroic aspect and how between the two protagonists a new stereotype of the heroine appears, not involving another theory or angle to complement the analysis.

Alda Fakhrizal has also focused on the female aspects in "Clary Fray's Femininity and Masculinity the Main Female Character in Cassandra Clare's Novel 'The Mortal Instruments: City of Bones'" (2017). In this paper she analyses Clary, her behavior and her gender performance as the main character of the series, claiming – based on Judith Butler's theory – that Clary is presented as a feminine-masculine character by joining the Shadowhunters. The analysis is short, highlighting certain dialogues and actions that hint to Clary's behavior towards patriarchy. Fakhrizal reaches the conclusion that Clary is not masculine, on the contrary, she is showing a new femininity inside the norms of patriarchy. As this topic does not pertain to this work, we will not discuss the point further, however it is an interesting topic that could benefit from further study.

As it is to be expected - given the symbols and imaginary Clare used to build the world in which her characters move - there are works such as "Adolescent Angels and Demons. The Religious Imagination in Young Adult Gothic Literature" (2017) by Rebecca Wigginton, that analyze the religious symbols and concepts Clare uses as part of the world building for her Shadowhunters Chronicles. It goes in detail about the theological questions Maia (a werewolf) has in regard to heaven, hell and how the demonic diseases

that transform humans into vampires and werewolf can affect their chances to go to heaven if it exists. The study is focused mainly on the second book of the series since that is when Maia is introduced as a character. What Wigginton proposes is that Clare and author Laini Taylor in her *Daughter of Smoke and Bone* trilogy (2011-2014), use “religious hybridity – or syncretism – as necessary for the survival of our species” (Wigginton 148). Both base their worlds on different religious symbols and myths, which makes the rules of each world more flexible. As interesting as this perspective is, however, it does not add to the topic of this research.

In “(Un)Making Hell. Mirror Journeys in The Mortal Instruments and Dante’s Inferno” (2022) by Raphaela Behounek, the author focuses on the spaces Clare uses as a backdrop for the story, comparing the transitions Clary makes between the city of New York, Alicante and the Silent city and her own development as a character that is making her path towards adulthood. This angle is interesting since spaces – as much as people – have an influence on how we develop since cities are places where cultures grow and we socialize. Regrettably, this work is not of free access and therefore, cannot be used as part of this analysis.

In their paper “Paranormal Politics and the Romance of Urban Subcultures: Youth Mobility in Cassandra Clare’s and Melissa Marr’s Fantasy Texts” (2016) Leonie Rutherford and Elizabeth Bullen study the series from a cultural perspective, more specifically how the intrusion of the supernatural influences the youth subculture and how this brings a lack of mobility in the social organizations in the world Clare created. It is an interesting idea to analyze the social dynamics of the shadow world in opposition to the mundane world where Clary was from and how the hierarchies work both for the shadowhunters and the downworlders⁴. Although this study is relevant in this contribution to fantasy studies, it does not align directly to the topic of research of this thesis. Therefore, it will not be further consulted.

From a feminist perspective Katherine Cruger in *Men are stronger; Women endure: A Critical Analysis of The Throne of Glass and The Mortal Instruments YA Series* (2017), argues that both Clare and Maas (the author of *The Throne of Glass* series) perpetuate

⁴ Downworlders is the group of part-humans that roam in the world: this group is comprised of fairies (known as the fair folk), warlocks, werewolves and vampires.

harmful stereotypes when it comes to women and marginalized groups in their series. She states that even when the protagonists are supposed to be the heroes they work inside and for the patriarchy by continuing with the line of being submissive to the men in their lives and how this narrative is problematic considering that young women are the main audience for these books. Despite that feminist theory is relevant for the study of novels like the ones mentioned, the point Cruger makes does not consider the context of the books, or the overall plot. It could be interesting to make a contrast to her statement, in future scholarly works. As this thesis does not focus on characters from a gender perspective, this approach will not be explored further.

As we can see, *The Mortal Instruments* despite the different perspectives from which scholars have analyzed it, has not been vastly studied, especially as a whole. The studies mentioned do not align with the specific topic of this thesis, however they have provided a valuable background to the academic catalogue available, and they have aided in the process of understanding the series more in depth. Although due to the length of this thesis it is not possible to dialogue with these studies, it would be interesting to see in the future how the perspective of this work can contrast, align or complement some of the angles the authors mentioned analyzed.

The majority of studies focus on one or two of the novels because the topics did not require them to have the bigger picture or have a complete understanding of the entire story. Taking in consideration the continuous popularity of the novels in the readers sphere, it is pertinent to continue to analyze the different topics, themes and details that surface in the series that positioned it as one of the pioneers in the YA fantasy genre that is prominent today, also because “fantasy provides a way to depict the structures even of inner changes like growth and desire and selfhood” (Attebery 15). As Attebery states, fantasy is a perfect background for inner discovery and identity construction, which is one of the aspects this thesis is focused on.

And since the characters in the series grow up and evolve in a fantasy setting the aspect of the heroic journey is intimately linked with the identity construction process. This is of importance because,

the journeys these female-heroes go on also disrupt the linearity of the archetypical hero story. The female-hero's journey involves the male, heroic linear developmental

pattern or quest-myth and the cyclical, reproductive pattern associated with females. To be clear, female heroes bring cyclicity into the hero story (Philips 21).

Moreover, taking into consideration that adolescence is a time where people try to define themselves by example from others, “affects, feelings, and emotion play fundamental roles in shaping human behavior and are shaped by it” (Bullen *et.al* 4), the influence of these interactions serve as a complement to the other elements mentioned. Given the length of this study the focus will be one character: Clary Fairchild and how she develops as a person and heroine based on her interactions with other characters

As Clary is the main character of the series and the chosen heroine that will lead her group of friends to war, her development as a heroine and as a person happens along with the story, therefore to be able to fully analyze her affective identity construction as a heroine, we need to study the complete series, meaning that the analysis will draw from *City of Bones* (2007), *City of Ashes* (2008), *City of Glass* (2009), *City of Fallen Angels* (2011), *City of Lost Souls* (2012) and *City of Heavenly Fire* (2014). It is worth noting that for this work, the editions used are from 2015 when a complete box set was released. This does not change the book itself; the texts are the same as the year each book was published, the difference is solely aesthetic.

The reading of this series elicits many questions about such a vast array of themes that it would be impossible to cover in one academic work. The reading of the small selection of studies dedicated to this series, specially looking at those that breach subjects such as the heroine’s journey and certain elements that play part on Clary’s identity along with the series itself, brings forth the following question: How is Clary’s heroic identity impacted by her affective experiences with allies and adversaries in *The Mortal Instruments*?

Teenagers and moreover, adolescent heroes and heroines do not grow in isolation, their behaviors, actions and decisions are influenced by the world around them, and more importantly by the people closest to them and how their behavior impacts and affects them. In Clary’s case as a teenage girl on the path to know herself, the heroine’s journey is aligned with what her identity construction proves. This relates directly to the abrupt change Clary goes through when she sees herself unexpectedly as a key element in a war for a world she did not know existed.

As a new member of the shadowhunters society trying to navigate this new world while at the same time developing a new identity, she needs to choose a side, therefore she will have both allies and adversaries. These groups of people have an impact on her, hence they elicit certain emotions. This impacts her role as a heroine and therefore, her relationship with her adversaries and allies. The process of an identity construction is linked with affects and emotion, and it is important to understand how under such dangerous and extreme circumstances the affects impact on Clary's identity process.

With that in mind and the fact Clary is at the center of the story and a key element in potentially winning the war, we can see how her identity construction influences the plot/conflict of the series. She and her mother are the catalyst of the story, without them there would be no plot, therefore Clary's affective identity construction, the actions and decisions she makes along the way influence the outcome of the story, especially considering that the major threats to the shadowhunters are members of her family.

To be able to analyze how Clary Fairchild's identity as a heroine is constructed from her affects in the setting of a YA fantasy series we need to in first place, identify and analyze the affects – in the form of emotions – she has towards her adversaries and allies and how they impact her relationship with them to then learn, how her heroic journey relates to her affective identity construction, and lastly be able to understand how Clary's identity construction impacts the plot of the series. As any human process, her actions and identity process are influenced by others and vice-versa; everything she does can have an influence on those around her and therefore, on the outcome of the story.

Taking into consideration the questions stated based on the reading of the series and the perspective in which it will be approached, it is proposed that Clary is an example of a heroine in the YA fantasy literature, therefore there is an identitarian process in her narrative and journey. This thesis proposes as a hypothesis, that affects constitute a substantive dimension in the identity construction of the heroine given that her affects – the romantic love Clary feels towards Jace, the fear towards her father and brother – spur her into action and embarks her in a journey of heroism and discovery of her world and society. This heroine experiences different affects towards herself, her allies and her adversaries; these affective experiences lead her to question her identity, her place and role in a world into which she was suddenly and roughly introduced. Clary's affective

identity construction does not only lead her to understand herself but also solidifies her belonging in the shadow world.

This thesis will be structured in the following manner. First it will explain how the hero's journey influences in the identity construction of the protagonist. We will identify the stages of the heroic journey both in the figure of the hero and heroine from the topic of homo viator; some of them being the call to adventure, the refusal of the call, supernatural help, the road of trials, amongst others based on concepts and theories developed mainly by Joseph Campbell and Maureen Murdock.

Next, for the analysis of the affects towards her adversaries and allies that lead her to action, we must first: determine the difference between affect and emotion to identify the emotions that will form part of the analysis. The emotions to analyze are love, pain, fear, anger, hate, disgust and happiness. These emotions will be viewed from the perspectives and theories of Sara Ahmed and Aaron Ben-Ze'ev. In second place we will identify how emotions (affects) present themselves in the narrative descriptions, dialogues between the characters and the description of the actions of the characters.

Third, the characters will be categorized as allies (friends, family) or adversaries according to the actions, dialogues and emotions they provoke on the heroine.

Finally, to analyze the identity construction itself we will remark on how those emotions lead the heroine to make decisions, modify her behavior and assert herself in the shadow world based on theories from scholars such as, Peter Burke, Richard Jenkins, and others.

Following this methodology, the thesis will be divided into three chapters: the first chapter will contextualize Fantasy Literature, its subdivisions and the stages of the hero's journey derived from the work of Joseph Campbell. The second chapter is dedicated - in the first half - to Affect Theory, explaining its origins, the different trajectories and clarifying the difference between affects and emotions. The second half of the chapter is dedicated to Identity Theory, summarizing the different perspectives and disciplines in which it has been studied, such social and personal identity. Finally, the third chapter is the analysis of the object of study using the different theories laid out in the previous sections.

Chapter I: Fantasy Literature

The word fantasy can be traced back to the Greek and Latin languages, *phantasia*, meaning “power of imagination; appearance, image, perception” (Harper). This word exists to explain how and why stories are made. Because of this, one could argue that any story with or without what we consider to be fantastical elements, can be considered a fantasy. As it can be inferred, the concept “fantastic” or “fantasy” is not new, it has been present since the beginnings of humanity and it “was born neither in literature nor art. It is one of the original qualities that distinguished man from the flora and fauna of his first beginnings” (Schlobin xvii). With that notion we can say that fantasy is an essential part of humanity, but it is not all there is, the mind can create different stories that can hardly be classified under the same name.

It is because of these differences in stories that, over the years, literature has been divided into genres by scholars, critics, editors, and readers. What can be called today as fantasy literature involves without question magical, extraordinary, and “impossible” elements that separate it from literary fiction, but “although it is the most recent genre of literature to acquire a marketing label, it is also the most ancient genre that is readily identifiable” (Stableford xxxviii). What this means is that as far as our knowledge of stories goes, fantasy has always been present, mainly because those ancient stories involved mythological and magical creatures or what can be considered as “strange” and “supernatural”.

When we talk about fantasy, we often imagine places, creatures and people that live in such a world. It is not part of our reality, but the ability to see and conjure things that are not there are inherent to us, “fantasy, then, is an everyday, natural activity that summons and creates images and converts them into external manifestations” (Schlobin xix). This does not mean that we can think of a dragon, and it will suddenly manifest in front of our eyes, but it does mean that when someone asks us to picture a scaled four-legged winged creature, our mind will immediately form a dragon in our mind’s eye. Creatures and fantastical places are outside of our physical reality, but not of our inner reality.

The reality of fantasy is that it is a common theme in different cultures, and it is not confined to a specific group of people. We can find fantastical aspects or stories in every corner of the world, and not only as a fanciful way to spend our time. It is also an important part of culture that, “as a social activity, [...] is the well-spring of myth, religion, and play [while] as a cultural activity, [...] is the source of art” (Schlobin xix). Every culture has myths, and what are myths if not the fragment of a communal imaginary? The creatures we recognize as part of our cultures and the origins stories of ethnic groups or events of the past are at their core, fantasy, and the cultural representation of those myths is what we called art, that being paintings, songs, literature, and every other artistic expression.

As any other mental exercise, conjuring fantasy or creating a fantastical world with all of its details is a complex process. It can be born from a single mind or from multiple ones. It is a creative process of giving life to something that did not exist before. As Schlobin states, “fantasy, as a personal and artistic experience, involves its practitioners in a quest in which archetypes and primordial images come alive” (xx), which means that for someone to create fantasy, they have to embark on a journey of creation and discovery that can express itself as mere imagination or as an artistic product like a fantasy novel.

Despite being present for different periods of history, fantasy literature has not always been categorized or considered as literary genre. That status changed in the twentieth century when it “became firmly established as the label for a popular commercial genre of adult fiction in the 1970s” (Stableford xli). This “new” categorization of fantasy as a literary genre came after the success of J.R.R. Tolkien’s *Lord of the Rings* in the 1950s, one of the most successful and famous fantasy stories and the most popular guide for fantasy authors on how to build a fantasy world.

Fantasy literature can be similar or compared to other literary genres if we look at them only as fiction, but as it was mentioned above, what separates fantasy from other genres is that for it to be a fantasy it needs to create something outside of the “known” and that has always been true, like Attebery states: “fantasy in any era presents some of the same challenges: to go outside conventional notions of the real, to trace connections that evade common-sense thought, and to tell lies that ring true” (7). It can be understood then that the challenge of fantasy literature is to create or simulate something that is not there to begin with, hence, “fantasy is the faculty by which simulacra of sensible objects

can be reproduced in the mind: the process of imagination” (Stableford xxxvii). That imagination is not only that of the writer but of the reader as well. The writer proposes or presents a new world with mysterious and supernatural elements and the reader needs to be ready to accept them as true.

To do this, the writer has to use a diverse set of resources that can enhance the reader’s experience and make it as immersive as possible. Maps are part of those resources. A map of the world in which the characters exist is almost always present in fantasy books, “one of the reasons for such maps is to give the reader room to exercise the imagination beyond the confines of the story ... but the most important function of the map is to provide a sequence for exploration and for revisiting favorite spaces” (Attebery 20). If the reader can see the world, its outlines, borders, and different components that make up a land, then the exercise of being able to picture the fantasy world in their minds becomes easier, making the story more real.

This dynamic is not optional in fantasy literature, being different from other genres that build stories around examples of the real world as realism and historical fiction do, “the fantastic is an area of literature that is heavily dependent on the dialectic between author and reader for the construction of a sense of wonder, that it is a fiction of consensual construction of belief” (Mendlesohn 11). The writer needs to make the world and the characters to seem real to the reader to create a connection between the reader and the plot and that is why the presence of a map is important in fantasy, especially if the author is creating an entire new world. If the reader can physically see where the characters go on their journey it can feel as if they too are travelling with them, thus creating the desired connection for the story to be successful.

By being set outside the boundaries of our world, fantasy creates an escape, a bubble of sorts for the reader while he or she is immersed in the adventures of the characters, positioning them in two places at once and giving them the ability to split their minds. “Fantasy literature, through its rejection of the mundane world, its wonder, and its coherent and liberating new worlds, creates a fantastic duality for the reader” (Shlobin xxix), meaning that reading fantasy can make the reader feel that what they are reading is both real and not, for a time -while reading- the person can live two different realities, their actual reality and their fictional one.

Even if we have a notion of what fantasy is, or we may think we have such notion, it is not something easily defined but “fantasy, both in literature and out of it, is an enormous and seductive subject. Its association with imagination and with desire has made it an area difficult to articulate or to define, and indeed the ‘value’ of fantasy has seemed to reside in precisely this resistance to definition, in its ‘free-floating’ and escapist qualities” (Jackson 1). Scholars have tried to give one definition to fantasy, to organize all the elements that make the genre what it is, and as frustrating as that can be, it is also part of the allure of fantasy, the elusiveness of its components, the varieties of fantasy. Nevertheless, there is one thing that seems to be of global agreement, that the “literature of the fantastic has been claimed as ‘transcending’ reality, ‘escaping’ the human condition and constructing superior alternate, ‘secondary’ worlds” (Jackson 1). Even if no definite definition of fantasy has been established, there are certain characteristics recognized by all of those who study and read fantasy.

Before describing what has been established as fantasy and its nuances, let us discuss fantasy as a general literary concept. First and foremost, we must understand that fantasy as any other literary genre has changed and it will continue to do so with the advancement of society, meaning that “like any other text, a literary fantasy is produced within, and determined by, its social context. Though it might struggle against the limits of this context, often being articulated upon that very struggle, it cannot be understood in isolation from it” (Jackson 2), fantasy evolves but sometimes it fights that evolution, trying to capture forms, speeches, and spaces from times past. The result of that advancement combined with that struggle to stick to an ambience outside of modern society is one of the elements that makes fantasy what it is.

Whether a fantasy novel is rooted in the Middle Ages or in the twentieth century, it will always have an integral element that makes up its story and its world, and that is what is no longer said or practiced. As Jackson states: “the fantastic traces the unsaid and the unseen of culture: that which has been silenced, made invisible, covered over and made ‘absent’” (2). She also states that “modern fantasy is rooted in ancient myth, mysticism, folklore, fairy tale and romance” (2). According to this then, fantasy or the fantastic works within the confines of what is no longer a current practice or belief for us as a society. As an example, in 2020 an author called Tracy Deonn published the first installment of her

Legendborn cycle, a fantasy trilogy set in our time but constructed around Arthurian legend and black folklore, so it works with myths and legends that were part of medieval European culture and nineteenth century black culture. It does not matter if the story is set in our time, the root of the story and the characters come from a different period.

Literary genres can be confusing, especially when two different genres have similar characteristics. In this case, “as a critical term, ‘fantasy’ has been applied rather indiscriminately to any literature which does not give priority to realistic representation: myths, legends, folk and fairy tales, utopian allegories, dream visions, surrealist texts, science fiction, horror stories, all presenting reals ‘other’ than the human” (Jackson 8). If we look at a science fiction book and at a fantasy one, we can see the similarities; both deal with creatures, people and places that are not part of our reality, but if we get closer, we will start to comprehend why these two genres are not the same. Science fiction depicts a future world or at the very least a future technology. Sometimes it is set in a different planet that may or may not exist in reality, but overall, science fiction works with what is not here but is still technically ‘possible’. Whereas

fantasy is a contention with *impossibility*; it confronts us with landscapes, creatures and events characterized by a heightened sense of the *other*, and it engages in fabulously disruptive play with cultural grand narratives both sacred and secular. Though the worlds represented within fantasy texts often appear to be self-contained and internally consistent at first glance, they frequently not only subvert the established norms of the primary world but also throw their own secondary-world representations into question. (Driggers 19)

Yet, even when fantasy and science fiction can both create new worlds or different ones, what sets them apart from each other is what their stories are made of. Fantasy will always deal with the impossible, fire breathing dragons, dark sorcerers, vampires and an assortment of magic and creatures that cannot be real. On the other hand, science fiction depicts worlds, people and technology that are not real in this moment, but that can be made real in time: not real but still possible.

The impossibility of fantasy and the whimsical components of its stories and characters -are what usually draws people to it-. For some, science fiction can be felt too close to our reality even if we do not have the same technology or the ability to live in a different planet, whereas fantasy - by dealing with the impossible and even with ideas that no longer feel current - can be a way to escape our mundane lives. As Apter states,

“fantasy offers escape from reality, but the purpose and effect ranges from wish-fulfillment, excitement or sheer entertainment, to release from habitual assumptions, thus providing a vantage point from which new possibilities can be realised. In most fairy tales fantasy implements hope, opening up the possibility of resolving even the most recalcitrant defeats and fears” (6). Even the fantasy we read now is not a fairy tale, most of them call for hope when the hero wins against evil, and the land is saved, and all is well once more. The feeling people get when reading the epic feats of the characters, is what they look for to get far away from mundane problems and perhaps to fill them with the confidence in order to face their own troubles.

Fantasy and its divisions

If we look at the variety of fantasy works on display in bookstores today, we will see an array of thousands of themes and subgenres, with different sections usually separated for age range. A few decades ago, that would have been unthinkable because “before 1969, the description ‘fantasy’, with respect to literary works, was usually only applied to a variety of *children’s* fiction, the implication being that the folly of fantasizing was something that adults ought [sic] put away with other childish things” (Stableford xxxvii). Fantasy is still a genre that caters to children and young adults but with each passing year we see more authors writing fantasy for adults, being a few of the more successful names in the industry, George R.R. Martin and Brandon Sanderson⁵

As it has been explained, fantasy deals with the impossible, hence it cannot be real in our world, and that is the point in which the theory of the fantastic has been built over the years by scholars such as Rosemary Jackson, Brian Attebery and Tzvetan Todorov. For the latter, fantasy builds itself from uncertainty, meaning that the protagonist or the character that is introduced to the fantastic in the text, needs to approach it without knowing its meaning or realness, otherwise, the genre would shift to the uncanny or the marvelous, Todorov states that “the fantastic is that hesitation experienced by a person

⁵ George R.R. Martin has a vast catalogue of fantasy works, with his incomplete series *A Song of Ice and Fire* published between 1999 and 2011 being the most popular after their adaptation *Game of Thrones* by HBO. Brandon Sanderson has gained notoriety after his debut as an author in 2005 for being one of the most prolific fantasy authors of recent years; one of his most notable works are part of the ever-expanding Cosmere universe, which include novels such as *Mistborn* published in 2006, and *The Way of Kings* published in 2010.

who knows only the laws of nature, confronting an apparently supernatural event” (25). His foundation of fantasy has a root in nineteenth century theory; therefore, it could be argued that it is not accurate for what we know as fantasy as the construction of imaginary worlds where humans and creatures live together as an accepted fact.

As it was mentioned above, for a fantasy story to reach its full potential, a relationship between story and reader must exist, if the reader is not completely involved in the occurrences of the story, then the fantastic cannot happen fully, “the fantastic therefore implies an integration of the reader into the world of the characters; that world is defined by the reader’s own ambiguous perception of the events narrated” (Todorov 31). For Todorov, that relationship and validation was cemented in the hesitation of the reader to accept the “impossible”, however that could only apply if we maintain the premise that the fantastic can only happen as an intrusion in the character’s reality.

Following Todorov’s theory of the fantastic, we see that it is not only about how the story works on the characters and the readers, it is more complex, “the fantastic implies, then, not only the existence of an uncanny event, which provokes a hesitation in the reader and the hero; but also a kind of reading, which we may for the moment define negatively: it must be neither ‘poetic’ nor ‘allegorical’” (Todorov 32). According to this statement, fantasy needs its own writing that cannot be too much of something else to be understood properly; even if we cannot put a name to the specific writing style of fantasy, it is not written in the same manner as literary fiction: furthermore, fantasy often needs its own language.

Combining then all these characteristics or rules, Todorov reaches de conclusion that,

The fantastic text requires the fulfillment of three conditions. First, the text must oblige the reader to consider the world of the characters was a world of living persons and to hesitate between a natural and a supernatural explanation of the events described. Second, this hesitation may also be experienced by a character; thus the reader’s role is so to speak entrusted to a character, and at the same time the hesitation is represented, it becomes one of the themes of the work – in the case of naïve reading, the actual reader identifies himself with the character. Third, the reader must adopt a certain attitude with regard to the text: he will reject allegorical as well as “poetic” interpretations. These three requirements do not have an equal value. The first and the third actually constitute the genre; the second may not be fulfilled. (33)

If we take to the letter what Todorov states fantasy should be, then modern fantasy would not meet the requirements. The reader knows from the beginning that he or she is about to immerse in a fantasy world or setting, many writings and readings do involve poetic prose and meaning and if the work is based on a fantasy world on its own - meaning it does not recognize our real world – it will not have the element of surprise and hesitation from the characters when the story is presented.

Although Todorov's theory is an important part of the picture when we talk about fantasy books, it can be considered as restricting and not fully accurate when it comes to modern fantasy as a genre. His point of view in fact leaves fantasy in an ambiguous place in the literary work, after his description and definition of fantasy. Todorov states that "the fantastic therefore leads a life full of dangers, and may evaporate at any moment. It seems to be located on the frontier of two genres, the marvelous and the uncanny, rather than to be an autonomous genre" (41). With the evolution of fantasy, especially after the success of the *Lord of the Rings* by Tolkien, we cannot place fantasy in an ambiguous place, even when it draws inspiration from other sources. Fantasy is a set of characteristics that make it a separate and unique literary genre.

Todorov's definition of the fantastic may not be complete, but that is not a problem in itself. Scholars who have studied fantasy often times find themselves at a loss when they need to give an exact definition of the genre, however, "given this resistance of fantasy to narrow categorization and definition, it might seem self-defeating to attempt to produce a critical study which proposes to 'schematize' or 'theorize' about fantasy in literature" (Jackson 1). Many scholars have tried to give a clear definition of fantasy, but others, like Rosemary Jackson, embrace the different approaches and admit that we may never find an absolute and clear concept of what fantasy literature is.

According to Jackson, this lack of progress in reaching a solid definition of fantasy may be due to the dismissive approach it has had over the years by some areas of literary criticism. "English literary criticism has been notoriously untheoretical in its approach to works of fantasy, as to other texts" (Jackson 1), nevertheless there have been advancements in the field when it comes to fantasy, more so now that an agreement has been made that fantasy creates an escape from reality. Fantasy appears then as a

challenge, where few can agree on more than one characteristic of what it really is and how it is constructed.

Todorov and Jackson wrote in the second half of the twentieth century, and to this day we do not have a set definition of fantasy. However, “a consensus has emerged, accepting as viable ‘fuzzy sets’, a range of critical definitions of fantasy” (Mendlesohn 11). This does not mean that scholars refuse or have given up reaching a solid definition of fantasy, it is a way of integrating the different characteristics of fantasy and the subgenres that are born from it; hence, as Mendlesohn states, critics and scholars can use different theories in order to analyze the topics of fantasy of their interest.

Fantasy as a literary genre is unique in many ways, such as its ability to build different worlds that are far from our reality and make them believable to the reader even if it “recombines and inverts the real, but it does not escape it: it exists in a parasitical or symbiotic relation to the real. The fantastic cannot exist independently of that ‘real’ world which it seems to find so frustratingly finite” (Jackson 12). Hence, “fantasy is not to do with inventing another non-human world: it is not transcendental. It has to do with inverting elements of this world, re-combining its constitutive features in new relations to produce something strange, unfamiliar and *apparently* ‘new’, absolutely ‘other’ and different” (Jackson 4). When we read fantasy, it does not matter if the world seems “foreign” to us, every fantasy story is rooted in something previously thought of. What is new is the way the writer bends and twists what has already been said into something different.

When faced with the task of defining what fantasy literature is, scholars find that even when reaching an agreement on fantasy as a concept is not easy, there are certain points that are common to all types of the fantastic and that “opens to a region that has no name and no rational explanation for its existence. It suggests events beyond interpretation ... it is all that is not said, all that is unsayable, through realistic forms” (Jackson 15). As aforementioned, fantasy can seem very mystical and far away from our reality, but it will always be based on myths and legends that can date to the beginning of humanity and some draw from more recent experiences or stories, such as fantasies that build worlds that resemble the medieval world.

Having discussed the definition of fantasy or the lack of it, we will revise the divisions that Farrah Mendlesohn has established in the genre. In *Rhetorics of Fantasy* (2008) she defined four different divisions or subgenres of fantasy, those being: the portal-quest fantasy, the immersive fantasy, the intrusion fantasy and the liminal fantasy; these categories were thought of as the way in which the fantastic is presented in the text given that an author can choose from an array of forms in which they present us with the fantastic: “in the portal-quest we are invited through into the fantastic; in the intrusion fantasy, the fantastic enters the fictional world; in the liminal fantasy, the magic hovers in the corner of our eye, while in the immersive fantasy we are allowed no escape” (Mendlesohn 12). This categorization may not be perfect; however it is the closest we have to an organized model of subdivisions of fantasy literature, and it will help us understand the object of study of this thesis: *The Mortal Instruments* series by Cassandra Clare and see in which of these categories it falls. First, we will see what Mendlesohn says about the portal-quest fantasy.

Following the criteria for portal-quest fantasy we could say that it is the closest to what Todorov considered to be fantastic, mainly because “closest in form to the classic utopian or alien planet story (sometimes, but not always, a first contact tale), portal fantasies require that we learn from a point of entry. They are almost always quest novels and they almost always proceed in linear fashion with a goal that must be met” (Mendlesohn 15). Portal-quest fantasy allows the reader to feel the wonder alongside the characters because the magical world was unknown to all at the beginning of the story.

The relationship between reader and story is extremely relevant for the development of the plot because “the portal fantasy allows and relies upon both protagonist and reader gaining experience” (Mendlesohn 15), given that in this subgenre both reader and character see the magical world apart from the real world. It is imperative that both go on a journey together to discover this new reality and face the obstacle on the way. This according to Mendlesohn is achieved like this:

Portal fantasy leads us gradually to the point where the protagonist knows his or her world enough to change it and to enter into that world’s destiny. One way to envision this technique is that we ride alongside the protagonist, hearing only what she hears, seeing only what she sees; thus our protagonist (even if she is not the narrator) provides us with a guided tour of the landscape. (15)

For the portal fantasy to be successful, we, as readers, need to hop onto the shoulders of the protagonist and embark on the discovery journey with him or her, otherwise the technique would fail. It is not a matter of believing ourselves in that world, it is about companionship between protagonist and reader and the dynamic that such companionship forms.

The author pares portal with quest fantasy for their similarities, given that “in both portal and quest fantasies, a character leaves her familiar surroundings and passes through a portal into an unknown place” (Mendlesohn 21). Both types of fantasies are so similar that Mendlesohn opted to combine them in her theory of fantasy subgenres. Even when not all portal fantasies are quests, both

rely upon very similar narrative strategies because each assume the same two movements: transition and exploration. The portal fantasy is about entry, transition, and exploration, and much quest fantasy, for all we might initially assume that it is immersive (that is, fully in and of its world), adopts the structure and rhetorical strategies of the portal fantasy: it denies the taken for granted and positions both protagonist and reader as naïve. (Mendlesohn 21)

This pairing could be debated because not all portal fantasy will be a quest fantasy and not all quest fantasy will be a portal fantasy. Let us think of the forementioned *Lord of the Rings*, it is by all measures a quest fantasy, but it does not belong to the portal subgenre. Frodo and the fellowship lived their entire lives in Middle Earth and the reader goes into the story already knowing he or she will be faced with a different world. However, both techniques are similar enough to be judged together most of the time.

The basis of a portal-quest fantasy is mainly that the character and the reader are unaware of the magical world until they encounter the portal or a creature from the “other side” encounters them. From then on, the story has one line to follow and one line only, “the portal-quest fantasy by its very nature needs to deny the possibility of a polysemic discourse in order to validate the quest. There can be only one understanding of the world; an understanding that validates the quest” (Mendlesohn 29). Thus, portal-quest fantasy has a linear language, there is no room for questioning or for arriving a different conclusion about the magical world and its existence. From the point in which the world is presented, there is only one path to complete the quest at all costs.

Now, the immersive fantasy can share similarities with the portal-quest fantasy as all types of fantastic works will do, however, “the immersive fantasy is a fantasy set in a world built so that it functions on all levels as a complete world” (Mendlesohn 62), meaning that its existence is not questioned, and it also does not see another world, it denies the possibility of a world other than the one the characters live in⁶.

In this category or subgenre, not only do we see ourselves in a unique world that is completely alien to ours, “the immersive fantasy invites us to share not merely a world, but a set of assumptions. At its best, it presents the fantastic without comment as the norm both for the protagonist and for the reader: we sit on the protagonist’s shoulder and while we have access to his eyes and ears, we are not provided with an explanatory narrative” (Mendlesohn 16). Think again of the world George R.R. Martin created, we are immediately presented with Westeros, and little by little we are faced with a massive world that does not acknowledge our own. Our only choice is to accept the world he has created as true if we want a successful reading experience.

Immersive fantasy as it has been made clear, is just that, an immersive experience. Its success “depends on an assumption of realism that denies the need for explanation” (Mendlesohn 16). Authors who work with this technique usually do not provide said explanation, they do not say how or when that world was created, it just is, like ours. Even when they write novellas, short stories, or books of legends of that world, it is not to explain the why or when, their purpose is to make an immersive experience even more immersive by creating ancient lore about a fictional world.

In the portal-quest fantasy we see the irruption of the fantastic through a portal or a door that presents magic to the characters as the main rule of the technique. On the other hand, “the immersive fantasies are overwhelmingly concerned with the entropy of the world” (Mendlesohn 63), hence if in the first category the portal and the quest are what drive the characters and the story, in the immersive fantasy the importance lays in the fall or destruction of the world or its status quo, meaning that epic battles will occur, cities will fall and barriers will be breached.

⁶ Most fantasies can be grouped in this subgenre, for example, *A Song of Ice and Fire* by George R.R. Martin has its own world built from a medieval imaginary of what our world used to be, it is divided not only in kingdoms but in continents as well and there is not one mention about different worlds.

If in immersive fantasy we do not have a division of worlds, hence it is the only one that exists in the story, the characters have other priorities, responsibilities and opportunities that will depend on their decision-making skills. “In a fully immersive fantasy, the actors must be able to engage with their world; they must be able to scrape its surface and discover something deeper than a stage set” (Mendlesohn 65). Returning to Westeros, we see that the widespread belief is that magic does not exist, that if it ever did it was left in ancient times, and the most they have to fear are both savages and the power plays of the noble houses; however, soon enough a few characters discover that magic does exist and that the legends were all true and the plot starts to spin until it unravels the world.

In a world full of wonder, secrets and magic, the power of comprehension of character and reader is limited to what they see or hear, the reader cannot know more than the characters, or it would not be successful. “A good immersive fantasy creates the world by writing it in such a way that noncomprehension of what is written and said becomes part of the mortar of the immersive. What is not said is as important as what is” (Mendlesohn 72), meaning that depending on the point of view we read, like being inside the mind of only one character while the actions or dialogues take place, that is all the information we get. It is the same level of information the character whose perspective we are reading has, no more, nor less.

We can see multiple characters in an immersive fantasy, in fact it is necessary to make the world as believable as possible. Nevertheless, the most important will always be the protagonist, and it is his or her actions that dictate what happens in the story and how we see the world: “a protagonist must be engaged with the world and must critique it in terms of his needs -must be, in fact, an antagonist. The character must be able to challenge the world in some way, to step aside from it, and judge it” (Mendlesohn 99). To explain this point, we will use a different example, *The Inheritance Cycle* (2002-2011) by Christopher Paolini. In this world we have our protagonist Eragon who stumbles upon magic when he finds a dragon egg and becomes the first dragon rider in a long time. From that moment on, Eragon is learning about his world, its magic and its flaws, and even when he accepts things as they must be, he rebels against those who teach him with different views and fights the restraint of tradition.

The next category is both close and far from the portal-quest: the intrusion fantasy. This subgenre revolves around our world, our reality, and as its name implies, magic is an intrusion in that reality. "In intrusion fantasy the fantastic is the bringer of chaos. It is the beast in the bottom of the garden, or the elf seeking assistance. It is horror and amazement. It takes us out of safety without taking us from our place" (Mendlesohn 18). As we can see, this category is quite different from the immersive fantasy and is closer to the portal-quest, however, the intrusion fantasy requires the characters to remain in their world. Examples of this subgenre could be *Dracula* (1897) by Bram Stoker and the *Harry Potter* series (1997-2007) by J.K. Rowling, both occur in our world, but the protagonist is suddenly confronted with magical elements or creatures.

All fantasy stories need descriptions, otherwise the reader would be eternally lost trying to understand what is happening. Attention to detail and description are especially important in this subgenre, "because the drive of intrusion fantasy is to be investigated and made transparent, description is intense, and it is assumed that we, the readers, are engaged with the ignorance of the point of view character [sic], usually the protagonist" (Mendlesohn 18). The characters are as unaware as the reader when it comes to the rules of magic and the fantastic, so the reader can only learn as fast as the protagonist does, which is the case in the *Harry Potter* series, where we are first introduced to the strange through Uncle Vernon's eyes and later through Harry's.

Unlike the immersive fantasy that can have countless plot points and turns, "the trajectory of the intrusion fantasy is straightforward: the world is ruptured by the intrusion, which disrupts normality and has to be negotiated with or defeated, sent back whence it came, or controlled" (Mendlesohn 113-114). In this technique, it matters more that the world goes back to its natural state rather than the how the characters get there. It is a learning process that has stages, "from *denial* to *acceptance*" (Mendlesohn 114), and in that respect there is only one path to take.

The fact that the intrusion fantasy revolves around our world, does not make it less fantastic than the categories previously mentioned because "for all that the intrusion fantasy appears -usually- to be a "this world" fantasy, the narrative leads always toward the acceptance of the fantastic, by the reader if not the protagonist" (Mendlesohn 114). After the first chapters of *Harry Potter and the Philosopher's stone* (1997), we as readers

are as convinced as Harry that magic does exist in our world and that the only option is to embrace the new reality, but that does not mean that surprises are not waiting for us.

We have established that the storyline of the intrusion fantasy is linear and straightforward. However, this does not mean that it lacks twists, surprises, or changes throughout the narration, “the rhythm of the intrusion fantasy is a cycle of suspension and release, latency and escalation, hesitation and remorselessness. It can be constructed within the plot, within the description of the text, or ... in the alternation between direct and indirect speeches” (Mendlesohn 114). When Harry – and us – accept the fact that magic exists, the story does not stop there, he has to face constant changes and obstacles that surprise us at every turn, that is what intrusion fantasy does. It is a challenging technique because the writer needs to find ways to include suspense and surprises without losing the reader’s interest in the story.

As it was stated, the intrusion fantasy is a difficult technique because it mixes the real with the unreal in a way that can disconcert the reader and make him or her lose interest in the characters and the story. To understand and to navigate this type of subgenre one must believe in what is written,

like the portal-quest fantasy, the intrusion fantasy demands belief, but whereas the portal-quest fantasy demands belief in the surface of the world, the intrusion fantasy requires faith in the *sub*-surface, the sense that there is always something lurking. We might call this latency: the withholding, not of information, but of visuals and events. Many horrors take place offstage or are first represented onstage with hints and warnings. (Mendlesohn 114-115)

Most intrusion fantasies such as *Dracula*, *The Mysteries of Udolpho* and *Harry Potter* function with this premise. We can see certain events and others are obscured from our sight, whether because they happened before the story “officially” started or because it is happening outside of the main character’s point of view. This serves the purpose of suspense well, we do not know the full truth until the story ends, when all the pieces come together.

Mendlesohn has said that intrusion fantasy has a straightforward narrative, commonly a straightforward trajectory, but she also explains that it can be dual, meaning that it is still straightforward but with a bifurcation, “in most intrusion fantasies even though the primary trajectory is that of the intrusion breaking through, there is also a secondary

trajectory of the protagonist moving into this secret world” (Mendlesohn 131). We can plainly see these two trajectories in the *Harry Potter* series, Harry is first brusquely presented to magic and he then gradually enters or moves into the magical world adjacent to the real world; with this, the series achieves the goal of intrusion fantasy according to Mendlesohn: the modern intrusion fantasy is a narrative of convincement: by the end of the novel the protagonist has usually ceded to the fantastic its right to exist within her world” (140). Not only does Harry accept the fantastic world of magic, but also, he moves into it. By the end of *The Deadly Hallows* (2007) we see Harry as an adult sending off his own children to Hogwarts, he did not only embrace it, but also, he lived within it for the rest of his life.

The last category or subgenre Mendlesohn describes is the liminal fantasy; out of the four it is most likely the most unique, mainly because it draws from the other subgenres to achieve its goal. This quality makes this category the rarest of the four, “in the liminal fantasy we are given to understand, through cues to the familiar, that this is our world. When the fantastic appears, it *should* be intrusive, disruptive of expectation; instead, while the events themselves might be noteworthy and/or disruptive, their magical origins barely raise an eyebrow. We are disoriented” (Mendlesohn 19). This is exactly why liminal fantasy is so rare, bringing magical elements into our world, making them both disruptive and normal is a hard task.

For its unique characteristic, liminal fantasy follows different rules. In the forementioned categories, the reader must always be involved in the process, he or she learns with the protagonist or if that is not the case. He or she is given information through the process of worldbuilding. In this case however, “while liminal fantasy casualizes the fantastic within the experience of the protagonist, it estranges the reader. The situation is odd, and it is our reaction to oddness that is being exploited” (Mendlesohn 20). The reader is always wondering about the occurrences in the story, the magical elements are not thoroughly explained and at the same time the characters seem accustomed to them. One of the best examples of this technique would be magical realism which blurs the barriers between what is magical and what is real without disturbing the characters while disturbing the reader.

Given its unique technique, liminal fantasy has many meanings that adjust themselves to the reader, or in other words “liminal fantasy creates possible readings” (Mendlesohn 168). When two people read *A Hundred Years of Solitude* (1967) by Gabriel Garcia Márquez for example both will be left with different conclusions, hence, both would have had different reading experiences. The same can be said about reading it at different stages in life, the experience and result will not be the same as a teenager and an adult with the added experience of life.

To the modern reader and scholar, fantasy is easy to spot amongst a variety of literary genres, simply because it is unique, involving something beyond us and our reality. In his introduction to a collection of essays, Fabrizi states that “not only is the *literary* landscape of the fantasy genre unusual, but the *fictional* landscape of the fantasy world of the novel is often unique and quite unlike our own” (2), which makes fantasy hard to define in just one sentence or with only one characteristic, and it is why Mendlesohn’s divisions of fantasy subgenres are necessary to guide us when it comes to understanding the fantastic.

So far, we have established what can be understood as fantasy literature. Now for the purpose of this work, we must comprehend what makes it a special genre for young readers. The foundation of this was already stated above: fantasy provides hope, that in a simplified explanation is why fantasy is not only attractive for a young reader, but why it is important for them to immerse themselves in fantasy. Given that the object study *The Mortal Instruments* by Cassandra Clare is what today is called Young Adult Fantasy Literature – YA for short -, we need to take a moment to comprehend what that particular genre entails.

Young Adult Fantasy Literature

As stated above, fantasy is a complex genre that has evolved for years to become what it is now. Part of that evolution is the subcategories that are born from the more “classic” fantasy. One of those categories is the separation of what used to only be children’s literature into young adult literature in the second half of the twentieth century when “the new teen market demanded that fantasy novels consider growing up as part of the development of character” (Levy and Mendlesohn 195-196). Many fantasy novels since

then have that characteristic since authors, librarians and editors realized that there was a new market to exploit. Some fantasy series fall into both categories, such as the *Harry Potter* series by J.K. Rowling in which we follow Harry, Ron and Hermione from childhood to adolescence and even adulthood at the end of *The Deathly Hallows*.

As with many things, fantasy literature has adjusted itself to the times, meaning that today a great array of adult readers started their literary journey as children with fantasy and spent their teenage years exploring different stories within the genre, to the point it became a part of their identity. “Fantasy of the 1990s increasingly looked to integrate magic into adulthood, in much the same way as most people in their twenties in America and Europe no longer see why they should give up the interests of their youth ... magic, it seems, *is* compatible with being a grown-up” (Levy and Mendlesohn, 2006). This is where YA fantasy literature takes relevance, the protagonists are no longer children nor adults, however their incursion in the fantasy world and the powers they may get from it do not disappear or end when they go into adulthood; on the contrary, they grow as their magic grows and it becomes a central part of their being, as is the case of Clary Fairchild, the protagonist of *The Mortal Instruments* whose journey will be analyzed in chapter three.

YA literature can be found in an array of genres, from literary fiction to science fiction in the same way we can find “adult” literature in the same range of genres. The most important difference is that “given the category’s focus on characters whose age positions them on the verge of adulthood, YA literature is often associated with the coming-of-age story” (Fitzsimmons and Wilson, Introduction 13). Whether we call it coming-of-age, or growing up, the central argument of this type of literature is the development of the characters, how they as teenagers navigate the world and discover themselves. This always revolves around a problem that will depend on the genre itself, in the case of fantasy, the teenage protagonist will face evil and will need to find a way to save him or herself and the world as well.

The Hero

We can look at fantasy literature from many different perspectives, dissect it and put each novel in its own little box that defines which “kind” of fantasy it represents, but the element most – if not all – fantasy works have is the presence of the hero. “The story of the hero

and his quest, the adventure story, is always essentially the same. It is the story of Odysseus, of Jason and the Golden Fleece, of Beowulf ... It appears in countless legends, folk tales, children's stories and adult thrillers. It is ubiquitous" (Hourihan 2). This means that all fantasies play into the development and adventure of the hero, especially children and young adult's fantasy novels. In them the protagonist is our hero, and we follow his or her adventurous path throughout the story.

Although adult fantasies use the adventure of the hero as the central point of the story, it is in children and YA literature that we are able to see and trace the path of the hero and how it becomes an integral element of the protagonist's identity, meaning that often there is a "transition from boyhood to adulthood" (Hourihan 3) or in the case of a female hero, a transition from girlhood to womanhood. The hero not only faces evil and fights creatures in order to restore the balance of the world, but it also faces the challenges of becoming an adult and how that growth affects their path as a hero.

The path or adventure of the hero in this case, becomes more than defeating evil and facing obstacles, it is a process and construction of identity. The consequences of his or her actions shape who he or she will become as an adult, because according to William Indick, "fantasy, as a medium primarily targeted towards "young adults" – i.e. older children and young adolescents – seems to play the middle ground, providing heroes who are primarily dealing with the initiatory issues of self-identification and identity realization" (41). The young hero's identity is inevitably influenced by what they go through not only as a person but as the figure who must defend the world against the utmost evil, which means that both paths are irrevocably entwined.

As established at the beginning of this chapter, fantasy has been present in the literary world for centuries and the hero and their path has been the common factor since then, to the point that we now have a detailed description of "the adventure of the hero". Joseph Campbell has given one of the most complete dissections of what the hero must go through to be a hero. This "adventure" will be briefly explained as it is a key element in the subject of this work.

Campbell established a well-organized path for the hero encapsulated in four stages: "departure", "initiation", "return" and "the keys". The first stage starts with what he

calls “the call to adventure”, which serves to spur the hero into action and is almost always accidental. “A blunder – apparently the merest chance – reveals an unsuspected world, and the individual is drawn into a relationship with forces that are not rightly understood” (Campbell 46). In one of the most popular fantasy series of the last twenty years, *The Inheritance Cycle* by Christopher Paolini, Eragon’s call to adventure happens when he finds – seemingly by chance – a dragon’s egg, that is the precise moment in which his whole life changes, and he finds himself responsible for the entire fate of his country as the only free dragon rider in the empire.

The next step to be taken -although it is not always the case- would be the “refusal of the call”, in which case, it can be understood that the hero runs away from his or her destiny. “Refusal of the summons converts the adventure into its negative. Walled in boredom, hard work, or ‘culture’, the subject loses the power of significant affirmative action and becomes a victim to be saved” (Campbell 54). In the *Legendborn Cycle*, when Bree learns she is the one meant to be the hero and save the order from falling into chaos and being eradicated, she fights against it because it was more than she bargained for at the beginning. This step in the hero’s journey is not always described or followed, in many modern hero tales, the protagonist launches themselves right into action even when their feelings are conflicted.

The next step, especially for those who did not refuse the call, would be what Campbell called the “supernatural aid”, meaning that “the first encounter of the hero-journey is with a protective figure” (63). This figure is usually an older man or woman wise enough to aid the hero in facing the trials ahead. One of the most memorable examples in modern fantasy would be Albus Dumbledore, whose sole mission was to aid Harry in his path to defeat Voldemort. That help can come in different forms, it could be advice, training in weapons or magic, the gifting of trinkets with certain powers, a combination of all of them at the same time, and anything else imagination is capable of conjuring.

Armed with trinkets, knowledge or another form of advantage, the hero now goes to “the crossing of the first threshold”, meaning that “the hero goes forward in his adventure until he comes to the “threshold guardian” at the entrance to the zone of magnified power” (Campbell 71). The hero pushes toward the unknown, the place where all magic and power condense in order to fulfill his destiny. Clary, the object of this study,

“passes” from the mundane world to the shadow world to understand it and gain the experience she needs to fight the evil that hovers over the world.

Once they cross the threshold, they will be inside “the belly of the whale” -the last step in the “departure” stage”- where “the hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died” (Campbell 77). This death of course, is not physical and in modern fantasy, “the belly of the whale” is not necessarily a creature. For example, in the *Harry Potter* series when Harry, Ron and Hermione fall into the devil’s snare while trying to retrieve the philosopher’s stone and navigate the underground of the castle to reach it, they are swallowed by the ground and the only escape for Harry is to be close to death while facing Professor Quirrell and Voldemort.

Once the hero comes victorious out of “the belly of the whale”, “initiation” takes place, here they must first face “the road of trials”. As any other step in the hero’s journey, this can look different in all stories. This is when “once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials” (Campbell 89). Every hero will face different trials according to the type of magical world they move through, it can involve fighting creatures, saving people, and several dangerous “side quests” that will put the hero to the test. For example, in *The Inheritance Cycle* Eragon must complete a journey to join the Varden and on the way, he faces creatures and enemies, but he trains with his “tutor” as well in their moments of respite. All of that experience will help the hero reach their ultimate goal⁷.

The next step in the journey, “the meeting with the goddess”, is a reward for the hero; “the ultimate adventure, when all the barriers and ogres have been overcome, is commonly represented as a mystical marriage [...] of the triumphant hero-soul with the Queen Goddess of the World” (Campbell 100). It is not the end of the road; it is rather a breath of fresh air before continuing with the journey. One of the most famous examples is the meeting between Frodo and Galadriel in *Lord of the Rings*, where Galadriel not only shares a glimpse of a possible future, but also, she gifts Frodo with a token as well.

⁷ For Eragon this is the moment of learning, not only to be prepared for the final confrontation, but of who he truly is and the path he wants to follow. The magic, the trials and the people he forms bond with are what will transform him into the only one capable of liberating his country and raise the future dragon riders.

After this reward comes temptation in the step of “the woman as temptress”, where the hero sees themselves tempted to quit the journey in favor of more alluring prospects, is a fight with their most inner self. Harry saw himself tempted in *The Deadly Hallows* with being the “master of death” instead of hunting down and destroying the horrocruxes that would ultimately make Voldemort’s defeat possible, he manages to not fall into temptation and later on being rewarded not only with victory but with the title of “master of death”⁸.

The hero has now reached one of the darkest steps in the journey, “the atonement with the father”. Here, they have to confront the inner demons, the flaws and mistakes made because of a blind idolatry or a false sense of the world. “Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster ... but this requires an abandonment of the attachment to ego itself; and that is what is difficult” (Campbell 120). Clary Fairchild believes her entire life that her father was dead and was a good man, and when she learns that in truth, her father is none other than Valentine Morgenstern, the man responsible for the killing of his own people, she must learn to readjust her beliefs in herself and the world, assessing how much of her father is in her and what she can do about it⁹.

After trials, failure and temptation, the hero reaches new levels of understanding that lead them towards the next step in the journey, “apotheosis” where they harvest the fruits of the learning process, becoming more than what they were, “this godlike being is a pattern of the divine state to which the human hero attains who has gone beyond the last terrors of ignorance” (Campbell 139). Alina Starkov, hero and protagonist of the *Shadow and Bone trilogy* (2012-2014) by Leigh Bardugo, is the sole bearer of the sun power, she is the Sun Summoner, which on itself, grants her great power and influence, however it is not until the end of the story where she comes fully into her potential after learning throughout her journey and decides to sacrifice herself and her partner to save the world, reaching in the process a divine status amongst the people¹⁰.

⁸ Like most heroes, Harry is faced with the temptation of almost absolute power over his enemies, and he needs to choose what he and his world needs. Ultimately, he honors what those around him think about him and chooses the noble path, destroying evil without becoming the most powerful wizard in the world by following the path Dumbledore set for him.

⁹ As Clary is the subject of this work, this angle will be further studied in chapter three.

¹⁰ Alina – like Tessa – is a unique heroine amongst the modern stereotype; she is not a fighter, and she retains her femininity, however she has to fight her dark side and the temptation the Darkling (the enemy)

After the “apotheosis”, the hero is not just a person, they have become something else, and that transformation comes with a prize. The final step in the “initiation” stage of the journey: “the ultimate boon”: the hero has reached godlike levels and as such, they gain access to a boon that will raise them above everyone else, “this is the miraculous energy of the thunderbolts of Zeus, Yahweh, and the Supreme Buddha” (Campbell 168). Harry becomes master of death and after defeating Voldemort he gains the Elderwand, the most powerful wand in the world.

Now that the hero has won every battle, defeated all of their enemies and succeeded in every trial, it is time for the next stage of the journey: “the return”. This stage begins with “the refusal of the return”; now that the hero has accomplished the task, “the full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity” (Campbell 179). When this happens, in some stories, the hero refuses to return to their place; one of the most famous refusals is *Return of the King* by Tolkien, Frodo, exhausted and ashamed of not being able to resist the temptation of the ring surrenders to death when the time comes. However, in this example, Frodo is reluctant to go back because he does not feel worthy instead of preferring to stay blissfully at peace in a place of honor¹¹.

Once the hero decides to return, the “magic flight” begins. In this step “his adventure is supported by all the powers of his supernatural patron” (Campbell 182), the hero has the complete support of their guardian. However, if the victory or the prize was attained by deceit or force, or if a powerful being is against the hero, the flight becomes a course of obstacles for the hero to evade. Often, the “magic flight” corresponds to the first scenario, the one where the hero comes out victorious and begins the return with the

offers. In the end, Alina is not only a hero, but she is also a saint, after faking her death and escaping to live a secret life with Mal, the people make images of her, worship her and call her Sankta Alina. She is one of the few – if not the only one – who has truly reached a Godlike status in modern fantasy, making her another figure worthy of an in-depth analysis for future research.

¹¹ Before being part of the Fellowship, Frodo was naïve, happy and sometimes blissfully ignorant of the world and its evil side; he believed himself to be a good hobbit, to have a noble – not exactly brave – heart, therefore when he was faced with the temptation of power and oblivion by the ring, he felt ashamed at his weakness, he almost succumbed to the ring forgetting who he was – or was supposed to be – and for him that is something that taints him and forbids him to be near people he considers as “good”.

blessing and aid of “superior beings”. One example is the return of Frodo and Sam by being rescued by the eagles after their quest to Mordor¹².

After the hero completes the “magic flight” they must face the problems or complications of being outside their world: This stage requires aid from the people around the hero, and so it is called the “rescue from without”. This is the adjustment period where “the hero may have to be brought back from his supernatural adventure by assistance from without. That is to say, the world may have to come and get him” (Campbell 192). When Harry faces Voldemort and accepts his death in order to defeat him, it is Dumbledore who comes to his rescue in the bridge between death and life, and he is the one who convinces Harry to return to the world to complete the task and live his life¹³.

The hero has faced a different world, and therefore they do not know the state in which they will find his or her own world. It is time for “the crossing of the return threshold”; in all stories, “the two worlds, the divine and the human, can be pictured only as distinct from each other – different as life and death, as day and night” (Campbell 201). Since these two worlds are completely different, and are far away from each other, it is no wonder the hero can find their world changed or have trouble adjusting themselves to reality of everyday life. When Frodo returns to the Shire, he realizes that his home has been overrun by foreigners that have made life difficult for the hobbits and he needs to remedy that.

Now that the hero has mastered his or her physical trials and has gone back home, he or she needs to become “master of the two worlds”, meaning that the hero needs to resolve not only physical problems, he or she needs to resolve what is happening inside the mind and the soul. “Freedom to pass back and forth across the world division, from the perspective of the apparitions of time... is the talent of the master” (Campbell 212-13). The hero must master both worlds to complete the journey, and that completion can be

¹² Frodo with Sam’s aid has completed his task, earning the title of hero in Middle Earth, therefore he has been gifted with aid to return home by Gandalf and the Eagles; the fact that the Eagles were inclined to help him marks how great his victory was, since they tended to not be very involved in conflicts – why? We could only know by studying their behavior deeper – and for them to fly to Mordor and rescue Frodo, means that he deserved a preferential treatment.

¹³ This is the key moment in Harry’s journey where he needs to decide if everything in his life is worth living for; it is also the moment where all the threads of the story start to make sense for Harry and for the reader, where Dumbledore’s actions can be seen under a new light of understanding.

accomplished through different means, and it usually cements the role of the hero as a leader in the community. Tessa Grey, the hero of *The Infernal Devices* trilogy by Cassandra Clare, spends her journey attempting to understand her heritage and her place amongst the Shadowhunter¹⁴ community, in the end, after the final battle where she is the key to victory, she finally comes to know her history and accepts her place in the shadow world as a symbol of unity¹⁵.

Now the hero has completed sixteen steps in the journey, he or she has come out victorious of all trials and has been elevated in the community as an image of courage, knowledge and power. The only step left to end our hero's story is the "freedom to live". This step is where the hero applies everything he or she has learned and settles in one place to find peace and live the rest of his or her life in contentment, "the goal of the myth is to dispel the need for ... life ignorance by effecting a reconciliation of the individual consciousness with the universal will" (Campbell 221). The hero accepts that life has its course and prepares to live a peaceful life without seeking to disrupt the natural order. After the battle of Hogwarts, Harry decides to abandon his status as master of death by "losing" the resurrection stone in the forbidden forest and by returning the Elderwand to whom he considers his rightful owner, Dumbledore; he has seen death, he has defeated evil and now understands his role in the wizarding community, with that knowledge he decides to live a normal life and enjoy the peace¹⁶.

Campbell established a starting point for the study of the hero and their journey and throughout the years, scholars have written their own theories of the hero, others have applied Campbell's journey to different analyses and added a few new details. With

¹⁴ As presented in the introduction Shadowhunters are a race of humans with angel blood tasked with protecting the "mundanes" – normal humans – from the creatures that lurk in the shadow world. This will be explained further on chapter three since it is part of the same world as the object of study.

¹⁵ Tessa is a rare example of heroine – one worth exploring in future research – because she does not need or attempt to make herself masculine, meaning that throughout her journey she retains what she, as a woman of the nineteenth century, considers to be proper while also being the catalyst of the victory over Mortmain (the enemy). Her journey is of discovery, of facing trials and emerging victorious like any other hero, however she brings a uniqueness to the modern interpretation of what a heroine should be.

¹⁶ Harry faced numerous trials and looked death in the face more times than any adult in his life. After he fulfilled the prophecy that marked him as the only one capable of defeating Voldemort, he has learned what unchecked power can do to a person, therefore he decides that even if he will never be considered "normal", and that he always will be considered as a hero, he needs to live as normal a life as possible. He never considered being at the front of the Wizarding World, he only wanted to have what his parents – and many of his loved ones – could not have because of the war: security, family and friendship.

the amount of new heroic figures in the literature space, new theories or applications have emerged, being the one proposed by Maureen Murdock one of the most relevant for the new heroine stereotype. This theory will be key for the analysis of this object of study.

Chapter II: Affect theory and Identity theory

Clary is a teenager, meaning that she is already in the process of discovering who she is, what she wants and who she will become later on. Therefore, she sees herself in an already awkward stage of life where appearances matter and a need for more independence arises. When she abruptly encounters this new world full of magic, creatures and danger that lurks in the corners of the mundane world, and she becomes involved in it because of her mother's disappearance, this process becomes more complex.

When we look at identity theory we recognize certain stages or steps that are necessary to achieve a successful and verified identity, and this does not happen in isolation; social identity has a direct impact on individual identity and as the context in which Clary lives changes so abruptly, this will affect her process and the complexities this brings are part of the subject of study of this work. Whether it will hinder it, aid it or accelerate it, it is something we will discuss in chapter three.

As the identity process is done is society – at least in the majority of cases – what other people do and say affects us, our perceptions of the world and even of ourselves. The bonds we form with others are absorbed by our minds and therefore, become part of who we are. To understand how and to which degree those around us have an influence on us, we turn to affect theory, specifically to emotions.

To analyze and understand Clary's affective identity construction, we need to comprehend both identity theory and affect theory from different perspective and how they relate to each other. This chapter will be solely dedicated to those theories, which will be later applied the analysis of this thesis.

Affect Theory

The first thing we need to understand about affect theory is that it is not a one unique method, it has different branches of study and theorization. As Wendy J, Truran states, "affect theory is not a settled method nor neatly delineated discipline ... affect theory is a dynamic field of scholarship with shifting inter – and intra – disciplinary approaches that pay attention to bodies, worlds, and the forces that move and motivate them into relation

and existence” (26). Taking this into consideration we must note that different theories of affect can share the same theoretical base.

At its root, affect theory seeks to uncover the repercussions of bodies affecting each other in different circumstances, one of which involves forces that are not conscious yet can make up the world around us and even ourselves. That being so,

a key engagement between affect theory and literary studies is the characterization of affect theory as a critical response to post-structuralist emphasis on linguistic models of subjectivity. Rather than considering the body as peripheral to an understanding of consciousness, cognition, subjectivity, emotion, and society, affect theory makes the material and visceral central to it. (Truran 27)

Affect theory concerns itself with the forces, how bodies decide, what they do, where they go amongst other subjects related to them encased in relationality, meaning they focus on how the experience bodies go through are relational. This point of view gives space to the theorization and study of different questions, such as gender, politics, sexuality, language, and others.

As stated above, affect theory is not a unified method, many scholars differ on how to use affect theory, where to focus and most importantly what affect means. Different trajectories are born from this disagreement, one of them being what Truran calls the “Spinoza/Deleuze trajectory” which bases itself on Spinoza’s work *Ethics* and Deleuze’s *A Thousand Plateaus* and states that “affect must be understood in its transitions, as movement, as an always unfolding event rather than a thing” (Truran 28). In this scenario, affect acts through assemblages of a variety of components that make up bodies; these assemblages are relationships that bodies form in the world, in order for these assemblages to exist there needs to be a point of contact between bodies.

People and bodies are usually molded by the context in which they exist, however, “affective assemblages are not necessarily predetermined by cultural, historical, or political forces, and therefore structures and worlds might be changed” (Truran 28). The affective assemblages in the modern world can encompass a multitude of variations that surpass the boundaries of territory, culture, and individual societies through the digital tools available to us.

According to scholars like Deleuze, Ahmed and other, we live in a world where everything can and does have an impact in our becoming hence, “to “affect and be

affected” means that our capacity is *changed* in some way by the impact of an encounter with something: a body, an object, an idea, or an emotion” (Truran 28). Taking this into consideration, scholars who follow this trajectory theorize that affect has the potential to change or mold things and bodies into something that is not necessarily inside the established social structure, thus having a political implication.

The second trajectory Truran mentions derives from the Feminist/Queer/Cultural studies that in hand with theory, seek to make change through action in society in the form of activism. It follows the same paradigm as the Spinoza/Deleuze trajectory: bodies – we – affect and are affected, the difference lays in its central focus and implications. This path puts emotions and/or feelings in the forefront of affect theory, “the forces of affect are interwoven into and co-create the dynamic composition of life” (Truran 29). This theory highlights how feelings and/or emotions mark or leave impressions in our world, in the places we inhabit and therefore, how they forge us, affect us, and change us.

By putting emotions and/or feelings as the main concepts to be studied in affect theory, scholars who follow the Feminist/Queer/Cultural trajectory “question the notion that emotion and affect are distinct, and that emotion is purely personal” (Truran 29). Scholars such as Sara Ahmed theorize that emotions do not reside within people alone but rather that they are intertwined in objects and subjects alike. Her approach focuses on how those emotions work to breach the distance between the inner and outer self, how they affect bodies by being present in concepts, actions and ideas that form part of ourselves. For scholars such as Ahmed, emotions are not separate from the rational and so, research in this trajectory gives relevance to feelings and emotions.

This point of view or perspective on affect theory is relevant for the object of study of this thesis; Clary’s story is filled with emotions, towards people, circumstances, the world that surrounds her and her own self, therefore being able to understand affect from the theoretical standpoint of Ahmed and other scholars that follow this trajectory will give us the insight needed for the analysis.

Therefore, for the purpose of this work the theoretical focus of affect will be on the second trajectory, which gives an understanding on how emotions (affects) mold and

affect a person and their actions by “tracing the affects that circulate as public feelings or within sociopolitical power structures affect theory can give for to affective registers that may have been occluded, precarious, or violently repressed” (Truran 33). From the point of view of the Feminist/Queer/Cultural trajectory, affects or emotions may impact the bodies that make up the world hand in hand with rational thought and action, and idea that will be brought up in the analysis of this work.

Affect theory from the feminist theory perspective:

As stated in the beginning of this chapter, affect theory is a vast concept that gives way to multiple perspectives and focal points for scholars to specialize in. For the feminist branch of affect theory one of the most relevant points of focus are the emotive intensities, the emotional affections and others related to them. This direction has changed the way scholars under the feminist theory approach certain topics, as Marianne Liljeström states:

Affect has created a space for the rethinking of and new thinking about theoretical issues that range from the dualism between body and mind to critique of identity politics and critical reading. This theorizing has underlined the sensual qualities of being, the capacity to experience and understand the world in ways that are profoundly relational and productive”. (16)

Feminist scholars have taken affect theory and applied for over thirty years to different areas of research such as history, literature, sociology, philosophy, and others to find new ways of conceptualizing feminism in a variety of forms and spaces.

This new way or perspective on affect and feminist theory is widely researched and taught in different educational institutions and it is known as the affective turn. “For many, this so-called affective turn forms a reaction to the alleged limitations of poststructuralist theories, the structuralist legacy, and commitments to linguistic models” (Lijeström 16). This path was created to fill the spaces other theories left in certain fields, not necessarily contradicting them in all cases but aiming to paint a fuller picture to understand the workings of society and culture.

As in other areas of study, the feminist perspective of affect theory is “aimed at exploring the connections among affect, sexuality, class and race in terms of power, regulation, and control” (Lijeström 17). This focus pays attention mainly to how the politics of the personal and the collective are woven in trauma and memory, “while focusing on the body, many feminist scholars have studied the negotiation of affect and emotions in

the public sphere and, thus, engaged with political, economic, and cultural effects of affects and the “emotionalization” of life” (Lijeström 17). This highlights the importance and influence that affectivity, and discourses have on the workings of power, society and people -both in the personal sense and the collective- and how this has an effect or impact on bodies in all their meanings. This is something we will be able to see in the analysis regarding to the emotions Clary experiences toward certain characters and the power dynamics that have a role in her development.

The different applications of affect theory from the feminist trajectory have reached many conclusions and followed different directions even amongst those who share theoretical views, nevertheless there is a shared truth in this perspective, that “this positioning of affects in relation to norms and power understands them as formative for subjects, social relations, politics, and political mobilizations” (Lijeström 18). According to the feminist scholars then, affect is at the center of all we call society and bodies, making its way in the threads that connect us and move us.

As it was explained previously, this new way of doing research in the affect theory field was born to fill gaps and repair bridges that other theories left unattended before when writing about the affective turn. Lijeström states:

The most common, already well-established way of describing the *affective turn* defines it as a striving to eliminate an important set of dichotomies that allegedly characterizes the research done from a poststructuralist deconstructive approach. The “turn” to affect is described as having the potential to overcome important dichotomies characteristic of constructivist research: that between mind and body and between passions and actions (19).

As it can be appreciated, the affective turn takes from previous theoretical work to expand it in a more complex and personal perspective that encompasses knowledge and information with affective and emotional responses of bodies that result in different expressions of politics, power, race, sexuality, identity and a myriad of components that make up life.

To be able to conceptualize, study and understand affect, feminist scholars have separated the term from emotions. This means that for this theoretical perspective emotions are part of affect, but they are not the same and emotions -how they come to be, what they are and who they are directed to- influence affect and are an example that

“affect is only understood as enacted” (*Preface*, Massumi vii). This means that people - individually or in groups- react through and with emotions that generate an affect that affects other bodies and therefore can only be comprehended with examples of actual behavior, control, identities and other components of society and life.

What affect does is make an impact that forms relationships in all levels of life and human interaction; it is not possible to live in society, to be a body and not affect another. According to Massumi, “one always affects and is affected in encounters; which is to say, through events. To begin affectively in change is to begin in relation, and to begin in relation is to begin in the event” (*Preface* ix). Being and having contact, or how Massumi says, encounters, with other bodies involves affect; everything we and others do or say affects us and them, it is a never-ending cycle of being. This is something we can see in real life all the time, however in literature it is more pronounced since the actions and dialogues are right in front of us to witness, and oftentimes authors recur to physical descriptions on the effects of those encounters that make clear how much the action itself matters to the character.

The importance of affect and how it is generated, rests in the fact that it is both subjective and objective, we can all experience different things in different contexts and therefore be affected by them in dissimilar ways without it being a big gap in intensities between bodies because “although affect is all about intensities of feeling, the feeling process cannot be characterized as exclusively subjective or objective: the encounters through which it passes strike the body as immediately as they stir the mind” (Massumi, *Preface* x). This statement points to the area in which affect is felt in the body as well, hence; it cannot be considered subjective or objective, it has both qualities making it both a particular and general experience of life.

As we move in this world, we all have the capacity to affect and be affected given that, this process is twofold: “when you affect something, you are at the same time opening yourself up to being affected in turn, and in a slightly different way than you might have been the moment before” (Massumi 4). It is this capacity that makes up a body according to Massumi, you come out of an encounter changed, however slightly and in return you have changed something or someone else and then go on to affect others in the same or different capacities. This aspect of affect is of importance for the object of study of this

thesis, Clary is constantly affected by others and by the changing circumstances of her life. In turn, her actions and decision hold weight on the outcome of certain events.

Following this direction then, when a body affects and is affected it produces a feeling which is not separate from affect, this feeling is a part of the process on how bodies leave a mark on someone or something and, the result of the feeling generated by affect is emotion,

The experience of a change, an affecting-being affected, is redoubled by an experience of the experience. This gives the body's movements a kind of depth that stays with it across all its transitions -accumulating in memory, in habit, in reflex, in desire, in tendency. Emotion is the way the depth of that ongoing experience registers personally at a given moment. (Massumi 4)

Emotion is one of the many components of affect, one that has an importance in how a body reacts to being affected. Emotion coupled with conscious thought can form a person, can change the way they think, feel, move and interact in their environment because the realm of affect is not a lonely one, we are always connecting with others. How we respond has an immediate impact on how we affect and are affected. By opening ourselves up to the world we produce an increase in intensity and "with intensified affect comes a stronger sense of embeddedness in a larger field of life -a heightened sense of belonging, with other people and to other places" (Massumi 6). This aspect of affect allows us to move through the world, to change and adapt in new environments and have other encounters with different bodies that mark our places in society.

For affect to have a real impact in how we are formed, in how we belong and in how we affect others, our body needs to be connected and open to the movements of experience, of not forcing ourselves to push back from the intensity of an affect and the changes it creates. "Our experiences aren't objects. They're us, they're what we're made of. We are our situations, we are our moving through them. We are our participation" (Massumi 14). This is where emotion comes into place with conscious thought, to pass through affect in a successful way. We cannot see or analyze our experiences from afar, we need to feel them, own them and make them part of ourselves.

Affect is not a result or the end of something, it is not something to aim for but something to go through, "affect arises in the midst of *in-between-ness*: in the capacities to act and be acted upon. Affect is an impingement or extrusion of a momentary or

sometimes more sustained state of relation *as well as* the passage (and the duration of passage) of forces or intensities” (Seigworth and Gregg 1). We can think about affect as a thread, a mark that is contagious, that has an impact on everyone and everything it touches. If we follow the threads of affect, we can map out the connections between bodies and the world.

This phenomenon is intrinsically embedded in visible and invisible dynamics, and it can be “found in those intensities that pass body to body (human, nonhuman, part-body, and otherwise), in those resonances that circulate about, between, and sometimes stick to bodies and worlds, *and* in the very passages or variations between these intensities and resonances themselves” (Seigworth and Gregg 1). As previously stated, affect does not occur only between human bodies, it can be found in as many dynamics and relations as is physically, mentally and emotionally possible; meaning that affect can be created between a person and an animal or an inanimate object just as effectively as it can be created between human bodies. As we will see in the analysis, Clary is an example of this, it is not only the people around her that affect her, but there are also certain places and objects that have the same impact and arise emotions in her.

To be in this world is to live in affect, we cannot move through the world without it, it is as relevant as our bodily functions because “affect is persistent proof of a body’s never less than ongoing immersion in and among the world’s obstinacies and rhythms, its refusal as much as its invitations” (Seigworth and Gregg 1); affect is the force or forces of the world and the relations and connections between us all and it is because of its relevance in our existence that it has been the object of theorization for decades under different disciplines of study, it is not only intrinsically ours but it is also a tool to have a more comprehensible view of our past, present and future.

Affect is about connections, of what happens when bodies have encounters and how it creates relations between them; “affect is what sticks, or what sustains or preserves the connection between ideas, values, and objects” (*Happy Objects*, Ahmed 29). When we move through life we collide and react to people, places, objects, ideals and an infinite number of things that shape the way we see not only ourselves but the world as well. For Ahmed that means that the affect between bodies is that “something” that sticks with and to us, the “something” that leaves a trace, a piece in the web of our becoming.

When affect comes into play we have a reaction that can lean towards the negative or the positive, every single reaction or affect “makes” us act and feel in certain ways because “to be affected by something is to evaluate that thing” and “evaluations are expressed in how bodies turn toward things. To give value to things is to shape what is near us” (*Happy Objects*, Ahmed 31). Those reactions, the feelings and/or sensations produced by an encounter shape us, our motives, actions, ideals and emotions; we feel drawn to bodies that have a positive effect on us and we feel rejection towards a body that gave us a negative experience. In this thesis this particular angle plays an important role when analyzing the different emotions Clary experiences because it will dictate who she sees as an ally or as an adversary.

Emotions

Following Ahmed’s direction on affect, we land on emotions as an integral part of this trajectory of affect theorization. For the feminist studies, emotions are a relevant facet of affect and on how they mold us and in turn how we mold our society, the role emotions play have been studied in different disciplines that range from politics to literature and it is considered a useful tool to understand people, their affiliations, their motives, ideals and group mentality.

Emotions are involved in every life experience we have, and they help mold our interactions and behavior in society, they can shape our views because “emotions can justify beliefs and acts” (Demmerling and Schröder 254). This means that everything that causes a reaction, a feeling, an emotion is ultimately imbedded in our minds forming our reasonings for the things we do, say and believe.

Views on emotions vary, however one of the most consistent conceptions is that “emotions are generally taken to have intentional objects” and that “emotions are also often considered to have representational contents. More precisely, the thought is that emotions involve appraisals of their intentional objects as good or bad in certain specific ways” (Tappolet 257). When you encounter something or someone you have an emotional response, and those responses shape your perceptions. If you try a specific food and do not like the flavor, it produces disgust and every time you see or smell said food, that disgust comes back, hence, it takes on a negative aspect in your life.

Like affect itself, emotions can be studied from different perspectives and under various lenses according to each scholar's field of study. For Christoph Demmerling:

Emotions are a part of human life and play an important role in it. Some emotions, such as aggression or disgust, are, at least in their rawest forms, firmly rooted in nature, while others, such as shame, pride, or envy, appear to presuppose a certain level of cultural development and, in particular, linguistic abilities (294)

We can see in our everyday lives that this statement is at the very least partially true, babies do not feel shame or pride but can feel disgust, mainly towards food. On the other hand, as we grow up in society we are being constantly told how to behave, dress and express ourselves which serves as a "guideline" on how to navigate the world, however, all of this is created through a social construct that varies according to our context. This is precisely what Clary struggles with the story as there are certain expectations people put on her that come across her own life prospects.

If emotions are formed from a young age when we do not understand language and concepts, then they can be viewed beyond a social construct, and that is why "from a biological perspective emotions are normally viewed as being an observable, generally hereditary, behavioral pattern that is triggered by environmental events or by certain stimuli" (Demmerling 294). We begin our lives as emotional beings, and that truth does not change throughout our lives. According to Demmerling it merely changes as we learn the language that molds our perceptions; hence, it is only then that emotions take on a conceptual aspect.

As it was previously stated, emotions are studied in a variety of disciplines and therefore, take on different meanings that can collide with each other or act as complements, for example, "in the contemporary philosophical debate, emotions, like thoughts, are often understood to be mental states or phenomena of consciousness" (Demmerling 295), this can only be one side of what emotions really are because it does not take into account the bodily experience that happens when we encounter other bodies.

In this aspect, emotions are different from thoughts in the sense that being ashamed or angry does not express in the same way as knowing that something is true or not or where something specific is situated; "emotions are distinct from other ways of being in the world and of relating (oneself) to it. In contrast to thoughts, emotions have a phenomenal quality and, from the perspective of the one who has them, are experienced

in a certain way” (Demmerling 295). When we experience an emotion, we are feeling something, we are experiencing a phenomenon that goes beyond our minds.

If emotions require feelings, what makes them different then? Demmerling proposes that even though emotions involve feelings, they are more complex than a mere sensation of cold or pain because “in contrast to feelings, emotions (like thoughts) have a content, they refer to states of affairs or objects in the world, they are about something and present states of affairs in particular modes of presentation [sic]. Emotions are intentional states” (Demmerling 295). Emotions can be provoked by anything as long as it is intentional, meaning that it must be directed toward something or someone. The idea proposed by Demmerling is that feelings do not have the ability to be distinguished in the object, meaning that they lack nuances and direction, unlike emotions.

To move in the world, to connect with bodies and contexts we need emotions because they tell us what an experience means to us and how to act accordingly. In short, they form a connection between ourselves and others. For this to happen emotions must have a qualitative dimension that opens us to experiences and therefore, “the intentional aspect and the qualitative dimension of emotions are always already interwoven. Emotions can be understood to be the qualitative being aware of something” (Demmerling 296). This awareness that is generated through emotions is what eventually connects us to the world and those around us, hence, it helps define our place in society and serve as a framework for our actions. This is something we will strive to comprehend in chapter three: how Clary – through her emotions – determines her role and place in the new world presented to her.

As Sara Ahmed argues in *The Cultural Politics of Emotion*, whether we recognize it or not, emotions play an important part of our development as social beings because they,

shape the very surfaces of bodies, which take shape through the repetition of actions over time, as well as through orientations towards and away from others. Indeed, attending to emotions might show us how all actions are reactions, in the sense that what we do is shaped by the contact we have with others (*The Cultural*, Ahmed 4)

In short, emotions give us social cues that allow us to move at a more comfortable pace by recognizing our limitations, our feelings, sensations and other factors that emerge

as we interact, connect and collide with other bodies; they allow as well to erect boundaries in a social context to not let ourselves be overwhelmed by what surrounds us.

To generate and understand an emotion we need feelings. Many scholars outside the feminist trajectory view feeling and emotion as the same, however Ahmed and other feminist scholars have dedicated themselves to explain the difference between the two without isolating them. For an emotion to be developed we need to encounter another body with enough force to leave an impression on us, and for that impression to take form there must be a feeling of something because “emotions are relational: they involve (re)actions or relations of ‘towardness’ or ‘awayness’ in relation to such objects” (*The Cultural*, Ahmed 8). The feelings provoked in an encounter can be negative or positive and are in complete relation with the object in front of us and how the emotion towards the object is processed and acknowledged.

In the forecited work, Sara Ahmed revises a psychological view of emotions that suggests that feelings start from the inside, she compares it to the sociological point of view of feelings being created outside of the body to then propose her own theory that encompasses both. She states that emotions are the forces that create and allow us to lean what outside and inside truly are, she goes on to say that “emotions are not simply something ‘I’ or ‘we’ have. Rather, it is through emotions, or how we respond to objects and others, that surfaces or boundaries are made: the ‘I’ and the ‘we’ are shaped by, and even take the shape of, contact with others” (10). Simply put, bodies -both individual and collective- take form in tune with the emotions created in contact with each other.

From the point of view of this theory emotions are not seen as separate from consciousness, fact and objectivity; as a vital component of bodies “emotions are crucial to the very constitution of the psychic and the social as objects, a process which suggests that the ‘objectivity’ of the psychic and social is an effect rather than a cause” (Ahmed 10). As emotions move through us, they are forming and shaping the boundaries of different objects that allow us to understand the world and each other.

As it was previously mentioned emotions do not appear alone, they are formed by different aspects of “sensations” or “reactions”. According to Denzin, emotions are both personal and social and we can identify two components in them: “*moods* are emotional

states of mind that transcend specific situational experiences, *feelings* are sensations of the lived body” (3). That being said, after emotions stop moving through bodies and boundaries are formed, they “refer back to the person who feels, defines, and experiences them” (Denzin 3), thus solidifying their status as both a personal and a social phenomenon.

Emotions are a key element in society to determine the specific group to which a person adheres to, whether this is political, cultural, ethnic or other, however we cannot ignore the impact it has on a personal level: “emotions occur when a change is appraised as relevant to our personal concerns [...] emotions serve to monitor and safeguard our personal concerns; they give the eliciting event its significance” (Ben-Ze’ev 18). A thing that for one person can have a positive impact, and therefore elicit a positive emotion, can mean the opposite for another, it is our personal perceptions what differentiate us from another inside a community.

Taking that statement into account along with Ahmed’s theory we can understand that emotions flow in and out of ourselves to determine who we are and where we belong to because “emotions are a very important glue that link us to others, and the links to others are important determinants for the generation of emotions” (Ben-Ze’ev 23). Our world is both social and emotional, hence, to generate emotions, we need to come in contact with others and for those contacts to have an impact, we need to be able to feel and recognize emotions.

As Ahmed argues, bodies need to generate emotions in encounters to make social groups and beliefs possible. That happens because “emotions are typically socially infectious” (Ben-Ze’ev 24) and that creates a sense of unity and fellowship that is commonly seen amongst religious, ethnic, political and cultural groups. The capacity of emotions to “infect” different people is a key component in social identification.

Without a doubt, affects and emotions are concepts that require further reflection given the complexity of the theoretical backgrounds. At the same time – and in relation to the subject of study – this opens a path to continue inquiring into related areas, such as identity. In the following section we will review the different perspectives on the identity process to understand how it can serve the purpose of this work.

Untangling the self: Identity theory and the construction of who we are

Identity -like affect- is a hard concept to define and usually its meaning varies depending on the scholar and the branch of academia it is being studied from, however there is a certain agreement in its overall meaning that Peter Burke surmises: “an identity is the set of meanings that define individuals as occupants of roles in society, members of groups or social categories, or unique persons with characteristics that identify them” (1). As individuals we give ourselves labels that declare an “allegiance” to certain groups and we also recognize or attribute certain characteristics to our personality and identity so others can get to know us. This general definition of what identity is, is what leads us to look closely to the subject of study: how Clary’s identity process takes place.

In colloquial terms people use identity as a whole when it comes to describing themselves, however the concept itself when studied has a different outcome. We can talk about identity as a whole as long as we understand that it is made up by a set of different identities, “people possess multiple identities because they occupy multiple roles, are members of multiple groups and social categories, and claim multiple personal characteristics, yet the meaning of these identities is shared with and understood by members of society” (Burke and Stets 1). This does not mean we are different people in some scenarios or others, it means that we are made up by a diverse set of characteristics that come to light in tune with the context we operate in.

Like emotions, identity is both personal and social, it cannot operate on just one level when people are immersed in a social world as it is a symbiotic relationship:

Society creates opportunities for the development of the self, and it provides a set of meanings through language that allows individuals to lay claim to who they are, that is, their identities. At the same time, individuals have agency, and as they interact in groups and within institutions using shared meanings, they can potentially recreate the very social structures that are represented in those meanings. (Burke and Stets 2)

We define ourselves in society and in that process, we define society as well. What others do and say has an influence on us and vice versa, the conditions in which we unfold ourselves are a key component to our identity construction.

As the theory was developed, scholars identified certain characteristics inherent in all identities, the first is what they called “prominence”, which translates into the

importance a person gives to one of their identities and the lengths the person will go to verify it in society and, “what makes an identity prominent is that it shares meanings in its identity standard with meanings in the standards of other identities held by the person” (Burke and Stets 88). When a person thinks of themselves as consistent in their work efforts, they can also acknowledge the same when they try to learn a new skill, meaning that they are consistent in different aspects of their lives which makes being consistent a prominent identity for them.

Identities in a person are related to one another if they share the same meaning and “the more meanings one identity shares with other identities, the greater the prominence. Thus, prominence has an internal reference to the self rather than an external reference to society” (Burke and Stets 88). This can be both positive and negative depending on whether the identity is verified in society. If it fails to do so, all identities that share meaning are also left unverified.

The second characteristic is “salience”, which Burke and Stets explain as follows, “salience as a probability can better be understood if we think of it as the proportion of time spent carrying out the behaviors of an activated identity over some span of time” (90), this refers to the amount of time a person spends with an activated identity such as being a father, a friend and others.

Salience works in favor of both the person operating with a specific identity and for others around him:

During the time a person’s identity is activated, all the sign and symbol meanings that are manipulated by the identity are actively being controlled. All the counteridentities of others with whom the person is interacting in the situation also are activated. As each helps to verify the identities of the others in the situation, relationships are being formed, developed, and maintained. Feelings and emotions are being generated. (Burke and Stets 90)

Salience allows people to form a community that will verify their personal and shared identities, moreover, depending on how it develops and how long it lasts, the identities gain experience, can add meanings and overall increase their prominence. In chapter three we will see how the longer Clary is involved in the shadowhunters world, the more she will verify her “belonging” in that community.

The third characteristic is “commitment” that refers to the connections between two people and their identities, hence, it happens outside of the person; “commitment, unlike prominence, has a reference that is external to the self. Its reference is to the others to whom one is connected while engaging in the identity and is thus representative of society or social structure” (Burke and Stets 91). For commitment to occur the ties need to happen outside the people because although it involves identities, the connection cannot happen internally, therefore:

The nature of commitment lies in the person-to-person connections, not the identity-to-identity connections. The connections are between persons who hold the identities, who can act, and who have feelings, both about themselves and each other. Nevertheless, the identity is the basis for the person-to-person connections through roles and counterroles and thus figures crucially into the link between persons. (Burke and Stets 91)

While prominence and salience can work on identity alone, commitment needs a combination of mind and body to come into play and thus help a person move in a social context.

The whole process these three characteristics spark is the means that makes possible to verify a person’s identity and in turn help verify another’s identity as well in order to finally create stronger connections with others. Burke and Stets explain that:

The person-to-person ties of commitment are important because the people who hold identities experience the emotions brought out by mutual verification. It is the physical and emotional energy of persons that accomplish the control of perceptions. Persons form bonds that facilitate social organization in response to the mutual verification that occurs when many identities cooperate in groups or organizations, which in turn helps to maintain those groups or organizations. (92)

As it can be understood with that statement, one of the most important elements in the mutual verification process of identity is commitment. As long as the connections are strong the commitment will be as well therefore groups, organizations, and society as whole can be maintained.

As calculated as it seems, identities are not always activated as a conscious process because, “identities function at both conscious and nonconscious levels” (Burke and Stets 101); on different circumstances people are highly aware of what they and others are doing and saying in order to generate an appropriate response to the social context and form connections and ties that can -on occasion- create social groups,

however as we become familiar and comfortable in a certain environment, our identities are capable of functioning without conscious thought.

For a person to activate and verify their identity successfully they need to go through an identity process which “consists of four basic components: the *identity standard*, *perceptions*, *the comparator*, and *error*” (Burke and Stets 105). The identity process is a cyclical movement that allows a person to assess and evaluate a specific situation and react accordingly.

The role of these components inside the identity process is to function as a control of perceptions, thus if a situation does not relate correctly to a person’s identity it can cause an error that translates into an abnormal behavior, hence when a person behaves “out of character” it is a signal that the identity process has acknowledged an error, therefore the identity verification has failed.

As it was mentioned the identity process has four components that put it into motion, the first is the “identity standard’ which consists of a number of meanings that form the character, “this set of meanings [...] is held in memory and is specific to the individual holding the identity. The meanings describe who one is as a person, in a role, as a member of a group, or as a member of a category” (Burke and Stets 105). The person has multiple identities that draw meanings from the cultural social context they are in.

A person begins to accumulate meanings and therefore, construct an identity since the moment they can be aware of things around them, “the first source of identity standards is the general culture in which grow up that we come to learn. We come to learn the concepts, categories, and meanings that define the roles, groups, and categories we will take on and be the unique persons we will become” (Burke and Stets 107). We learn as we grow and our first examples of who we should be comes from our inner circle, family, and from cultural cues we see daily in different forms. This premise is of importance for the subject study given that Clary believed she was on the right path of who she was supposed to be until she learned her life had been a lie.

In the process of learning and constructing an identity people use observation to mold their actions, reactions and behavior inside of what is considered “correct” or socially approved, “this is *modeling*, and constitutes an important part of the social learning that

takes place as people take on the identity associated with the new position” (Burke and Stets 108). Modeling, however, is not a straightforward process, people add their own experiences to what they observe, and the different outcomes weigh in the identity they are constructing according to their own personal context.

The next component is “perception”, this component serves to guide us in the world and sends “signals” that tell us how to adjust ourselves to our surroundings, “perceptions are what our senses take in, our responses to environmental stimuli through at least sight, sound, smell, taste, and touch” (Burke and Stets 109). This mechanism is what lets us function properly in the world, it is how we can feel another person’s touch, it is what tells us what we physically like or dislike -in the case of flavors and smells-, to move when in danger, and other physical sensations that help us move through the world.

The third component is “the comparator” which “does nothing more than relate the perceptions of meanings relevant to the identity in the situation with the memory meanings of the identity standard” (Burke and Stets 111). This is what sends the error signals when the perceptions do not match or correspond with the identity standard. This error can be small or large and that will determine how dissimilar the perception and the standard are.

Without the comparator to signal the error the identity standard could not be maintained and therefore the identity will not be verified properly; it allows the person to adjust actions, behaviors and to have control over their environment so their identity is not at risk, it also has an influence on emotions that can, at the same time, have an impact on the identity construction.

The next and last component is “the error” which is the product of the comparator, “the error is the difference between the value of the perceived meaning and the identity standard meaning. This difference indicates the magnitude and direction of the error along the dimension of meaning being perceived” (Burke and Stets 112); depending on how relevant the identity in question is, the error can be weaker or stronger and that will determine the work needed to correct it. The error signal triggers a behavioral change in the individual in order to correct it and verify the identity in that specific situation according to the perceptions received.

The usefulness of having a strong and verified identity does not only lie in the satisfaction or importance of knowing ourselves and make us known to others, but it is also about control,

an identity emerges for each of us only out of efforts at control amid contingencies and contentions in interaction. These control efforts need not have anything to do with domination over other identities. Before anything else, control is about finding footings among other identities. Such footing is a position that entails a stance, which brings orientation in relation to other identities. (White 1)

A verified identity helps a person navigate and endure the social context and tensions that might arise when in contact with other identities, it teaches us how to behave and how to correct certain circumstances that would be difficult otherwise.

According to the scholars mentioned here thus far, an identity is formed from within and without and after an identity is complete -or at least seems complete- and verified to a certain extent, it needs to be used in a social context: “identity achieves social footing as both a source and a destination of communications to which identities attribute meaning. Consequently, without footing, identities would jump around in a social space without meaning and thus without communication” (White 1). Our identity is the focal point to which we refer when engaging in social dynamics, it is a means to analyze and evaluate the information received in the interaction. This point will be relevant for the analysis of the subject of study given that Clary is left unbalanced when she sees herself inserted in a social group, she is not yet comfortable in.

Without considering if a person has one or more identities or if their one identity can be dissected into different complimenting elements, people have a foundation on which they construct their identity, this foundation is the *core self*, that “allows to function as mature adults in a social world and provides us with an individual identity” (Hekman 5). This means that each of us possesses a personal identity that is constituted by an array of influences and experiences that form us as a unique person. “These forces are both public, the hegemonic discourses that define our social life, and individual, the character and situation of those who care for us as infants and through whom the public concepts are transmitted to us” (Hekman 7).

This is only the process of an individual, personal identity that will place us in and out of ourselves and will enable our ability to be an active agent in society and therefore, create or construct a social or public identity.

Hekman states that the problem in understanding the difference between the social and the personal is that “*identity* means, in our language, both difference and sameness. Our personal identity makes us different from everyone else. Our public identity identifies us as the same as particular others” (7). She uses the example of the gendered label “woman”, meaning that as a woman one can be the same or be under the same parameters as other women while in a personal plain maintain an individuality and difference that makes every woman unique. This is the balance Clary needs to find in her identity process, how to express her individual identity inside a group that demands a specific public identity.

Identity is a complex concept that arises discussions in different areas of study; many scholars have tried to separate the individual from the public identity, however for Hekman that technique can rob identity of its complexity as she states that “identity must be understood from within that complexity” (8) and not view both sides as a separate entity, which would eventually hinder any attempts to fully understand it.

Despite disagreeing perhaps on the level of influence that social context and culture have on the construction of an identity, scholars usually label them as a key element in the process because “we are all socially constructed and embedded” but “that social construction is not monolithic. Rather, it is translated by the individual characters and situations of those who raise us and therefore varies in multiple ways. There is both pattern and difference” (Hekman 25). As unique individuals we do not experience the world in the same way, therefore any information we receive and make part of us that will label us as a member of a certain social group will be digested in different ways, thus marking our social and personal identity and making us both different and equal to others.

By now it is understood that a person’s identity has two functions: social and private. The relation between the two could be surmised this way:

Each of us is profoundly influenced by our surrounding society and social relationships, we are also unique individuals. We respond to life’s problems and circumstances quite differently from anyone else. This capacity is a reflection of our

personal identity and allows us to experience life in a way that is distinct from others. It enables us to have our own unique 'take' on the world. (Layder 1)

Without personal identity people would not develop a social identity and therefore, an endless cycle of inadequacies, disagreements and problems would arise both in private and in public.

However useful personal identity is for the social identity, it also brings forth certain issues that Burke and Stets call the error signals in the verification process of an identity. In more simple terms, "personal identity is always caught up in, and constantly emerges from, this tension between fitting in with society and other people (especially those with whom we are intimate) and wanting to follow our own desires, hopes and wishes" (Layder 2). There are times when the identity with all of its desires can satisfactorily relate to the social context and times when it fails, such moments will greatly depend on how a person perceives themselves and those around them.

The process of becoming who one is, the construction and discovery of an individual is a complex phenomenon and therefore, we cannot set a limit for it, "one's identity – one's identities, indeed, for who we are is always multi-dimensional, singular *and* plural – is never a final or settled matter" (Jenkins 17). As we grow and accumulate experiences and interact with new people, our identity can change and evolve and having a social identity as part of the "whole" identity, somewhat guarantees we will be remembered by some after we are gone, and that identity can also change over time.

As society and its queues are of vital importance in the identity construction process, we need to understand how it works and how it influences people,

individual identity- embodied in selfhood- is not a meaningful proposition in isolation from the human world of other people. Individuals are unique and variable, but selfhood is thoroughly socially constructed: in the process of primary and subsequent socialization, and in the ongoing interaction during which individuals define and redefine themselves and others, throughout their lives. (Jenkins 40)

People build their own selves and therefore, their identity as a social being. As long as society and culture influence a person in building their selfhood, the person will help mold society and culture in exchange.

Part of the discussion about identity - what it is and how it is constructed – is the "self" as part of the process, and an important part of the discussion is the difference

between a person and the self. Jenkins acknowledges the relevance of the self and summarizes the difference: “the self is the individual’s private experience of herself or himself; the person is what appears publicly in and to the outside world” (50). Although this may seem as two completely separate entities, self and person are intrinsically united and cannot work without the other hence, they can be difficult to differentiate and are often interchanged.

As people start constructing their individual identity, they discover both differences and similarities to others in the process of socialization and that is when they begin the social identity construction as part of a collective; the “collective identification [...] evokes powerful imagery of people who are in some respect(s) apparently similar to each other” (Jenkins 102). To be either part of a group or a collective, people must share certain traits and have similarities in their identities. However, they do not need to be the same, on the contrary, difference is required as well.

When a person becomes part of a certain group, they find a “kinship” to the other members and they also learn or discover what makes them different to others, “defining ‘us’ involves defining a range of ‘thems’ also. When we say something about others we are often saying something about ourselves” (Jenkins 102). As people make their way into social groups the limits and boundaries of who they are starts to define themselves and guides them in the social world by helping them see the similarities and differences with others.

As people move about in the world, they do not fall into a certain group instantaneously, there is a path to be followed alongside other bodies that allow for groups or categories to form, in turn “social categorization generates social identity, which produces social comparisons, which produce positive (or negative) self-evaluation” (Jenkins 112). This refers us to the same theorization as before, as people socialize and start to fall into groups that become part of their experience, they seek an identity verification that can either succeed or fail resulting in changes or affirmations of their identity. For example, in the analysis will see how Clary tries to conform her personal identity with her new social identity as a shadowhunter.

If personal and social identity are closely linked, then the theory that Deleuze and Guattari propose of “becoming” is of relevance in the pursuit to understand the identity process¹⁷. They state that becoming it is not the act of imitating something or someone, therefore “becoming produces nothing other than itself [...] What is real is the becoming itself, the block of becoming, not the supposedly fixed terms through which that which becomes passes” (Deleuze and Guattari 238), meaning that although a person draws elements, concepts and behaviors from different sources, the becoming is beyond a simple mimicry of others.

Another key point in their theory is that becoming it is not a fixed process:

Becoming is certainly not imitating, or identifying with something; neither is it regressing-progressing; neither is it corresponding, establishing corresponding relations; neither is it producing, producing an filiation or producing through filiation. Becoming is a verb with a consistency all its own; it does not reduce to, or lead back to, ‘appearing’, ‘being’, ‘equaling’ or ‘producing’. (Deleuze and Guattari 239)

This idea comes from the natural world, they call this the becoming-animal. Drawing from the dynamics of animals then, their concept of becoming has the quality of permeability and adaptability, making it a dynamic process through which we find our identity.

As we have seen, the identity construction process is a natural affair of human life and as such, it is one of the many topics that can be found in literature. The next section is dedicated to identity from a narrative perspective.

Literature and Identity

Literature as an art form that allows people to express themselves and to create stories and worlds, has always drawn from human experience. Since identity is a natural process inherent to human life, literature has been an outlet for authors to explore its process through the lives of their characters:

Personal development and identity fluidity are frequent literary themes that emphasize the changeable nature of human identity. Literary works frequently include characters who go through transformational experiences to show that identity is not static but changes with time. These stories delve into the subtleties

¹⁷ Deleuze and Guattari’s theorization of identity comes hand in hand with Affect theory. Both concepts (and their connection) are vastly explored in *A Thousand Plateaus. Capitalism and Schizophrenia*, published in 1980.

and intricacies of the human experience, inspiring readers to consider their own sense of self and the things that make them who they are. (Altun 382).

Literary works that portray an identity process and its complexities have the ability to make the reader question how their own identity is shaped and can encourage them to look further into what makes them who they are. By reading the story of another person's life – even a fictional one – readers have a front row seat to the development of an identity and therefore, are capable of recognizing the complexity of the process. Literature accomplishes this by “introducing characters who successfully negotiate the intersections of many identities” (Altun 383). This observation of the identity process can open the reader's eyes to the multiple elements that shape who people are, especially because as an observer they can fully witness the negative and positive aspects of the character's story that ultimately guides the identity construction, which can result in an empathic experience for the reader.

Literature is a good medium for the portrayal of identity and its construction due to its narrative nature because it “requires situating characters in space and time through gesture, posture, facial cues, and gaze in coordination with speech” (Bamberg 241). The author uses literary devices and descriptions to convey what the characters are feeling, doing and experiencing in the story, showing the reader how the character moves in their world, who they are and who they are becoming.

One of the scholars who has studied identity from a narrative perspective was Paul Ricoeur, in his work *Time and Narrative, Volume 3* (1990) he stated that “without the recourse to narration, the problem of personal identity would in fact be condemned to an antinomy with no solution” (246). This refers to the conundrum of the self and identity as something fixed or fluid which he aims to resolve by stating that “this dilemma disappears if we substitute for identity understood in the sense of being the same (*idem*), identity understood in the sense of oneself as self-same (*ipse*)” (Ricoeur 246). The self-same falls into the narrative identity, meaning that it is constructed based on narrative devices that allow change and unity.

For the narrative identity to succeed there needs to be self-constancy through time while taking into consideration all of the stories -real or fictional- that a person accumulates

in their life. He goes on to say that this is possible when a person has knowledge integrated of all the knowledge about them as possible and that,

the self of self-knowledge is the fruit of an examined life [...] and an examined life is, in large part, one purged, one clarified by the cathartic effects of the narratives, be they historical or fictional, conveyed by our culture. So self-constancy refers to a self instructed by the works of a culture that it has applied to itself. (Ricoeur 247)

This narrative identity then is composed by stories that a person believes about themselves, about others and the world around them. It is also influenced or constructed by fictional stories created inside their culture, which makes that person a functional agent in their community and culture.

Ricoeur expands on his idea of narrative identity in *Oneself as Another* (1995) where he explains that a narrative identity works along the same lines as stories do, meaning that the people and their lives function inside a plot in the same way as the characters and their stories do in books. He states that:

The decisive step in the direction of a narrative conception of personal identity is taken when one passes from the action to the character. A character is the one who performs the action in the narrative. The category of character is therefore a narrative category as well, and its role in the narrative involves the same narrative understanding as the plot itself. The question is then to determine what the narrative category of character contributes to the discussion of personal identity. (Ricoeur 143)

The character by being the one who performs the actions is not only part of the plot, but they are also the plot itself. It is a symbiotic relationship where one cannot exist without the other, the plot drives the characters and in turn the characters drive the plot with their actions to the point in which they share the same function.

The relationship between the character, the plot and the action results in a dialogue between the character and the plot; the character has a uniform role in life (story) which they use to construct their identity, this role and its uniformity can be endangered by actions and events (plot) that occur around them. In this regard, Ricoeur states that:

the person, understood as a character in a story, is not an entity distinct from his or her 'experiences'. Quite the opposite: the person shares the condition of dynamic identity peculiar to the story recounted. The narrative constructs the identity of the character, what can be called his or her narrative identity, in constructing that of the story told. It is the identity of the story that makes the identity of the character. (Ricoeur 147-148)

What we can see here is that Ricoeur by stating that the story and the character have the same relevance in the construction of an identity, he is applying the same reasoning as Jenkins, Burke and Stets. A person's identity is personal and social, meaning that one cannot exist without the other; the plot and the character then fall into a dynamic relationship that results in a narrative identity.

The cooperative dynamic of the narrative identity makes the process of constructing the self and the identity susceptible to the various elements, both imagined and real, to which the character is subjected to in the story, therefore, "literature proves to consist in a vast laboratory for thought experiments in which the resources of variation encompassed by narrative identity are put to the test of narration" (Ricoeur 148). In a novel, the author has the freedom to explore different avenues, concepts and elements that drive forward the dynamic of a narrative identity, which makes it an ideal space to represent how an identity is constructed.

As we can see, identity is a complex process that has been studied from multiple perspectives and we cannot state which theory is better than the other with accuracy. This chapter has summarized and explained different points of view that complement each other and will aid on the analysis of the object of study. In the next chapter we will see if the identity process as explained in this section, applies to Clary alongside her heroic journey and the emotions towards the people around her.

Chapter III: The Affective identity construction in *The Mortal Instruments*

The Mortal Instruments by Cassandra Clare is one of those novels that not only strive to tell a story, but also it aims at the heart of reader – especially young readers – that dare accompany Clary and her friends in their adventures while they follow the path of their identity in a world full of danger.

The choice of analyzing this series from the point of view of an affective identity construction of the heroine figure, was born from the intent Clare had when she wrote it. As it was presented in the introduction, Clare wrote a story about a group of teenagers trying to find their place in a world where their lives were always threatened and more importantly a world where “*all the stories are true*” (*Foreword*, Clare). Jace used this phrase when he was trying to convince Clary that every myth that humans created was based on the truth.

For Clare – as we can see in her foreword – this also means that every (life) story is true that the stories we tell ourselves are what shape us as people; “identity is not something foundational, and essential, but something *produced* through the narratives people use to explain and understand their lives” (Lawler 30). Clare played with this statement while writing *The Mortal Instruments*, she wove a common human process – identity construction – in a narrative full of stories we do not see as true, but that can be.

This series starts with *City of Bones*, and on the first chapter we meet the shadow world, a hidden world within our normal one where creatures such as vampires, werewolves, faeries, warlocks, demons and Shadowhunters exist. As forementioned, shadowhunters are a race of people with angelic blood tasked with protecting the “mundane” world from the threats of the shadow world with the aid of special weapons and runes given to them by their creator, the angel Raziel.

It is in this world where we find Clary Fray (Fairchild) – the protagonist – and a variety of important characters like Simon Lewis – Clary’s best friend – Jocelyn Fray (Fairchild), Luke Garroway, Alec and Isabelle Lightwood, Jace Wayland – all three underage shadowhunters – Magnus Bane – a warlock – Valentine Morgenstern – ex shadowhunter – and Sebastian. All of these characters play important roles in the events of the story and in Clary’s life.

The plot revolves mainly around war to maintain the balance in the shadow world, and along the way Clary and her group find themselves questioning everything. Clary finds out her mother has been lying to her about being a shadowhunter to the point where she paid to have her memories erased, Jace and Clary are made to believe they are siblings but later find out they are not, although Jace was lied to about his real family as well; Simon becomes a vampire and has to deal with being the only vampire capable of standing in the sunlight.

The main conflict – the war with Valentine and then Sebastian – serves as the conduit for them to know themselves and assert their position in the world.

As Clary navigates this new world, she finds herself in the path to heroism and the discovery of who she really is; this path is heavily influenced by others and therefore the emotions she feels towards them and their actions. Emotions arise in any situation we see ourselves in and oftentimes they confuse us due to the fact that emotions are not isolated, meaning that *“they often consist of a cluster of emotions and not merely a single one.”* Thus, grief may involve anger, guilt, and shame; guilt may be associated with fear, love may incorporate jealousy” (Ben-Ze’ev 4). Emotions are not fixed or follow a determined pattern; hence, they can mix and overlap in tune with the context, and this is exactly what Clary – in her uncertainty – experiences, it is not a straightforward road for her, and we will aim to understand how this affective experience shapes her heroic and identitarian path.

We need to consider as well that an emotion is not fit for only one circumstance or one type of relationship with a person, a situation or an object, “each separate emotion appears in a variety of forms with great differences between them” (Ben-Ze’ev 4). This means that a person can experience different types of love, hate, fear and so on and the differences will be determined by the person they have a relationship with and the context of said relationship.

As people change and grow, they can also experience a shift in their emotions because they are not a fixed phenomenon, they change and evolve with the person who feels them; this is why to a certain extent emotions are linked to identity because “emotions are the ‘code’ for representing the degree and kind of confirmation or

disconfirmation of identities that is occurring” (Smith-Loving 244). Experiencing a negative or positive emotion while one’s identity is acting in full can lead to a sense of failure or success that will have an impact on your behavior and later on, your identity itself.

An emotion is not merely an abstract concept, it “is a complex phenomenon describable on different levels, for example, physiological, biological, sociological, or philosophical” (Ben-Ze’ev 10). By linking emotions with the identity construction process, the analysis will focus on the sociological and philosophical aspects of Clary’s emotional experience.

As Burke and Stets state, a person – and therefore their identity process – react to certain contexts in which the identity is verified or not, until then the person is in a neutral state and emotions are only present when there is either a positive outcome – the successful verification of one’s identity – or a negative one – the error signal when our identity does not correspond to the social context. For Clary these emotional cues to her behavior are what spurs her actions and potential changes she makes in her journey.

The heroine’s affective identity construction in *The Mortal Instruments*

Clary’s journey and process is seen in a narrative Clare carefully built to show how a seemingly normal teenage girl changes her whole life and identity in tune with others; and as we saw in chapter two with Ricoeur’s theory of narrative identity, the story and its changes can trigger an identity construction while the character is also influencing the story itself. The narrative Clare offers lets us see how the actions and decisions made by others in the past have an impact on Clary’s present and future, hence how they influence her identity construction and the place she will take in this new world.

Clare first introduces Clary as part of a family picture that is all too familiar – in real life and in YA literature – a family that lacks a parental figure, in this case Clary’s father is dead which already sets the tone for Clary’s identity. Family – as our first social circle – is a key element in our path towards identity construction, since is the primary social circle in infancy. Clary has a “replacement” for this missing father figure in Luke – her mother’s best friend – however her world was shaped mainly by her mother and as we will see, Jocelyn’s actions are of great importance for Clary’s affective identity construction.

Jocelyn is one of the most relevant people in Clary's life, someone who has helped shape her identity. Given the importance of this relationship, it will be the first one to be explored.

The complexity of the mother-daughter dynamic

Our first glimpse of the dynamic between Jocelyn and Clary is a fight. As any mother-daughter relationship it has its up and down moments which sometimes make Clary doubt her mother's honesty. When Jocelyn refuses to speak of her past it bothers Clary because it is not normal behavior in her eyes: "no, it isn't. It's weird. It's weird that I don't know anything about my grandparents. I mean, I know my dad's parents weren't very nice to her, but could they have been *that* bad? What kind of people don't want to even meet their granddaughter?" (Clare, *City of Bones* 44). Clary cannot understand the lack of communication, of history and connection with half of who she is and why her mother is adamant on not telling her what she wants and needs to know.

The narrator – an omniscient third person - does not give us clues such as body language, for us to know what Clary is feeling; it is through the dialogue that we can see that Clary does not know how to feel. She is frustrated, mad and confused. As readers we can understand or at least believe that she is in pain. Ahmed states that

how we experience pain involves the attribution of meaning through experience, as well as associations between different kinds of negative or aversive feelings ... the experience and indeed recognition of pain *as pain* involves complex forms of association between sensations and other kinds of 'feeling states'. (Ahmed 23)

Clary is feeling vulnerable, lost, angry, guilty, and frustrated. All of those feelings and sensations lead to an emotional state of pain she cannot – for the time being at least – recognize as such because the relationship with her mother has always been like this, complicated, shrouded in the mystery of her father and her mother's paranoia.

Incidentally, this is where her journey begins, not only the journey to her identity but her journey as a heroine, "the journey begins with our heroine's search for identity. This "call" ... occurs when the "old self" no longer fits" (Murdock 24). Murdock based the heroine's journey on Campbell's theory, and as it was explained in chapter one all heroes must go through the journey, face a plethora of trials to gain his place and find himself. In the heroine's case the path is similar to that of the hero, however there are a few key

differences that separate her from the traditional prototype. The heroine does not always need a big revelation or trial to start her journey, and that being the case, on occasion the heroine does not realize she is already on the path until much later. This is Clary's case, by questioning herself, her mother, and their shared history she takes the first step towards her journey without realizing it.

The author after presenting Clary and her world to the reader, quickly introduces the changes as well that will push Clary not only to adventure, but that will also expose her to new elements and people that can affect her identity and the story.

Soon after their fight is when Jocelyn disappears, and Clary has a confrontation – alongside Jace – with a demon that poisons her. In her poison-induced sleep she has a dream:

a river of images that bore her along like a leaf tossed in a current. She saw her mother lying in a hospital bed, eyes like bruises in her white face. She saw Luke, standing atop a pile of bones. Jace with white feathered wings sprouting out of his back, Isabelle sitting naked with her whip curled around her like a net of gold rings, Simon with crosses burned into the palms of his hands. Angels, falling and burning. Falling out of the sky. (Clare, *City of Bones* 69)

This foreshadowing is presented to us in a moment of vulnerability that opens Clary to the first stage of her journey that according to Murdock, “is often filled with dreams of dismemberment and death, of shadow sisters and intruders, of journeys across deserts and rivers, of ancient goddess symbols and sacred animals” (28). This premonition was triggered not only by the venom, but for fear of her mother and both of their futures. “Fear’s relation to the object has an important temporal dimension, we fear an object that approaches us ... fear involves an *anticipation* of hurt or injury. Fear projects us from the present into a future” (Ahmed 65). This fear is paralyzing, Clary knows she needs to keep going but does not know how to do it, as a fifteen-year-old girl she has not yet discovered the tools she needs to face problems on her own. It is a process that usually happens more gradually, but that in her case is dramatically accelerated by her circumstances which coincides with Ricoeur’s statement that literature allows for more room to experiment with the identity process.

The recent events make Clary question everything, the pain, the fear and all of the emotions she goes through make her confused, and at the same time, give her the nudge

she needs to ask the right question, to look outside and inside herself for not only who her mother is, but who she actually is. This is the tipping point all of us go through in our lives, although in her case it is happening quicker than normal, and the stakes are higher because she and her mother are in danger. Now that her mother is gone, and Clary knows she has been lying to her and hiding their past, she needs to rely on herself to find the pieces and begin her identity construction.

Jace and the rest of the shadowhunters help Clary find out she has a mental block that hides her memories, and when she confronts Magnus – the warlock who helped Jocelyn with the mental block - he tells her Jocelyn desperately wanted to keep her safe from the shadow world regardless of the consequences and he says, “she knew you could see. So she asked me if it was possible to blind you of the sight” (Clare, *City of Bones* 244). While she is listening to Magnus’s story, the narrator gives us the imaginary of pain by describing Clary making a noise that it is classified as a painful exhalation of breath. This technique allows the reader to sympathize with Clary, by involving the physicality of what she is feeling Clare is aiming to move the reader and make them understand Clary more.

Clary has been betrayed by her mother who meddled with her brain without her consent, and as physical as that act was, so is the pain she feels. Ahmed explains this as follows: “the affectivity of pain is crucial to the forming of the body as both a material and lived entity” and “it is through the intensification of pain sensations that bodies and worlds materialize and take shape, or that the effect of boundary, surface and fixity is produced” (Ahmed 24). Her body – in this case her brain – was altered for a purpose, and now her pain at the news alters her body as well in a different way: it causes her to alter her perception of reality, her mind and her body as a separate being, as an individual.

Clary is at the moment in an imbalance when it comes to her identity, not only a big part of herself has been hidden from her, but she also lost her sense of belonging that was created by the relationship with her mother. Her position in society has shifted and as we saw in chapter two with the theories proposed by White, our identity is formed in interaction with others, meanings as we relate to our social circle. Since Clary lacks information of her mother’s past and found out she has been lied to her whole life, her

identity verification – as explained by Burke and Stets – has failed, she lost the place she believed she had in society.

With this, Clary has reached the point of descent, a descent of findings, of feelings and sensations that will forge her into the woman and heroine she needs to become to survive and thrive in the world she has been thrust in, however, “the descent cannot be hurried because it is a sacred journey ... of reclaiming the lost parts of oneself” (Murdock 28). This new path in front of her is arduous and complex, filled with trials that are necessary for her to claim her true self and identity and find her place as a shadowhunter.

The relationship with her mother keeps getting more complicated when Luke – near the end of the book – tells her the truth: that Clary is Valentine’s daughter, the enemy the shadowhunters are trying to defeat. Luke tells her to not be upset, to what she replies: “don’t get upset? You’re telling me that my dad is a guy who’s basically an evil overload, and you want me to not get upset?” (Clare, *City of Bones* 426). With a trembling voice, blurred vision and the feeling of blood pounding in her ears, the narrator conveys Clary’s feelings towards this revelation. More often than not, the author relies on a descriptive narrative that gives us a closer look at Clary’s emotions, so that we as readers can understand and sympathize with her.

We can identify this as anger; she is angry with her mother and with Luke for keeping her in the dark this long, as “anger is similar to hate and disgust in involving a negative evaluation, but it is the evaluation of a specific action rather than a global attitude” (Ben-Ze’ev 380). The lies, the secrets and the literal physical manipulation Clary experienced at her mother’s hands angers her because now she knows her father – half of who she is supposed to be – is an evil man whom she knows nothing about.

This leads Clary to reevaluate her identity since she always believed herself to be the daughter of a dead soldier, a man who did not choose to leave her behind. Learning that her real father is the evil she wants to defeat changes who she thinks she is. The “self” she was so certain about does not exist; according to the view presented by Jenkins, “selfhood” is constructed in relation to others, therefore we can say that knowing who our parents are, is a defining piece for the “self” and by extension our identity.

Clary has reached a crucial part in her journey, it is the time to make decisions and mostly to rely on herself despite not fully knowing who she is, this is the time when she must “heal the internal split that tells us to override the feelings, intuition, and dream images that inform us of the truth of life” (Murdock 31). Now that she knows the truth she has to choose herself without abandoning the search for her mother, all of the dreams and hunches she has had are important and will lead her to the correct path: becoming a shadowhunter. It is interesting to see here that Clare chose to not give Clary a traumatic past that brands her as the heroine, it is her present misfortune what pushes her to become who she is meant to be. This is a deviation of some of the most popular stories in the YA literature sphere such as the *Harry Potter* series by J.K Rowling and *The Inheritance Cycle* by Christopher Paolini who have a hero that is considered the “chosen one” mainly through past tragedy.

Despite the negative emotions Clary is experiencing towards her mother, she is adamant on helping her. When Clary finds her and sees Jocelyn is in a coma, she fights until she finds a clue to the cure. Luke and his sister Amatis want her to focus on Valentine, however Clary’s mind refuses: “Clary sat frozen. Rationally, Amatis’s words made sense but, it didn’t do much to quiet the voice inside her screaming that she couldn’t wait. She had to find Ragnor Fell *now*; she had to save her mother *now*; she had to go *now*” (Clare, *City of Glass* 96). As she is thinking this and processing what Amatis is saying, the author tells us that Clary is biting down her panic, her fears; she is not physically doing something, however the author paints a picture with the choice of words for readers to have a more visceral reactions to Clary’s emotions.

By having the solution, the cure to her mother’s indisposition Clary is caught between hope and fear. We often see hope as a positive emotion and fear as a negative one, however “hope and fear are directed at our own fortune; the importance of these emotions stems from the importance of the personal concern in emotions” (Ben-Ze’ev 473), and therefore both emotions can coexist in the context of our inner desires, which in Clary’s case is helping her mother.

After being separated from her mother for so long, Clary needs to reconnect with her, this is another step towards her journey where the heroine “may seek to heal the original split with her mother and to recover the mother/daughter relationship” (Murdock

53). She is a girl lost in a world full of danger, she needs her mother's guidance both as a girl and as a heroine. Amatis could fill that role, if necessary, but Clary needs her real mother by her side to move forward. In this aspect, Clary is also different from heroes such as Eragon and Harry because they never had the chance to reconnect with their parents, both of Harry's parents died when he was a baby and in Eragon's case, his mother died when he was very young and even though he met his father, he never knew who he was until after his death.

In this stage we ask ourselves: how important can it be for Clary to heal her relationship with her mother? As the scholars we reviewed in chapter two (Lawler, Jenkins, Ricoeur and White) state, our identity can only develop fully under a social construct, meaning that each of us has a role to play a character (person) needs others in order to find their place, and to get their cues as to how to act therefore, when our primary social setting: our family is disrupted, our identity is disrupted as well. Clary now knows her father's true name; however, she does not know him, she only knows he is evil, and now she has lost the mother she thought she had because she found out Jocelyn lied to her since the moment she was born. By mending the drift between mother and daughter Clary is expecting to find some missing pieces of herself and identity.

What makes Clary's relationship with her mother complicated in the context of this study is the conflicting emotions Clary feels towards Jocelyn. While walking in Alicante – the shadowhunter's country – she thinks of her mother and her past, then she remembers that: *“she'd never tell you any of those things. She kept them secret from you on purpose. And now you may never know them”* (Clare, *City of Glass* 136). In the book, the narrator describes this moment with the imagery of emotions caught in her heart, as in something that grips it and hurts it. Once again, the author uses a physical description of emotions, she shows how certain emotions can be felt so strongly that a person can feel it everywhere.

The lack of connection with Alicante is a product of her mother's actions and as she remembers that she feels pain and as “the sensation of pain is deeply affected by memories” (Ahmed 25), remembering everything her mother took from her by lying and hiding her past brings forth pain. Her mother has hurt her like nobody else has because

she lied to her when Jocelyn was supposed to be her pillar, the guidance she needed to navigate life.

Nevertheless, the pain she feels serves a purpose, it is a motivator for her to go out in the world and find her own path and claim victory, in other words, she has entered The Road of Trials: “the heroine crosses the threshold, leaves the safety of her parent’s home, and goes in search of her self” (Murdock 77). Her goal is still finding the cure for her mother and hindering Valentine’s plans; however, it is not her only focus anymore, as she now wants and needs to fight for herself. This moment can be used differently in other stories like in *The Inheritance Cycle*: Eragon strives to follow in his father’s footsteps after their separation even when he never knew before then that Brom was his father, he is not fighting only for himself, he is fighting for his father and those who came before him. This is an important difference in the hero and heroine’s journey. In order for the heroine to be successful she needs to see herself as far away from her mother as possible and find her own path.

By leaving her whole life under her mother’s rules, the events that led to their separation are as painful as they are useful. The pain is a motivator and in the case of her identity construction, a liberation as well, a liberation from the constraints of fitting with the behavior and practices her first social group imposed: her family. As it was seen in chapter two, Burke and Stets state that an important part of the identity construction is modeling, and since the first source of the modeling – her mother – failed her by lying and literally suppressing an essential part of who Clary is, the pain she feels redirects that modeling towards other people.

When the moment of reunion between mother and daughter finally it comes, it is not in the best context since it was after a big attack on Alicante where people died, including Isabelle and Alec’s little brother. Everyone found out Sebastian was working with Valentine; therefore, Clary may not have been in the best emotional state.

When Clary and Jocelyn start talking, and Jocelyn gives her reasons as to why she acted the way she did, Clary does not react well and verbally attacks her mother: “Jocelyn was ashen. Tears rose up in Clary’s eyes – she couldn’t bear seeing her mother like this, seeing her mother so hurt, and yet she was the one doing the hurting – and she knew that

if she opened her mouth again, more terrible words would come out” (Clare, *City of Glass* 334). By the imaginary in the scene – Jocelyn’s ashen face and Clary clamping her mouth shut her hand – we can see that Clary is overwhelmed, the moment she waited for is finally here and she does not know how to act or feel, and she cannot see her mother the same way as before.

At some level she is aware her reaction is justified because her mother’s lies fractured her life, her reality and her sense of identity, nonetheless, she is ashamed of the hateful words she said, and as a result she cannot face her mother. What Ahmed tells us about shame is that it “feels like an exposure [...] but it also involves an attempt to hide” (103). Taking this into consideration, the look on Jocelyn’s face, the fact that Clary – her own daughter – hurt her is too much for Clary to bear, hence she first covers herself and then chooses to flee.

This deep-rooted need of not harming her mother – or others – in any way is something that comes naturally as “women are expected to take care of the dependency needs of others” (Murdock 80), however for her to move forward in her journey she needs to learn that not harming others does not mean she has to limit or diminish herself, she is allowed to express how she feels and what she needs without hurting her mother.

By confronting her mother, she is confirming that her previous identity as Jocelyn’s daughter is changing as part of her construction, and as we saw in chapter two, identity meanings are essential in the identity construction process, therefore when an identity meaning stops being verified and changes, the person – in his case Clary - has a negative reaction at first. Clary is no longer the dutiful daughter that accepts the scraps of truth her mother decides to give her and when she realizes the change she lashes out and that affects her in a negative way. Incidentally this type of confrontation is not common in YA fantasy literature because usually the protagonist is already an orphan, one of the closest cases might be Harry from the *Harry Potter* series when he finds out his parents were wizards and were murdered instead of dying in an accident and he confronts his aunt and uncle, however since the lies did not come directly from the parents, their circumstances are still quite different.

From this point on, Clary is adamant on finding her identity without her mother's influence while trying to heal their relationship, this proves difficult at times because they see things differently. When Clary accepts a Morgenstern sword as a gift Jocelyn scolds her and says it is a tainted sword, to which Clary answers: "Look, I *am* a Morgenstern. We can't pretend I don't have any of Valentine's blood in me, I need to figure out a way to be partly a Morgenstern and to have that be alright, not to pretend I'm someone else - someone with a made-up name that doesn't mean anything" (Clare, "City of Heavenly Fire 201). She knows now she cannot erase what she shares with Valentine, but she can make it mean something else, something better and hiding behind a name invented by her mother (Fray) is not the answer for who she wants to be. In this exchange we can see two very different reactions, Jocelyn holds the sword as if it were a poisonous animal and Clary retrieves it very possessively. These actions highlight the difference in their perspectives when it comes to the Morgenstern name and who Clary is growing into.

As it is usual by now, Clary is angry at her mother and her attitude towards all of the decisions she makes to establish her own identity,

anger is aroused in response to a specific, undeserved offense. We blame the other for such an unjustified offense, whether or not the offense was deliberate or due to negligence or lack of foresight. In anger the other's action is not merely perceived as unjust but also as a depreciating our position (Ben-Ze'ev 380).

Clary fights the anger, disgust and disappointment her mother expresses by getting angry herself, once again her mother does not support or try to understand why Clary makes the decisions she makes and tries to pull her into her orbit without the freedom to become who she needs to be. That angers Clary because she sees how escaping and hiding did not work for her mother, so she wants to take a different path.

Part of the identity process is feeling secure and safe in the self and its expressions, thus when someone threatens that security a person has built around their self it can have repercussions. In narrative identity the character by having a symbiotic relationship with the plot, is prepared to accept the changes or confrontations, however that does not mean it will not affect their view of the self they are trying to maintain and the identity they are trying to build.

The fact that Jocelyn does not approve of Clary's decisions and her attempts to solidify herself and her identity by doing the opposite of what she did, enrages her because

it means her mother still cannot trust that Clary is fully aware of what is happening and that she can make decisions on her own, if the criticism came from someone else maybe she would not have received it as badly as she did, the fact that it is her mother is what tears her down.

In terms of her journey, Clary is still in her descent and with this decision she is step by step coming out of it victorious. According to Murdock, “the descent is a compulsion; we all try to avoid it but at some point in our lives we journey to our depths. It is not a glamorous journey, but it invariably strengthens a woman and clarifies her sense of self” (135). To make the decision to embrace the Morgenstern blood in her, Clary needed to reach down inside of her to fuel and at the same time let go of the hate she felt towards that legacy and make it her own, her mother is trying to hinder the effort, nevertheless Clary is not backing down because now she knows what she needs.

The most torturously emotion: Clary and Jace’s relationship

Clary’s relationship with Jace is as complicated as her relationship with Jocelyn. When they meet, she feels a pull towards him, an attraction that neither of them can deny, however this suddenly needs to stop when they are told they are siblings; they try to navigate their new dynamic while also dealing with the dangers of war. Then, everything changes once again when they learn they were not actually related, therefore the dynamic shifts once they are free to explore their true feelings.

Their relationship was turbulent from the start, however when we first start to see the intensity of the emotions that go through Clary is when the war has exploded. When things escalate Jace is imprisoned in the Silent City under the suspicion of colluding with Valentine; when Valentine along with demons, storms in to steal the Mortal Sword and leaves Jace behind he is freed after the shadowhunters saw he was innocent. After the attack Simon remarks how unwell and jittery Clary is and she says, “I panic way too easily these days” (Clare, *City of Ashes* 131). The war that is looming over them and her own personal problems keep her on the edge of a precipice that she does not know how to control.

The fate of the world, and her other problems combined with her strained relationship with Jace after finding out they are siblings leave a permanent sense of fear

in Clary, a fear that expands beyond herself. As Ahmed explains “I might fear for myself, for, us, or on behalf of others” (77). Given that all of her loved ones are in danger, fearing for them is not uncommon, however this fear is not only targeted towards a physical aspect, she fears for Jace’s mental state after having his own life turned upside down by learning Valentine is his father and that he lied to him and faked his death, and she also fears for own mental and emotional state because she cannot make sense of her new standing in the world.

By this point in the series, the author has established a well throughout narrative that its descriptive, she uses mostly imagery and dialogues to convey not only the story, but also what the characters are feeling and the impact that the events of the story have on them. This form of narration makes it an immersive experience for the reader, we feel as they feel even when we can see or guess a bigger picture or a new turn of events that the characters have not seen yet.

As uncomfortable as fear is, it can also serve as a motivator and Clary finds herself pushing others and herself to find solutions that will lead them to Valentine and at the same time is her motivation to start putting the pieces together and understand who she is. Her actions and her new experiences are weaving her new self. As we saw in chapter two, for an identity to be constructed, there needs to be a verification of identity meanings, therefore as she is accepting her new role she is creating new identity meanings. Everything she is learning is going towards the construction of her identity whether she likes it or not, her new life must start to align with her identity and therefore, she needs to start acting accordingly.

She finds herself still in the stage of her journey where she needs to be and thinks by herself in order to make sense of her true identity, here “she experienced a fear of loss characterized by anxiety about being alone, separate, and different from the same-sex parent who in most cases has been her primary relationship” (Murdock 40). Her sense of belonging has been severed by the lies and secrets along with her lack of female comfort since she has not been able to form a bond with Isabelle, hence, she leans into Luke and Simon – since she does not feel she can lean on Jace - and that leaves feeling alone and afraid since they do not live through the same troubles as her.

When Clary and the New York shadowhunters find Valentine after he kidnapped Simon and Maia, a battle occurs where Clary finds she has a special power - create new runes - and uses it to help her friends escape. The group is shaken after their failure to stop Valentine, and Simon – after drinking Jace’s blood – turns into a vampire who can walk in daylight. This development puts Jace in danger because vampires could see his blood as precious, and therefore they need to hide the real reason why Simon is now a daylighter.

Up to this point Clary was attempting to have a romantic relationship with Simon, however after the horrors they have witnessed, Simon has a moment on clarity and he tells her they need to break up and stay friends, that he much rather have her love as friend than live in a lie, “I’d rather have what we have, which is real and true and important, than have you pretend anything else. When I’m with you, I want to know I’m with the real you, the real Clary” (Clare, *City of Ashes* 403). He knows Clary loves him even if it is not in the way he wants it. He will take her as a friend because he cannot bear to lose her, this is a relief for Clary since now the weight of pretending to be someone she is not is gone, she now feels free to love whoever and however she wants. The panic Clary feels when she thinks Simon does not want to be in her life at all is transmitted by describing a high pitch voice and trembling; reactions that are associated with negative emotions and sensations, so the reader knows Clary’s mental and emotional state.

After this turn of events Clary decides to put aside social norm and tell Jace she does not want to fight her feelings for him anymore even if it is wrong, however when they talk, Jace tells her that he decided she was right at first and that they should just behave as siblings. This hurts Clary because she knows she cannot stop loving Jace, she has tried before and failed. As Ahmed states “even though love is a demand for reciprocity, it is also an emotion that lives with the failure of that demand often through an intensification of its affect” (130). As readers we can clearly see Clary is devastated, the author uses imagery such as doors slamming in her face, her wanting to scream because her heart is shattered and the feeling of water covering her ears. She has a very physical reaction to learning Jace does not feel the same as her.

By this point is clear that the Clare, aimed at portraying an emotional teenager, which can be an accurate representation of many young people, especially women. What

is interesting about this, is that Clary feels the need to not show her emotional reactions, she wants everyone around her to think she can handle the situations with a clear head. The reader has more insight, we can see that the emotional responses are the key to solving her problems and finding herself, but for her it is a never-ending struggle between her rational and emotional self.

This both helps and confuses Clary in her path to an identity construction, as we have seen an identity needs to be recognized by others in a social context and with these new developments, she feels adrift. She first tried to incorporate the “Simon’s girlfriend” label to her identity and ultimately that failed because it was not something that felt genuine to her or others, then she tried to shed her identity as Jace’s sister, and it failed as well. This throws her off balance once again, therefore she needs to collect the pieces and make sense of them again.

Her progress in the identity construction has halted and so has her journey as a heroine by rejecting or ignoring what her body told her all along. As Murdock explains, “women access their spirituality through movement and body awareness, so a denial of the body inhibits the heroine’s spiritual development” (49). She knew deep down that Simon was not what she wanted or needed, she fought against the feeling and in the end, it shattered the illusion that being with him created, slowing or halting her progress in the process.

Clary and Jace’s relationship go back, and forth as new information comes to light. When they learn that Valentine experimented with baby Jonathan by giving him demon blood in the womb, and giving Clary angel blood, which gave them especial abilities it does not mean much for Clary, but on the other hand for Jace, it means he is inheritably bad; Jace tries to kiss Clary, and she refuses while telling herself:

Looking at him now – even if she *hadn’t* been in love with him, that part of her that was her mother’s daughter, that loves every beautiful thing for its beauty alone, would still have wanted him.

But, then, it was precisely *because* she was her mother’s daughter that it was impossible (Clare, *City of Glass* 202).

Clary is shocked and confused, all of this time she had been convincing herself she is only Jace’s sister, and she has been trying to verify that identity, however in a moment of chaos, she is thrown off balance because once again her identity meanings do not match

the identity standard she set when she accepted her role as Jace's sister. Clary has been trying hard to accommodate all of the new meanings of her identity and Jace is denying that process with his attitude. The author uses once again precise descriptions of Clary's body to portray what she is feeling: tremors, numbness, fists tightening; all for us as readers to make her experience ours.

In a moment of clarity Clary pushes Jace away, anger and love warring inside of her; she is angry because she is wounded by his actions and "in anger the other's action is not merely perceived as unjust but also as depreciating our position" (Ben-Ze'ev 380), and she knows Jace is only using her now as proof he is in fact evil by nature. Her anger fights with the love she feels for him. As Ben-Ze'ev states, "love is characterized by intrusive thinking or preoccupation with the beloved" (414); she can see Jace is in pain and knows that if they take that forbidden step he will always be in pain and he is not strong enough to stop sabotaging himself, therefore Clary needs to be strong for both of them.

This is a big change from the previous scene, now it is Clary the one refusing to surrender to her feelings for Jace. She has had time to think, to truly evaluate what it means to have a taboo relationship and moreover, she sees that Jace is only trying to force the situation so he can feel he is playing his role: he is evil by nature because he has demon blood in his veins and that justifies his love for Clary when they both know it is forbidden.

These moments that can seem of little importance are essentially part of her trials where "ogres will appear on her path to test her endurance, her decisiveness, and her ability to set limits" (Murdock 79). This is a crucial moment of her journey; she is presented with an opportunity she desired and nevertheless she emerges victorious by not succumbing to something she knows is wrong for her and for Jace and that will hinder her progress.

When everything between Clary and Jace seemed resolved after finding out Sebastian is her brother and not Jace, it all falls apart again when he tells her about the dreams, he has about killing her, and how he thinks the upbringing Valentine gave him outweighs his nature.

While they are discussing this, Clary realizes she sees Valentine as Jace's father but not as hers: "and then she thought how strange it was that she would call Valentine Jace's father, when his blood ran in her veins, not Jace's. But she had never felt about Valentine the way you might feel about a father" (Clare, *City of Fallen Angels* 270). The realization in itself is not what stirs emotion inside of her, she has already made peace with Valentine not being part of her; what really stirs emotion in this interaction is the fact that Jace does seem to put weight on his role as Valentine's son and it troubles her.

Clary cannot stand the pain and anguish she sees reflected on Jace's face and how he keeps doubting himself, how he ignores the parts of him that are good, as a result she feels hatred, and "hate is an intense emotion; it involves a feeling of 'againstness' that is always, in the phenomenological sense, intentional" (Ahmed 49), she directs this hate not only at Valentine for leaving a negative mark on Jace, she also directs it towards the situation, the lack of communication that lead to Jace bearing this weight alone.

In turn, this hate is generated by another emotion, love, Clary loves Jace and in "the emotional object in romantic love is a person we see as having fundamentally *attractive* and *praiseworthy* traits and as being a suitable partner with whom to live" (Ben-Ze'ev 413). She loves Jace and therefore, she can see the good in him and that leads to her hating his past and everything that makes him doubt himself and be blind to what she sees in him. Clary shows that she is someone who gives everything for those she loves, she cannot stand Jace to bear the weight alone so she will do anything in her power to help him.

Clary feels the need to help Jace out of love, and also because the success of resolving this issue will impact their relationship and as any other social interaction, a romantic union has an impact on identity construction; being part of a couple is an identity meaning, and Clary is trying her best to verify and solidify it as part of her identity standard. If they fail and Jace cannot remedy his situation, they will fall apart as partners and in turn, Clary will find herself once again without a part of her identity unverified, hence there is a need to find a solution for both of their well beings.

As for her journey, Clary has passed the stage in which she feels her salvation lies in a man – after her relationship with Simon – and is at the point of liberation, where she

acts for herself and allows her to “find a partner who is an equal and enjoy true romantic love” (Murdock 95); she is aware she is enough by herself and has found someone she deems as her equal, as a real partner and from that she draws strength to reverse the roles and come to Jace’s aid when he needs her, becoming his support and on some level, his savior.

Clary and Jace go to the silent brothers for help, and they tell them that when shadowhunters are born a ritual is performed so they are protected from demon influence, however since Jace died and came back, said protection became void and the dreams were a sign of a demon trying to influence him. Jace stays there to have the ritual performed on him while Clary goes to her mother’s and Luke’s engagement party.

However, Jace is too late and is finally branded by the demon Lilith, he is completely under Lilith’s control and Clary cannot help but think she is to blame for it: “*I did this*, Clary thought. *I brought him back, and I wanted it kept secret. If we had only told someone what had happened, maybe the ritual could have been done in time to keep Lilith out of his head*” (Clare, *City of Fallen Angels* 354). She feels she made a mistake; the narrator is once again using physical reactions to show us her emotions, she feels sick that she put Jace in a vulnerable position.

Clary is seeing the consequences of her actions and decisions once again, her insistence on managing things by herself has put Jace, Simon and her in grave peril, therefore the situation, and the events that led to it are a source of shame. “Shame can be described as an intense and painful sensation that is bound up with how the self feels about itself, a self-feeling that is felt by and on the body” (Ahmed 103). She is now realizing that even when she does not want help from certain people – in this case the adults in her life – she might need the assistance of others if she wants to avoid situations like this to repeat as well as the shame that her failure brings.

Despite the many mistakes she has made in the past, Clary is just now coming to the realization of the significance of the errors and troubles she can cause when she is not acting as rationally as she thought she was; this causes a disturbance in her identity construction process because she realized she was not acting according to her identity

meaning. She can now take note of the error signal and rectify her behavior accordingly for this and any other future events.

As for her journey, she has been in a state of independence so far where “she will depend on no one. She drives herself relentlessly to the brink of exhaustion [...] she is out of control” (Murdock 103). Her drive to prove herself worthy of trust and of praise by things she has achieved on her own drove her to fail herself and her loved ones. This is a crucial moment in which she can change course, and it falls solely on her to right herself.

Despite Clary, Jace and Simon’s efforts, Jace is finally taken by Sebastian. However, Clary does not have to wait long to see Jace, he goes to her and asks her to join him and Sebastian, and she refuses, however the second time he finds her and asks her to join them she says yes. When Jace tells her there is no going back for a long time she replies: “There has never been any going back [...] not with you” (Clare, *City of Lost Souls* 170). As much as she appreciates everyone’s efforts to bring Jace back, she knows the easiest route is doing it herself; he enlists Simon’s help, they each have an enchanted ring that allows them to speak into their minds so Simon can know Clary is safe. With that reassurance, she decides to risk it and go with Jace.

She has thrown herself into the unknown, aware that being close to Sebastian is dangerous, but for her, it all seems worth it if she can get to Jace, is an act of desperation born from love that leaves her vulnerable; as Ben-Ze’ev states, “love is closely connected with vulnerability: the ability to hurt and be hurt” (442). Clary loves Jace – that much is clear – and she knows that going with him can result in hurt and pain for both of them, nevertheless this is something she needs to do especially on her own.

She has grown tired of waiting, of being given permission by her society to do something, she is the only one – in her mind – that can decide whether she should risk her life or not, she “reluctantly realizes that she will have to move on by herself. Thus the heroine chooses not to be victim of forces beyond her control but to take her life into her own hands” (Murdock 114). She has tackled one more obstacle on her journey, she is coming into her own person, making decisions based on emotions and what she believes is best for her.

So far, Clary has relied on others to define herself, to find those pieces that will complete the map to her identity, but now she has reached the point of understanding that she is alone in the process. As we have seen in chapter two, identity is a social process, however that does not mean people depend solely on others to construct an identity, there are steps and identity meanings that can only be followed and produced individually. As much as Clary appreciates everyone's help and sometimes their views or evaluations of her do take root, Clary knows now that some parts of her need to be explored, verified and solidified only by herself, and the act of leaving people behind and risk her life is part of that process.

By making Clary take accountability of her actions, the author has force her to look inside of her which results in Clary having a more thorough knowledge of who she is at the moment and who she wants to become. Her decision to forgo everyone else's opinions in her decision-making process is a sign of her asserting her role in the world. For the readers is an opportunity so see how the plot has an effect on Clary's behavior and therefore, on her identity construction.

When Jace takes Clary to his and Sebastian's hideout she makes clear that she is there solely for Jace. The three of them are hidden in a travelling apartment so they never stay in the same place for long, and Jace takes the opportunity to show Clary places she has never seen, she is both comfortable and troubled: "How could you be heartbroken and happy at the same time?" (Clare, *City of Lost Souls* 231). She loves being in Jace's company until she remembers he is not actually Jace, that he is someone being controlled by Sebastian and his needs and wants. The author uses an imagery here to describe what Clary is feeling, she is trying to reach something, to touch it; an emotion cannot be touched, however the author uses this technique to show us how Clary is hovering between two emotions.

Once again, she is caught between two conflicting emotions, on one hand she is happy because she can be with Jace, even when that happiness is fleeting. What she is feeling is not however, something that takes deep roots inside of her; "as an acute emotion, happiness is a short-term state of pleasure or satisfaction occurring as a result of a specific (real or imaginary) positive change" (Ben-Ze'ev 450). What she is

experiencing cannot last, it is not the same happiness that she can feel when she is truly at ease and knows that what is happening is right.

This knowledge leads to sadness since “sadness often provides us with the most sober perspective on life” (Ben-Ze’ev 471), she only feels happy with Jace when she can forget their circumstances and then the sadness comes when the reality of their situation stands out.

Clary is struggling with her role and her mission, this is something she needs to do and at the same time makes her feel empty; this is her descent and “the descent is characterized as a journey to the underworld, the dark night of the soul, the belly of the whale, the meeting of the dark goddess [...] it is usually precipitated by a life-changing loss” (Murdock 131). She is filled with sadness and the fleeting moments of happiness she feels are stifled when faced with the possibility of having lost Jace forever to his bond with Sebastian.

As Clary is trying to assert her identity not only as Clary, but as a someone worthy to be called a shadowhunter, she is always faced with decisions and situations she does not want or that make her feel uncomfortable and that is an integral part of life and discovering who we are. She does not want to spend time with her evil brother; however, she has no choice since the Clave did not direct their efforts to rescue Jace, she felt she was the only one who could have a chance at getting to him. Clary is making decisions now based on what she believes is the right thing to do, she does not care that it is uncomfortable or dangerous. She is being moved by her emotions, she needs to save Jace because she loves him, but also because it is the right thing to do.

When they are free of Sebastian, Clary and Jace go to their friends to form a plan to stop Sebastian, which lands them in a demon realm where Sebastian is hiding. When they arrive, they need to find shelter to regroup and plan; in a moment of solitude Jace and Clary talk about how Clary is dealing with her new life and to ease Jace’s doubts Clary says: “You have to know I wouldn’t wish for a different life [...] This life brought me you” (Clare, *City of Heavenly Fire* 365). She has reached a point where despite everything bad that has happened to her since discovering the shadow world, she feels at home and

comfortable with her place in the world and the people around her, and Jace is one of the biggest reasons she reached that point.

For Clary, being able to know her true self, her rightful place in the world and the relationships she has built – specially with Jace – elicit a sense of happiness born out of love. “In containing a positive profound evaluation of significant aspects, happiness is similar to love, but love mainly refers to another person. The affinity between love and happiness is expressed in the fact that love is one of the most important features determining our happiness” (Ben-Ze’ev 450). She is happy because in this crazy, dangerous and strange world she found love, not only romantic love, but friendship and family as well.

These emotions lead Clary to act as she is supposed to in her new role, she makes decisions that stick and help others, reinforce her new attachments and verify her identity as a shadowhunter, therefore the error signal is smaller and smaller the longer she embraces her new identity meanings and. As we have seen, being able to verify your identity by reducing the distance between the identity meanings and the identity standard requires being constant, and Clary is doing precisely that, sticking to her decisions, letting those around her help and trusting her own strengths. We can also see that this follows the narrative identity theory, as a character she has now found her role and she is constant in maintaining it, therefore her symbiotic relationship with the plot is operating as it should.

Through her attachments, Clary has been able to act the part of a shadowhunter until it has truly become part of who she is; the words of encouragement, the trust and the love that she and her friends share have been determinant in Clary verifying that aspect of herself in front of the entire shadowhunter society, but more importantly verifying it to herself.

With this literal descent to hell – the demon dimension – and the love and happiness he feels at not having to face this new trial alone, she is finally reaching the end of her metaphorical descent and as she starts to come out “she gains the wisdom of the cycles of change, accepting the dark, instinctive side which helps us find meaning in the suffering and death as well as the light, joyous side which reaffirms our strength, courage and life” (Murdock 159). This is the point in her journey where she can let herself

feel it all, the bad and the good that teach her the value of life and more significantly her own value as a woman, and a heroine.

Poisonous blood: Clary and her relationship with Valentine and Sebastian

Since Clary found out Valentine was her real father, she had to deal with the confusing emotions the revelation provoked, most of them were directed towards her mother at first, however as the war progressed, she started to feel negatively towards Valentine for everything he represented, but especially being related to him.

When Clary finally decides to fully commit to training as a shadowhunter despite her mother's protest, she wants to do it her own way: "I'm going to be a shadowhunter, but I'm not going to be like my father" (Clare, *City of Fallen Angels* 176). She has, for once, decided this solely based on who she wants to be and what she needs to get there: the danger has passed, and she can concentrate on herself. This is one of the only times she is making decisions selfishly, she does not feel the need to save or please anyone other than herself.

She makes sure to remark that she will be accepting her role as a shadowhunter but as far from Valentine's image as possible, this stems from disgust rather than hate, as "disgust pulls away from the object" (Ahmed 84). She is disgusted by Valentine's actions and his legacy, so she refuses to acknowledge that part of her inheritance, she knows it is inside of her, however she rejects it in favor of her mother and herself and who she wants to be.

Clary is rejecting her father, a man who saw everyone as inferior – including her – and this is a key moment in the journey where a "woman needs to carry her own sword of truth, sharpening her blade on the stone of discernment" (Murdock 90). She cut the ties that held her back as Valentine's daughter and from this moment onwards, she belongs to herself and her own truth.

She is aware that many will see her still as Valentine's daughter, however she will do everything in her power to change not only her perspective but that of others as well, this is part of everyone's process of identity, meaning that "identities are [...] largely unchosen (just as our bodies are unchosen), but just as in the case of bodies, our identities can be reshaped" (Martín 288). She knows that Valentine, as her father will always be part

of who she is, nevertheless she can change the meaning of being his daughter and bring to the surface other aspects of herself for her and society to recognize and value.

Valentine has proved to be evil in every way, and his actions disgust Clary. However, Sebastian goes beyond that, he proves little by little that he is the true face of evil and Clary cannot see him as anything other than a monster.

As time goes by Clary shares certain moments with Sebastian that make her think that maybe he could be saved, however at some point, Sebastian feels the need to assert his dominance over her and make clear the position they are in:

“Who do we belong with but with each other?”

“Jace”, she said. “I belong with Jace”.

He made a dismissive noise. “You can have Jace”.

“I thought you needed him”

“I do. But not for what you need him for”. His hands were suddenly on her waist. “We can share him. I don’t care what you do. As long as you know you belong to me”.

She raised her hands, meaning to shove him away. “I don’t belong to you. I belong to *me*” (Clare, *City of Lost Souls* 459).

Sebastian is trying to force himself on her, he does not care they are siblings, he believes they belong together in every way possible, Clary is clearly disgusted by his attitude, and “through disgust, bodies ‘recoil’ from their proximity, as a proximity that is felt as nakedness or as an exposure on the skin surface” (Ahmed 83). She cannot believe, even knowing how corrupt Sebastian is, that her own brother is trying to have a sexual relationship with her and that erases any positive feeling she could have had towards him and replaces it with disgust. The author uses actions to show Clary’s reaction in this moment, she pushes Sebastian away, she bits him; all of this shows defiance and disgust towards her brother. The reader can now see how much Clary has grown into herself, she has more confidence and does not turn away from a fight, she has come a long way from the first time she needed to defend herself right after her mother was kidnapped.

By standing her ground and fighting Sebastian, she is solidifying their differences, where he sees an obvious connection and development of a relationship, she can only see what is wrong with that dynamic, she is living through a process of self-realization that will continue over time, especially by putting herself in contrast to her brother. She is aware that any relationship other than a sibling dynamic with Sebastian is wrong and he sees it

differently, which makes Clary aware of social norms and how humans behave and in turn rectify the demonic nature of Sebastian.

As disgusting or off-putting as this situation is, it is also necessary as part of her descent; as Murdock states, “this journey to the underworld is filled with confusion and grief, alienation and disillusion, rage and despair” (131). The descent is dark and painful; however, it is an important part of her becoming a heroine: she needs to face trials, go to the depths of pain and sorrow to ultimately emerge victorious. This encounter with her brother is part of that because it shatters any hope she had and gives her a new perspective to the depravities and evils she must face moving forward.

When Clary and Jace are finally free from Sebastian and are getting ready to fight him one last time, Clary is suffering because her only relatives – except for her mother – have turned out to be evil, genocidal and mad men, Clary is struggling with the name Morgenstern. People only see her as Valentine’s daughter or Sebastian’s sister and she begins to fear the name and her association with it, thus, when she and Jace go looking for a better sword for her and the shop owner shows them a Morgenstern sword: “Clary shuddered. “I’ve seen two men bear the larger version of that sword, and I hated them both. There are no Morgensterns in this world now who are dedicated to anything but evil” (Clare, *City of Heavenly Fire* 136). She cannot see herself holding a symbol of what those men stand for, she needs and wants to prove she is different than them. In this moment is clear Clary despises the idea of being like her father and brother, the author plays once again with Clary’s body, in this case she shudders looking at the sword, as if her body is rejecting the idea of being anything like the two people she hates the most.

It is clear that she cannot let go of the hate she feels towards her father and brother, she longs to not feel anything for them and to distance herself from their actions, however

hate is opposed to indifference: in hate, the object makes a difference, but cannot satisfy the subject, whose needs goes beyond it, however, it is not that the object itself is needed, or that the object is simply determinant. The subject may need the destructive relation to that object: one may be attached to the attachment of hate (Ahmed 51).

Valentine, Sebastian and now the sword have become mere symbols, she does hate them, but what she hates the most is what they represent and she cannot let go of that hate because it is a reminder of what she is not, that she is not evil like them, that

their name and their shared blood does not make them the same and she needs to hold on to that knowledge.

This hate or her attachment to that hate is part of her self-realization in the identity construction process, she is now making conscious choices, and she has reflected on who she wants to be. The hate towards her father and brother makes her realize she needs to follow a completely different path and that is essential for her identity construction: she is adding a new identity meaning to her identity standard by refusing her family's legacy of destruction.

It may seem peculiar that she has reached this conclusion and this course of action through a negative emotion such as hate, however this happens because in their journey "women find their way back to themselves not by moving up and out into the light like men, but by moving down into the depths of the ground of their being" (Murdock 133). Clary is finding her footing, herself by holding onto the root of her emotions, those emotions that can be ugly and dark, but that ultimately pushes her to be a better version or truer version of herself.

Emotional bonds: Clary and her relationship with Simon

Simon is Clary's best friend and as such, he goes wherever Clary goes. When Clary started to realize the truth of her situation and about the shadow world, she tries to push him away in order to protect him. In the first book just as everything is starting, Clary lets Isabelle handle Simon and that does not sit well with Clary:

Clary leaned against the wall, pulling at her shirt, which was sticking to the cold sweat on her chest. Far down the hall she could see Isabelle's and Simon's retreating figures, swallowed up by shadows. She watched them go silently, a shivery odd feeling growing in the pit of her stomach. When had Simon become Isabelle's responsibility, instead of hers? If there was one thing, she was learning from all of this, it was how easy it was to lose everything you had always thought you'd have forever (Clare, *City of Bones* 174).

Clary feels lost, almost like reality itself is closing in on her and she cannot see the path ahead, it is all part of her journey and "during this part of the journey, the woman begins her descent. It may involve a seemingly endless period of wandering, grief, and rage; of dethroning kings; of looking for the lost pieces of herself" (Murdock 29). She feels as if she is losing everything she knew and loved all of what made her who she is. Simon

is the example of what she lost, and she cannot bear to see him go. She needs feels the need to cling to her connection to Simon because he is the last thread connecting to who she was before her world imploded.

Incidentally this is also an integral part of the identity construction process, as people grow, they reflect and change which gives them certain advantages, but they lose something else in the process; when the identity meanings are no longer useful, they change and sometimes people get rid of an identity meaning completely in order to make room for a new one. Clary cannot fully construct her identity without changing who she was, the process needs change and evolution, however for her this process is not a pleasant one at first.

In this stage, Clary struggles to feel anything positive, the present and future seem bleak and as she watches Simon walking away from her with the prospect of facing the silent brothers and the success or failure in retrieving her memories, she is afraid; “in fear, the world presses against the body; the body shrinks back from the world in the desire to avoid the object of fear” (Ahmed 69). Clare shows us how Clary not only feels the fear physically – the cold sweat on her chest – but how her mind is so clouded by fear that without conscious thought she leans against something solid, something that both sustains her and makes her disappear, that keeps what she fears at bay.

Ultimately Clary refuses to let go of Simon and as she sees herself falling deeper into the war she leans more and more on Simon. Their relationship starts to develop without her really noticing until Simon takes the last step, kisses her and then presents her as his girlfriend when Luke introduces them to Maia – a member of Luke’s pack – this shocks both Clary and Luke and when he questions her about this she only replies: “Somebody’s girlfriend [...] Somebody’s sister, somebody’s daughter. All these things I never knew I was before, and I still don’t really know what I am” (Clare, *City of Ashes* 85-86). She is frustrated, trying to make sense of the pieces of herself others give her.

Now that different pieces and information about herself are at her disposal, she needs to sort through them to discover who she is to the core; these pieces may or may not help her in the effort; identities are constructed in society and people tend to give and take on roles according to their social context. She is someone’s daughter and girlfriend,

and all of the other labels people put on her, however it is not clear whether those are true elements of who she is or is how others view her, and that is something that she needs to find out on her own.

This once again elicits anger in her in view of the fact that most of the doubts she has in her identity come from the actions and lies of others and, “people provoking anger are most often viewed as doing something voluntarily that they had no right to do, as doing something that they could have avoided” (Ben-Ze’ev 380). Her mother and Luke had no right to hide her parentage and her shadowhunter blood from her and Simon had no right to call her his girlfriend without her consent. Although she later accepts some of these roles, she resents them.

Clary now is at the stage of her journey where she needs to see herself outside of others, beginning with her mother since “the heroine’s first task toward individuation is to separate from her” (Murdock 36); her mother was the one to put in motion all of the troubles Clary has had with her identity and Simon has added another layer that makes her uncomfortable because being his girlfriend was not something Clary decided to be.

Despite all of the turmoil, Clary and Simon stay friends until the end. In the last book, after they win their final battle against Sebastian, Clary and her friends are trapped in the demon realm. When Magnus summons his father – a prince of hell – to help them, he asks for an immortal life in exchanged. After some debate Simon offers his, which results in him going back to the mundane world as a human and with no memory of Clary or any of their friends.

When Clary and the others go back, she cannot speak and is trapped in her thoughts about everything she and the rest went through:

Clary stood at the side of the Mortal Mirror and wept for the brother she would never have, for the boy who had never been given the chance to live. And she wept as well for the others lost in the Dark War, and she wept for her mother and the loss she had endured, and she wept for Emma and the Blackthorns, remembering how they had fought back tears when she had told them that she had seen Mark in the tunnels of Faerie, and how he belonged to the Hunt now, and she wept for Simon and the hole in her heart where he had been, and the way she would miss him every day until she died, and she wept for herself and the changes that have been wrought in her, because sometimes even change for the better felt like a little death (Clare, *City of Heavenly Fire* 576).

The victory is bittersweet, on one side they managed to do the unthinkable and came out unscathed, but on the other the losses they suffered were great and painful. Clary is experiencing a great sadness that comes forth in the form of grief, and “grief is the most profound type of sadness [...] in situations of grief we are rendered utterly helpless” (Ben-Ze’ev 467). For Clary specially this loss is acute when we consider she lost a brother she never knew she had and was afforded a glimpse of what could have been in the final moments, she lost Amatis and she lost one of the people she loved more in the world: Simon; even though Simon is not dead, knowing she cannot see him again and that he does not remember her, pains her.

As a shadowhunter, part of a group of people dedicated to save lives, Clary needs to let this and other emotions to take root inside of her to finalize her identity process within her social world; as we have seen, and identity is a social concept as much as it is an individual one, therefore she needs those emotions to connect with everyone around her and finally verifying her identity. She – as the rest of the shadowhunters – needed the emotional impact of loss to correct their error signals in their identity meanings and verify them later on with their collective decisions and actions.

As for her journey, she is finally at the end, she has come out of her descent bloodied, wounded and victorious with the understanding that even if she is a heroine – powerful on her own- she can and needs to rely on others. As Murdock states, “we *are* a pilgrim people; we are on a journey *together* to learn how to honor and preserve the dignity of all life forms seen and unseen; therein lies our heroic power” (256). The victory was not accomplished by Clary alone, she draws strength from others and others from her and in the process, she became a heroine who is also just one component of a larger body of heroes.

Conclusion

Fantasy literature is a vast genre that has existed for hundreds of years as part of the cultural background in many places. The tales of fancy and the fantastic have always been at the core of society connecting one generation to another. As the years have gone by the fantastic has turned into fantasy and has permeated different cultural facets, it is present in literature, cinema, television, videogames and even music. With the success of series like *Harry Potter* by J.K Rowling, the widespread exposure of *The Lord of The Rings* by J.R.R Tolkien after the movie adaptation and the ever-growing catalogue of fantasy media, the study of these works has become more relevant.

What does fantasy have that it attracts so many people? If you question each person who consumes fantasy in all the different media, we probably will not have one single answer. People consume fantasy for a variety of reasons, however in the case of YA fantasy literature it is easy to see or infer what draws children and teenagers towards this particular genre. The characters we see in this literature are children or teenagers themselves and therefore, the demographic to whom these books are targeted to, see themselves in those characters; at the same time, they can imagine how it would be like to be in a world full of monsters and danger.

As it was explained in chapter one, YA fantasy literature is about not only the fantastic, but the “coming of age” of the characters as well; for a teenager who is exploring life reading about a hero or a heroine that can save the world at sixteen is inspiring and thrilling. It is from this point of view that the idea of analyzing Clary’s affective identity construction as a heroine comes from.

Clary and her story might not seem complex on a surface level, however for a reader who engages with the story and is ready to see the clues, symbols and the different elements Cassandra Clare uses to describe Clary and the rest of the characters, as well as the world she sets them in, this series opens a variety of topics worthy of study.

One of the advantages of modern YA fantasy is the emotional complexity the authors give to their characters; they have to fight the evil of their magical world while at the same time deal with the problems a normal teenager has. In these stories we read about battles, magic, monsters and evil while also reading about love, friendship,

heartbreak and the mundane aspects of life. The affective identity construction of a heroine or hero can be done in many modern YA fantasy series because they all share the same components: there is always a teenage boy or girl who is discovered to be the salvation of the world but as the protagonist is a teenager, the journey to heroism is also the journey to the true self, to their identity; and the emotional complexity is a key element in this journey because the hero and the heroine are not alone, they rely on others to be successful and therefore, the actions of the people around them have an impact on the identity process.

In this thesis we aimed to answer how Clary's identity as the heroine was constructed throughout the story from the affects – in this case emotions – she feels towards those around her; this led to question how the hero's journey coexists with the identity construction, how affects impact the relationship between Clary and others, and how her identity construction impacts the story itself.

In the case of the hero's journey, we can see that it aligns to some extent with the identity construction process, although they diverge from each other in some cases, mainly because - as we have seen in both chapters two and three - the identity construction process is not linear or straightforward, sometimes while verifying an identity there is an error that makes us question our identity meanings. The heroine's journey – by following a similar path to the hero's journey – is a straightforward affair. The heroine goes through the different stages and finally emerges victorious; what can seem as going backwards - such as the descent of the heroine - is meant to maintain the heroine on the right path.

From the affective perspective of this analysis, we have identified several emotions that drove Clary's character arc, such as hope, anger, fear, love, pain, hate, shame and disgust. All of these emotions were the consequence of the actions played out in the story and they give us a sense on who Clary believed to be an ally or an adversary; the adversaries were Sebastian and Valentine, which comes with many complications since they are her brother and father. This leads Clary to question her own nature since they share the same blood. Most of the time she feels hate and disgust towards them, their actions and more importantly: the fact that she is tied to them.

The negative emotions Clary feels towards Valentine and Sebastian serve as her moral compass, meaning that by being disgusted by them she takes a different path and chooses to protect those she loves and fight for what is considered the “good” side, thus defining certain aspects of her identity: a good friend and a loyal shadowhunter.

The following characters can be listed as her allies: Jace, Simon, Isabelle, Alec, Luke, Magnus and Jocelyn. This list is still more complicated since due to the length of the study not every character and the emotions associated to them could be analyzed. Simon is the easiest one to set in this category since he was Clary’s best friend from the beginning, however the emotions that are born from that relationship vary. She loves Simon as a friend, she is constantly afraid for his wellbeing and when their attempt at a romantic relationship fails, she is disgusted, not because of Simon, but of her own actions despite the complexity of these different emotions. Simon is her most loyal and constant ally in the story.

In Jace’s case we can say he too is one of her most constant allies even in moments when he doubted himself and his nature, they share a strong type of love that was challenged when they believed themselves to be siblings but that in the end was the force that pushed both of them to never surrender and win the war.

Jocelyn is by far the most complicated relationship in Clary’s life because almost every emotion Clary feels towards her mother battles with another; primarily she loves her mother and that brings forth hope and fear at Jocelyn’s future when she is kidnapped and while trying to find the cure she needed to wake up. However, any positive emotion Clary feels is soon overwhelmed by anger and pain when she thinks of all the lies her mother told her, all of the secrets she kept and the controlling nature of their dynamic. In the end, Jocelyn is still an ally mainly because despite their disagreements she is ultimately by Clary’s side in the war and learns to see the potential Clary has and supporting her decisions.

Luke is a natural ally as Clary’s father figure, as someone who will fight to defeat Valentine and as Clary’s friend – and later fiancé -, she mostly feels love towards him mingled with anger for being part of her mother’s secret. However, their relationship is one of the ones that suffers the less in the story.

Magnus, Alec and Isabelle, were the three characters that we analyzed less, nevertheless they are considered allies since they were always on Clary's side even when they did not understand her or share her opinions.

In this case, by identifying her allies and adversaries and the emotions Clary feels towards them we can see that they had an influence on how she saw herself, and therefore how her identity was being constructed. Whenever she felt a certain emotion towards someone she corrected or stayed in the direction she believed to be the right one, thus adding to her identity meanings that later on were verified. The way these characters saw her had an impact on her "self" and influenced who she wanted to become.

When Sebastian was adamant that they were the same, that Clary belonged to him, she refused and fought to prove him wrong until the end. When other shadowhunters decided to judge her because of her connection to Valentine and Sebastian, she was disgusted and angry at the comparison, therefore she once again fought against it and decided to prove that a Morgenstern could be on the right side of the war; she took a symbol of her blood – the sword – and used to set herself apart from her brother and father.

The emotions she felt motivate Clary into action and therefore, make her answer "the call" to adventure that will in the end brand her as a heroine. It is those same emotions that are also the catalysts for the changes in her identity, the birth of new identity meanings that lead to the identity construction process. As a heroine, her journey is emotional because she does not decide to be part of the war or the shadowhunter society to be a heroine or to save the world, she entered the path hoping to find her mother and save her which in turn led her to become - along with Jace – the most important element in the war efforts and become a heroine.

As we saw in the analysis, Clary's affective identity construction as the heroine impacted the story in different ways, following the narrative identity theory proposed by Ricoeur. As the reader sees Clary navigate her world, it is clear that she is not driven by the plot and vice versa, on the contrary, the story and her actions as the character are

entangled and function together to create the story of her world, and more importantly to build and solidify her identity as a heroine.

The emotions toward her allies and adversaries served in different moments as motivators for Clary to push forward and find her role in the world. In the case of the emotions she felt towards her mother, they were both destructive and productive in the story, they served as the catalysts of her journey, but it blinded her to the bigger picture: winning the war and freeing the shadow world from the tyranny her father and brother wanted to impose. All of her emotional reactions were of importance in her growth and evolution as a person and heroine, however we were able to see how the most influential emotional responses were those provoked by her mother.

The push and pull of Jocelyn and Clary's relationship is the base of every decision Clary makes and even affects how she sees her relationships with others and herself. She is constantly comparing herself to her mother – both physically and emotionally – and the back and forth of their relationship forces her to question the core of who she is and ultimately to grow into her own skin and assert herself in the shadowhunter society.

Cassandra Clare has created a story that it is both fantastic and real, especially for the intended demographic of readers: teenagers. The reach of the world she has created goes beyond this series, she has dedicated herself to expand the shadowhunter universe, adding two trilogies and a collection of short stories. The majority of these books explore in some way the identity construction process given that the main characters are always teenagers, however *The Mortal Instruments* is the most detailed of all in the exploration of this topic. Clare's narrative style makes her books attractive in their detailed description as well, allowing the reader to immerse themselves fully in the story, and by creating characters that are realistically flawed she promotes a sense of empathy in the reader.

In the end, this is a topic that could be explored further given its complexity, and it opens other lines of inquiry such as the lack of theorization in the heroine's journey aspect of YA fantasy literature, the complexity of the family and social dynamics of the shadow world; and the discussion of power, control and corruption that emerges in groups that are tasked to protect the world from evil.

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