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"The Appropriation of Edgar Allan Poe's Poetry in Cassandra Clare's Trilogy *The Dark Artifices*"

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Abstract: The present paper examines how Cassandra Clare uses Edgar Allan Poe's work to create her own stories in *The Dark Artifices* saga. She published this trilogy between 2016 and 2018 and used three of Poe's poems as the main source of inspiration for each novel. The first one, *Lady Midnight*, is based on "Annabel Lee"; the second one, *Lord of Shadows*, draws from "Dreamland"; and the last one, *Queen of Air and Darkness*, has "The City in the Sea" as inspiration. Clare uses Poe's poetry both directly as chapter titles, indirectly in the plot, and, in the case of the second and third book, as an introduction to the novel. Furthermore, she uses gothic aesthetics and concepts to make a connection with the American writer.

The analysis is approached from a theoretical framework based on Julie Sanders' *Adaptation and Appropriation*, and Genette's theory of transtextuality. It will analyze how this saga engages with Poe's ideas and aesthetic in this young-adult fantasy story in order to assess whether this new approach to the Gothic is an appropriation of Poe's work, and how it is achieved.

Keywords: Edgar Allan Poe, appropriation, transtextuality, Cassandra Clare, gothic, poetry

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The Appropriation of Edgar Allan Poe's Poetry in Cassandra Clare's Trilogy *The Dark Artifices*

0. Introduction

"In her tomb by the sounding sea" is the finishing line of 19th century American author Edgar Allan Poe's poem "Annabel Lee" (1849). It seems simple, but it carries an exceptional amount of meaning. Poe has been adapted countless times into every imaginable type of media. Moreover, his texts are subject to all kinds of interpretation and rewriting. This is what young-adult American author Cassandra Clare did: she transformed it into a novel, *Lady Midnight* (2016), which is the first installment in *The Dark Artifices* trilogy. She framed it within her Shadowhunters world and expanded on the premise of a forbidden love, which took over the three novels. Clare draws enormously from Poe in her literary production, but also from Charles Dickens, Oscar Wilde, and even biblical tradition (San Román Villar). Her books are brimming with intertextuality: titles, epigraphs, chapter titles, in-text references, acknowledgements. This essay will explore how Clare uses Poe's work to create her own stories, and how she uses the gothic aesthetics and concepts to establish an intertextual connection with the American writer. *The Dark Artifices* will be analyzed as an appropriation, drawing from Julie Sanders' *Adaptation and Appropriation* (2005). It will also be studied in light of Gerard Genette's theory of transtextuality, drawing from *Palimpsests* (1982) and *Paratexts. Thresholds of interpretation* (1987). The essay will analyze through this theoretical lens how the novels engage with Poe's ideas and aesthetic in this young-adult fantasy story to create a new, modern approach to the Gothic.

Cassandra Clare first rose to fame in 2007 for her young-adult fantasy hexalogy *The Mortal Instruments* (2007-2014), set in contemporary New York City. Her main characters, the Shadowhunters, were fashioned after the biblical Nephilim – a word that she as well employs to refer to them. These figures are the offspring of angels and humans, and live in the human world to fight demons. In the Shadow World – the universe that she creates – there are also a group of creatures called the Downworlders, which comprises vampires, werewolves, faeries and warlocks. Between 2010 and 2013, she published a prequel saga entitled *The Infernal Devices*, set in Victorian London. It was between 2016 and 2018 that the *The Dark Artifices* trilogy was published as a sequel to the main saga. It is set in Los Angeles and the first novel, *Lady Midnight*, is based on Poe's poem "Annabel Lee" (1849); the second one, *Lord of Shadows*, draws from Poe's "Dreamland" (1844); and the last one, *Queen of Air and Darkness*, has "The City in the Sea" (1845) as inspiration. Clare uses Poe's poetry both directly as chapter titles, indirectly in the plot, and, in the case of the second and third book, as an introduction to the novel, preceding the prologue. This analysis will focus mainly on "Annabel Lee", since it is the poem that plays the biggest part in all three novels, especially in *Lady Midnight*. The other two poems are referred to mostly in the form of allusions and descriptions.

This paper will be divided into five sections: the first one, 'Poe Rewritten', will deal with how Clare references Poe's work in her trilogy and provide examples. The second, third and fourth sections, 'Clare Analyzed' will involve a deep theoretical analysis. First, in 'Adaptation

or Appropriation?’ the trilogy will be classified as an appropriation, according to Julie Sanders’ theory. Second, in ‘The Grotesque, the Unheimlich and the Abject’, this aesthetic category and two concepts of the Gothic will be used to further study this appropriation as a modernized version of Poe’s Gothic. Third, in ‘Transtextuality’, Genette’s theory of the same name will be a tool in analyzing how this appropriation is made. Finally, a conclusion will follow.

1. Poe Rewritten

Set in Los Angeles a few years after the end of *The Mortal Instruments*, *Lady Midnight* follows Emma Carstairs, Julian Blackthorn and their friends and family in a new Shadowhunters adventure. Emma and Julian are *parabatai*, two Nephilim platonically connected by their soul to improve their powers and connection. It is forbidden for *parabatai* to fall in love, since the power created will be so immense that their bond will become destructive. However, Emma and Julian will eventually fall for each other, and will have to circumvent their families and the law. In this first book, a series of murders are happening all over the city and to Emma they feel strangely familiar to her parents’ deaths a few years back. Their local warlock, Malcolm Fade, is pretending to help them, but he is really the one behind the crimes. He is leading a cult in order to gain sufficient power to resurrect his beloved, Annabel Blackthorn, with necromancy. In order to do so, he needs to collect thirteen hands from thirteen murderers. A couple centuries before, he had met Annabel, who was Nephilim, and they had fallen in love with each other. However, since her family did not approve of their relationship because he was a warlock, they were forcefully separated. She was finally taken and buried alive by her family. Malcolm, who never forgave the Blackthorns, will now attempt to bring her back to life, using the thirteen hands of the murderers and some Blackthorn blood.

Clare refers to the inspiration for this novel, the poem “Annabel Lee”, in two different parts of the novel: in the epigraphs, where she copies lines of the poem verbatim, and in the section ‘Notes on the Text’, where she states that it was taken from Poe. She also referred to him in a Tumblr post she reblogged in August 2013, where she shows a comic book version of “Annabel Lee” drawn by Julian Peters (2020).¹ There, she states that it was part of the basis for the new trilogy. But not only did she draw enormously from Poe’s poems for her plot: she also owes a lot to Poe’s aesthetic. In her fiction there are abandoned castles, liminal spaces and intersections, which can also be found in Poe. Clare’s characters echo Poe’s in that there are lonely scholars, such as Arthur Blackthorn, who dabble with drugs and faintly recall the protagonist of “The Raven”. There are also hints of incest and forbidden love, for example in the main characters of the original trilogy, which reminds the reader of “The Fall of the House of Usher”. Moreover, there are even vampires, a figure which connects both authors, and a split personality symbolized in the different colored eyes of Mark Blackthorn, half Shadowhunter, half faerie. This emphasis on the eyes recalls tales such as “The Tell-Tale Heart”.

¹ The post can be seen at: <https://cassandraclare.tumblr.com/post/57618878194/this-poem-is-part-of-the-basis-for-the-dark>

Poe's "Annabel Lee" (1849) briefly tells the story of a tormented lover who, many years ago, lost his bride to her kinsmen when they were both very young. The lover lies eternally with her, him still alive, in her "tomb by the sounding sea", with a love bestowed upon them by the "wingèd seraphs of heaven". The topic used here is Poe's ultimate poetic image, which is also to be found in many of his tales such as "Ligeia" (1838). According to Poe in "The Philosophy of Composition" (1835), "the death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world – and equally it is beyond doubt that the lips best suited for such topic are those of a bereaved lover" (680). If we recall *Lady Midnight's* plot, it is clearly visible how this poem ties in with it. Annabel Blackthorn, buried alive by her family due to their forbidden love, is kept in a cave that connects to the depths of the Pacific Ocean. As stated by Fisher, "the demise of [Poe's] beautiful young Annabel may be presented in lilting tones in order to hint that that tragedy has deranged the speaker", and then "we are left to wonder whether we have been listening to a necrophiliac or to an actual ghost" (69).

"Dream-Land" (1844) is a mostly descriptive poem that Clare took as inspiration for her fictional land of Faerie. Poe creates a fantasy world "in which the perimeters of human experience are often distorted" (Fisher 68), and it is well-fitting that she used this poem for her second book, *Lord of Shadows*, given that most of it takes place in the land of Faerie. The space depicted in Poe's poem has bottomless vales and boundless floods, chasms, caves, woods, mountains, seas, even skies of fire. These evoke images of sadness, loneliness, and despair, similar to the ones experienced by the characters in *Lord of Shadows* upon their arrival in the land of Faerie. Clare, on the other hand, describes this territory in a way that reminds of Poe: misty forests, full of mountains, hills and rivers, blood streams, ruins, even a sky "the color of blackened sapphire" (*Lord of Shadows* ch. 8).² There is also a King, with a "single tall throne made of smooth, glimmering black stone" (ch. 10), which refers back to the eidolon³ of the poem, who "on a black throne reigns upright" ("Dream-Land"). The King in the novel is not an eidolon, differing from what Poe wrote. Nevertheless, Clare is not a stranger to eidolons. In her Shadow World there are shape-shifting eidolon demons, and in her prequel saga *The Infernal Devices*, her main character Tessa Gray is part eidolon.

The last book of the trilogy, *Queen of Air and Darkness*, is introduced by the poem "The City in the Sea" (1845). In Poe's poem, Death has finally become the ruler of a strange land, and a city of dead people lies underwater. There is a stir in the air, the waves turn red, and hell rises from beneath. This refers back to *Lady Midnight*, echoing the resurrection of Annabel and the demons in the water that tormented the characters. The connection with this poem is slightly more vague, but the amount of casualties in the novels makes death a constant threat. Similarly, the immense ocean is an everlasting presence throughout the trilogy, making it almost a character in itself. Poe's poem, found at the beginning of the *Queen of Air and Darkness*, allegorically foreshadows the chaotic denouement of the action. Full of death,

² Chapters are given instead of pages since the eBook edition was used to write this essay.

³ An eidolon is, according to Mabbott's note on his edition of the poem, a phantom. From the Greek word that denotes "appearance, reflection in water on a mirror", it means "a shade, a specter" (Online Etymology Dictionary: <https://www.etymonline.com/word/eidolon>, last accessed 10/05/23)

battles, and magic, a part of the third book takes place in Thule, a parallel, hell-like reality that immediately recalls "The City in the Sea".

But how does Clare's trilogy work as an appropriation of Poe? The following sections of the essay will analyze Clare's work in three different ways that are interconnected: first, as an appropriation of Edgar Allan Poe, drawing from Julie Sanders' definition of the term; second, as the transposition of three pillars of the Gothic – two concepts and one aesthetic category –, within whose parameters Poe's work is framed; and third, as a transtextual imitation, according to Gerard Genette, which emerges naturally from the relationships between the texts.

2. Clare Analyzed: Adaptation or Appropriation?

According to Julie Sanders, adaptation and appropriation differ in that an adaptation offers "commentary on a source text... by offering a revised point of view from the 'original'... [or by making] texts 'relevant' or easily comprehensible" (23), whereas an appropriation is "a more decisive journey away from the informing text into a wholly new cultural product and domain" (35). *Lady Midnight* and the rest of the saga fall under this latter category, since Clare takes from Poe and distances herself from him, adding more depth and a new meaning to his poems. Her work involves a change in literary medium from poem to novel, and also a shift from the uncanny, which characterizes many of Poe's works, to the pure marvelous. These concepts were theorized by Todorov in his book *The fantastic: A structural approach to a literary genre*. He referred to the uncanny as "the supernatural explained" (41), and to the marvelous as "the supernatural accepted" (42).

Appropriations also have a "more complicated, intricate and sometimes embedded relationship to their intertexts" (Sanders 36). Clare certainly adapts Poe's texts, but she goes further and creates a whole new cultural product. It is not necessary to know any of the poems in order to enjoy Clare's work. But if a reader is familiar with Poe's work, they will recognize him in every corner of Clare's trilogy, thus gaining a deeper understanding of the story. In this case, as Sanders explains, "the relationship [is] more sideways or deflected, further along the spectrum of distance than a straightforward generic transposition" (ibid.). Clare uses Poe as a source of inspiration and as a starting point, and potentially as a way of legitimizing her own writing. Borrowing from authors that are considered classic or canonical can add a layer of profundity to the otherwise often considered shallow genre of young adult literature, which is quite a controversial topic.

Furthermore, Sanders argues that appropriations depend on the literary canon, and they take "storylines, themes, characters and ideas upon which their creative variations can be made" (58). Her different chapters allude to the different sources of inspiration that can be taken for adaptations and appropriations: "Shakespearean Appropriations", "Myth and Metamorphosis", and "Fairy Tales and Folklore". *The Dark Artifices* fits into this latter category of 'other versions of fairy tale and folklore' (105-119). In this case, Poe's folklore offers "archetypal stories available for re-use and recycling by different ages and cultures" (105) and his characters "are eminently adaptable into new circumstances and contexts, making themselves available for 'other versions'" (106). Significantly, Clare takes the storyline of "Annabel Lee" and gives it a modern twist. She borrows the narrative "I" and the female

protagonist, and surrounds them with many others in order to create a fully-fledged fantasy universe.

3. Clare Analyzed: the grotesque, the *Unheimlich*, and the abject

Clare's themes and plot also strongly echo Poe's, in line with the gothic aesthetic curated by him. Thus indirectly linking their work, Clare reproduces this aesthetic in her novels, making them a modern rewriting of Poe's gothic. Poe himself used the aesthetic adjectives of the Grotesque and the Arabesque to name his collection of tales, and wrote that these two "will be found to indicate with sufficient precision the prevalent tenor of the tales here published" (quoted in Burwick 423). The grotesque became quintessential in the understanding of the Gothic. Together with other concepts, such as the *Unheimlich*, the sublime and the abject, these three are used by Clare in order to get closer to him in her appropriation.

In *Adaptation and Appropriation*, Sanders also quotes Freud's essay "Das Unheimliche", where "it is possible to identify a version of the compulsion to repetition, the desire to return to or re-create a text, story, or paradigm, as both a refusal and rehearsal of loss and as an effort to contain anxiety" (Freud, 1963; Garber, 1987, quoted in Sanders 107). Sanders' reference to the *Unheimlich* ties Clare's work inextricably to Poe's, since it is indeed a repetition, a recreation of a past work. The *Unheimlich* literally means 'not homely' in the original German, and is a quite complex term. Freud developed his ideas on it in a 1919 essay, "Das Unheimliche", translated as 'The Uncanny' in English. In it, he defines it as "that class of the frightening which leads back to what is known of old and familiar" (220). He also refers to Schellinger's definition of Unheimlich as "something which ought to have remained hidden but has come to light" (241).

The *Unheimlich*, or the uncanny, was represented in Poe's texts in the unfamiliar, the otherness, the dreams, the amnesia experienced by the characters. It is also the disturbing feeling created by the doppelgängers, for instance, in "William Wilson" (1839) or "The Black Cat" (1843). Nadal (2016) also argues that it can be seen in the trauma and obsessive, repetitive behavior experienced by the narrators in "Ligeia" and "The Fall of the House of Usher". The *Unheimlich* is represented in Clare's work in the dreadful feeling of that which is known but unknown, such as the half-Shadowhunter, half-Faerie Mark Blackthorn. This character, represented as someone who has a split identity, could be considered a doppelgänger of himself, and his unpredictability results in an uneasiness for the rest of the characters. Moreover, the *Unheimlich* can be sensed in the unhomely repression of that homely love between two best friends, which alienates the human feelings. The forbidden love creates a disturbing sensation not unlike the one evoked by the existence of doppelgängers. Finally, the fact that Edgar Allan Poe is mentioned directly in the novel as a diegetic element, existing both in and out the Shadow World, is another instance of the *Unheimlich*. In the fictional story, when the main characters finally identify the mysterious poem they found etched on a cave wall, it is revealed to be "Annabel Lee", a very real and tangible piece, his last complete poem. Poe is said to have heard the story of these two people, Malcolm Fade and Annabel Blackthorn, and to have written it down as his last work. This provokes an uneasy feeling, blurring the limits between fiction and reality.

Contrasting with the imprecision of the *Unheimlich*, the grotesque is all that is downright bizarre and monstrous, a deformation of real life (Cornwell 175). Poe directly uses this term to name his *Tales of the Grotesque and of the Arabesque*, and it is represented in his tales as dismembering, eye-ripping, and other types of mutilation. Some instances of the grotesque in Poe are in "The Black Cat", when the narrator takes the cat and cuts one of its eyes out of the socket. The cat is then left without an eye, provoking a feeling of disgust in the reader. Poe himself referred to the "horrible subject" of Poe's tale "Berenice" (1835) in a letter he sent to Thomas White the same year the tale was published: "the ludicrous heightened into the grotesque: the fearful coloured into the horrible: the witty exaggerated into the burlesque: the singular wrought out into the strange and mystical. You may say all this is bad taste. I have my doubts about it" (*Letter*). "Berenice" is the testimony of Egaeus, who obsesses over his soon-to-be wife, his sick cousin Berenice, and ends up extracting her teeth after her death. Poe decided to delete some parts of this tale, aware of the effects that the grotesque might provoke in the reader. As González-Rivas points out, they were "those in which Egaeus goes to the young woman's room and looks at his recently deceased beloved, breathing in the foul smell of the coffin" (62), which might have been disturbing for the audience. This is also reflected in Clare's novels, in the scene in which Malcolm resuscitates Annabel, as he looks at her with love and calls her corpse loving names. Clare, contrary to Poe, did not eliminate these passages. In her novels, moreover, the grotesque is embodied in some creatures, such as the mantid demons. These are described as having "triangular heads, elongated bodies, massive grasping arms ridged with blades of chitin, sharp as razors" (*Lady Midnight* ch. 9). These monsters, which are modeled after the praying mantis, grotesquely imitate real life and result in discomfort and awe.

The final concept that will be analyzed is the Kristevan abject, which is situated at the physical limits of the self and among people (Conroy 106). According to Kristeva in *Powers of Horror: An Essay on Abjection*, Kristeva argues that the abject is "what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (4). She also refers to the corpse as the most abject element: "corpses show me what I permanently thrust aside in order to live (...) There, I am at the border of my condition as a living being. My body extricates itself, as being alive, from that border" (3). She adds that the corpse is "something rejected from which one does not part, from which one does not protect oneself as from an object. Imaginary uncanniness and real threat, it beckons to us and ends up engulfing us" (4). The abject is represented in Poe in everything that transgresses the limits of the body: the dead, coming back to life; the eyes, gouged from their sockets; or the teeth tearing in "Berenice".

In Clare, the corpses, death and resurrection, all the blood that is unnaturally shed, and the *ichor* – which, in this case, is the blood of demons, who sometimes take human forms – all represent the abject. Moreover, Annabel is a corpse in a living-dead state, sort of undead, which provokes an uncanny, abject sensation in the reader. She is the ultimate image of Kristevan abjection, situated at the borders, seen by the other characters as what they themselves 'thrust aside'. Annabel is described as "a skeleton ..., her skin was leathery and dried, and pocked with holes where worms had crawled in and out There were places the skin had peeled away, and moss grew on the bones and dried tendons" (*Lord of Shadows* ch.

14). She is a very real and tangible corpse, not just some bones or a perfectly preserved body. When she resurrects, she is described in a way that moves from the abject to the beautiful: "thick [black-brown] hair cascaded around a pale oval face; her lips were full and red; her eyes shimmered in wonder" (ibid.). This description strongly recalls that of "Ligeia", with her raven black hair and expressive depth in her eyes. The fact that Annabel Blackthorn was buried alive also goes back to the ideas expressed in "The Fall of the House of Usher" (1839) and "The Premature Burial" (1844). Being buried alive as the result of catalepsy or any other medical condition was a real fear in the 19th century. This practice can be considered abject as well, since it crosses the boundaries between living and dying.

4. Clare Analyzed: Transtextuality

Returning to Sanders' concept of the literary archetypes, it is not only Clare who borrowed from Poe, but Poe who borrowed from the prior tradition, namely from gothic texts or classical myths. This is strongly connected with Gerard Genette's theory of transtextuality. Genette developed it in his book *Palimpsests* (1997), where he argues that all texts are hypertexts. He establishes five types of transtextual relationships – intertextuality, paratextuality, metatextuality, hypertextuality and architextuality. These relationships emerge naturally in adaptations and appropriations, and they connect the texts intrinsically. The types of transtextuality that can be found within *The Dark Artifices* in relation to Poe's work are paratextuality, intertextuality and hypertextuality.

The most notable type of transtextuality in *The Dark Artifices* is paratextuality. Genette coined the term paratext in *Palimpsests*, and later published a book on it entitled *Paratexts. Thresholds of Interpretation* in 1987. The conception of paratexts as being a threshold, a liminal space, situates these parts of a book in a space in-between: not inside the story, but not completely outside of it either. He wrote that the paratext "is what enables a text to become a book and to be offered as such to its readers" (*Paratexts* 1). He claims it is a threshold upon which the reader has to decide whether to embark on the book's journey, or to close it and put it away. In the case of Clare's trilogy, inside this transtextual category are the chapter titles, where Clare quotes Poe; the poems used as epigraphs at the beginning of the novels and as part of the narrative; and the mention of Poe's poem in the section 'Notes on the Text'.⁴ Genette deems the paratext "a treasure trove of questions without answers" (4). The paratext establishes a bridge over fiction and reality, since it stands in the margins of the physical book that the readers receive. Clare uses it to acknowledge what she owes to Poe and to legitimize her writing. It also generates expectations in the reader and provides a framework from which it is possible to understand and analyze the novels.

The first relationship considered by Genette, which draws directly on Kristeva's studies, is intertextuality. Genette defines it as "a relationship of copresence between two texts or among several texts ... a text within another" (*Palimpsests* 1). This is done by Clare through an evocation of Poe's imagery and aesthetic with the descriptions of Annabel, the Nephilim,

⁴ "All chapter titles are taken from the poem "Annabel Lee.""

the land of Faerie, and their humane relationships, as well as by directly using the poems in the novels. For instance, the fact that Annabel keeps her original name is an intertextual reference to Poe's poem.

Genette then considers hypertextuality, which can be applied to study *The Dark Artifices* by considering Poe's work as the hypotext and Clare's as the hypertext. Genette refers to this relationship between text A (Poe) and text B (Clare) as "grafted in a manner that is not that of commentary... a text in the second degree" (Palimpsests 5). This trilogy could fall under what Genette terms a 'transformation'. However, Clare's work is more complex than a simple, mechanical transformation, and could be considered an imitation instead. This distinction between transformation and imitation bears strong similarities to the one proposed by Sanders between adaptation and appropriation. For Genette, an imitation is made of a work which is "capable of generating an indefinite number of mimetic performances" (6). He argues that one of the differences between transformation and imitation is that the latter involves a much more complex process that entails a mastery of the hypotext.

In this case, the plot of the 600-page-long novel *Lady Midnight*, is drawn from the six-stanza-long poem "Annabel Lee". The plot of the novel is told in a different manner than Poe, retaining the main points: a forbidden love, the death of the beloved, and an eternal lament. Moreover, Clare's imitation would be considered a transposition – a more "serious transformation" (212) – and a prosification – poetry "going over to prose" (219). All of these layers speak to the complexity and richness of Clare's work and her strong reliance on Poe, which has resulted in a completely different work of art that echoes the hypotext. An example of this kind of transtextual relationship, as San Román Villar points out, is that "Annabel Lee" can be applied not only to Malcolm and Annabel, but also to Emma and Julian's forbidden love (33-34). It is never made explicit, but the winged seraphs of heaven are, indeed, "jealous" ("Annabel Lee") and punish them, making their relationship physically impossible. Therefore, not only does Malcolm fit into the stereotypical Poe character, but Julian as well. He is an artist, tormented by love, who will go to any extent to save his beloved. Poe was said to portray "the mind under agonising pressures" (Fisher 71), and there is hardly any character that agonizes more than Julian. Therefore, Poe's poem can be considered a hypotext that explains the hypertextual relationship between these characters.

Significantly, the last line of the epilogue in *Lady Midnight* – "in her tomb by the sounding sea, Annabel's eyes opened" (Epilogue) strongly echoes the last lines of "Annabel Lee":

And the stars never rise but I see the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling, my darling, my life and my bride,
In her sepulchre there by the sea—

In her tomb by the sounding sea. (Poe, "Annabel Lee", 36-41)

Clare's last line in *Lady Midnight* leaves the door open for the rest of the trilogy, and silently makes an allusion to the hypotext, keeping the gothic tradition alive almost two hundred years after Poe's death.

5. Conclusion

This paper has analyzed Cassandra Clare's young-adult saga *The Dark Artifices* from the perspective of a modern rewriting of Edgar Allan Poe's work. It has provided an in-depth analysis of how the rewriting works, both in a practical and a theoretical level. It has highlighted the change in medium, the distance that Clare takes from the original, and the deep connection that exists between the texts through different strategies. First, Julie Sanders' ideas on appropriations were applied to Clare's writing. Then, some Gothic aesthetic categories and concepts curated by Poe and repeated by Clare were studied to strengthen this link. Finally, Genette's theory of transtextuality was applied to *The Dark Artifices* trilogy in order to explain the relations among texts.

The analysis through Sanders' ideas yielded the result that *The Dark Artifices* is an appropriation of Poe's poetry and, by extension, of his work. Clare builds from the previous folklore produced by Poe and creates her own work, in which Poe's poem "Annabel Lee" serves as a starting point. Clare's final product is more complex, rich and masterful than just a simple adaptation, and involves a profound knowledge of the source of inspiration. Clare takes the characters of the poem and its main ideas, followed by Poe's general aesthetic and develops the concept into a fully-fledged trilogy.

Thematically, it strongly draws from the aforementioned concepts and aesthetic categories curated by Poe that were considered pillars of the Gothic. These are namely the aesthetic of the grotesque, which focuses on the bizarre nature of reality, and the concepts of the *Unheimlich*, or the uncanny of the familiar, and the abject, which is what is situated at the borders of the self. These are able to establish silent links between Clare and Poe's imagery, while they reinforce Clare's modern reinterpretation of the Gothic.

Drawing from Gerard Genette, the relationship between the two American authors is set firstly through the paratext, especially the chapter titles. The intertextuality is latent throughout the story. Clare therefore engages in a transtextual dialogue in all three books of the trilogy and borrows enormously from Poe in order to create her own stories. Poe's poems and gothic aesthetic help build her world and plot. This is understood as a hypertext-hypotext relationship, in which Clare's text B builds upon Poe's text A and produces a complex work.

This analysis has shed light on how a modern adaptation of Poe's work is created and how such a text is received by the audience. It has also attempted to provide young-adult literature a space to be discussed and analyzed as any other text. As demonstrated by this essay, this genre of literature, often overlooked in academic studies, also displays intertextual depth and is worth a discussion. As such, this type of analysis proves the existence of a productive area for future academic research.

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