

AMERICAN MYSTICISM AND FEMINISM IN CASSANDRA CLARE'S CLOCKWORK ANGEL: A POSTMODERNIST FICTION

Asih Putri Wardhani

University of Jember (UNEJ), Jember, Indonesia

Email: asihputri22@gmail.com

Hat Pujiati

University of Jember (UNEJ), Jember, Indonesia

Email: hatpujiati.sastra@unej.ac.id

Ikwan Setiawan

University of Jember (UNEJ), Jember, Indonesia

Email: senandungtimur@gmail.com

Article history:

Submitted January 21, 2020

Revised February 20, 2020

Accepted May 03, 2020

Published June 29, 2020

ABSTRACT

*Postmodern as a stage of civilization after traditional and modern tends to accommodate the two previous stages with its newness. This article studies the postmodern strategies depicted in Cassandra Clare's *The Infernal Defices: Clockwork Angel* in Brian McHale's perspective which emphasize his idea of postmodernist fiction based on ontological dominant while the modernist is epistemological dominant. How the ontological is constructed in the novel become the aims to reveal in this article. Through Hrusovski's three dimensional semiotics concept that is developed by McHale, this article starts the analysis of ontological landscape from words, worlds and construction of the novel. The result is that heterocosmos are built in intertextual zones based on pre-Victorian, Victorian and post-Victorian poems which become the epigraph in every chapter of the novel using interpolation and superimposition strategies. Beyond the ontological landscape, this novel shows the spirit of American mysticism and feminism.*

Keywords: *ontological dominant; postmodernist fiction; world mythologies*

INTRODUCTION

Talking about the postmodernism is mostly talking about the different perspectives of the people toward it. Thus, there are so many statements which are either pro or contra regarding to the term itself. McHale, in his *Postmodernist Fiction* (2004), by adopting Ihab Hassan's idea to emphasize the prefix and suffix of the term "POSTmodernISM", affirms that the suffix ISM has the double duties in that word, the first is as the organized system and the

Asih Putri Wardhani, Hat Pujiati, Ikwan Setiawan – American Mysticism and Feminism in Cassandra Clare’s Clockwork Angel: A Postmodernist Fiction

second is as the proper identifier that postmodernism is “post” which means after the modernist movement (McHale, 2004: 5). In postmodernism, we are not totally leaving the modernism or replace it, yet we continue the modernism movement and are allowed to see the modernism from another way. Thus, the idea of “postmodern is calling the past and bringing it to the future” then comes up.

According to McHale (2004), “Postmodernist fiction” is adopted to explain that the fictions which are written in the postmodern era have their own characteristics which differentiate them from the modern literary works. It is about its ontological dominant and the plurality of worlds. Discussing about postmodernist fiction sends us to think about fantastic as one of the genre which is popular nowadays and here I bring the novel written by the American author of young adult fiction Cassandra Clare in August 31st, 2010 entitled *The Infernal Devices: Clockwork Angel*. In this work the new world known as *The ShadowWorld* is created. *The Infernal Devices* trilogy is a prequel series to the *Mortal Instruments* series which contains of its characters ancestors. There are three novels in this series, those are *Clockwork Angel*; *Clockwork Prince*; and *Clockwork Princess*. *Clockwork Angel* presents the new worlds of *Shadowhunterworld* and *Downworld* which presented within *Mundane World*. The concept of calling the magical term and mixing it with the several modernist devices at the beginning of the Industrial Revolution in England make this story close to the ‘realemes’ concept. Furthermore, Clare also beautifully applied the intertextuality by adding many poems as well as the world mythologies like *Boadicea*; old demonology from Japanese and Jewish Kabbalistic tradition; Biblical terms which relate to angelology; and in some intrinsic elements there are several fragments build from the novels, such as *Dicken’s A Tale of Two Cities*, *Elizabeth Braddon’s Lady Audley’s Secret*, *Alfred Tennyson’s Sir Galahad*, etc.

This research studies about the plural worlds constructed in Cassandra Clare’s novel *Clockwork Angel* and find the politics behind it. *Clockwork Angel* is

famous by its richness of the intertextuality and the strong sense of old mythologies which consolidate the fictional “real” world in it. The writer set this story in the year of 1878 when there was Industrial Revolution collaborated with the strong supernatural thought. To observe that this novel has the ontological dominant as the postmodernist fiction generally has, the theory of Postmodernist Fiction by Brian McHale is used

THEORY AND METHOD

In Mchale’s postmodernist fiction concept, whether a literary work is postmodernist or modernist it depends on the dominant. If everything leads to reasons, it means the dominant is epistemological while the ontological tends to let everything in its mode of being. Dominant is elements of literary works which determine, change, and unite the literariness of the work. However, postmodernist fiction is not a shift of modernist ones just like postmodernity that is not a shift of the previous stage of civilization. Postmodern in McHale’s perspective is continuation of modernist movement. Therefore the dominant in the postmodernist fiction is not rigid as ontological without epistemological dominant. The dominant can turn from epistemological into ontological or vice versa. Ontological landscape in postmodernist fiction is constructed in postmodern strategies to deconstruct constructions. This article scrutinizes the **worlds** construction in the novel through the **words** presented so that the strategies of the **construction** are revealed. The data of this research are narration of *Clockwork Angel* and the history of English Literature, social and political condition of UK and US that are bridged by the life of the author. The data are classified into three categories, first is based on the order of the world which strengthen the setting of place used in the story; second is based on the literature periodization which intertwines to the plot and characterization presented in the story; and the last is based on the mythical richness which shows the spirit of mysticism in it.

RESULTS AND DISCUSSION

This novel is begun with the story of the London Shadowhunters in the time of 1878. Theresa Gray or so called as Tessa is depicted as an American 17-year-old girl who had to cross the sea, from her hometown to London to see her beloved brother, Nathaniel Gray. When she arrived at Southampton dock, he was kidnapped by 3 creatures from the Downworld. That time became her first adventure in London’s unseen worlds named Downworld where Warlock (similar to the magician), Vampire, Fairy and other supernatural folks live. Tessa was saved by a man named William Owen Herondale, a 17-year-old Nephilim (the Shadowhunter folk) who brought her to the Shadowhunterworld and became Tessa’s first love. In that world, then Tessa realized that she is not an ordinary woman (or called as Mundane) anymore, yet an unidentified creature that has a unique power that is not possessed by other creatures even the Nephilim itself, recognized as Shapeshifter and was revealed as the daughter of a Greater Demon and a Shadowhunter woman, Elizabeth Gray.

God, what a useless talent she had! The power to change her appearance? If only she had the power to set things on fire, or shatter metal, or cause knives to grow out of her fingers! Or if she only had the power to make herself invisible, or shrink herself to the size of a mouse— It was possible for her to Change into someone a second time, without touching something that had belonged to them—as long as she’d done it before. The Sisters had made her memorize how to do it. For the first time, she was glad of something they’d forced her to learn (Clare, 2010: 43).

The quotations above illustrate how Tessa, as a normal girl from the normal world cannot believe a kind of magical power like Shapeshifting. Rationally, there are no human can transform their selves into any shapes of things or may be animal. But after several practice she had done through the force of The Sisters, in the middle of her curiosity, she slowly realize that her unique ability may be in her favor. Although it is strange for her, but after the day passes by, she never questioning it anymore, in contrary, she utilize it. As the Nephilim become the hero for the world and consider themselves as the superior among the Downworlders, Tessa, at the end becomes the new Heroines for them all, for the whole new world she had never been lived before.

The different point of view toward the “world” comes up among Tessa as the human being and Will as a part of Shadowhunters who lives in “another part” of London.

“Downworld?” Tessa echoed, puzzled. “Is that a place in London?” “Never mind that,” said Will. “I’m boasting of my investigative skills, and I would prefer to do it without interruption. Where was I?” (Clare, 2010: 51).

Will prefer to change his topic instead of answering Tessa’s question about Downworld cause he knew that the “world” exist here is not the same with the “world” exist there and that was not the proper time to explain it yet. At first, Tessa never believes in every magical world, things and creature before, until Will came to save her live in the middle of the Dark Sisters terror, like the other tales which represent the coming of the prince who becomes a hero for the princess in every dangerous time. The mode of being begins to take a part in this. Tessa did not ask “what kind of world is this?” anymore, yet change it into “what I may be in this world?”.

The different point of view toward the “world” comes up among Tessa as the human being and Will as a part of Shadowhunters who lives in “another part” of London.

“I ...” Tessa took a deep breath. “When the Dark Sisters first told me about my power, I thought they were mad,” she said. “I told them such things didn’t exist. Then I thought I was trapped in some sort of nightmare where they did. But then Mr. Herondale came, and he knew of magic, and had that glowing stone, and I thought, Here is someone who might help me .” She looked up at Charlotte. “But you do not seem to know why I am the way I am, or even what I am. And if even you do not ...” (Clare, 2010: 71).

The worlds mention in the story such as London, Shadowhunter world, and Downworld are considered as the possible worlds. It is because the characters inside the novel believe in the existence of those worlds and experience something there. Intrinsically, possible worlds on *Clockwork Angel* can be classified as three, first is Mundane World which is represented by London; the second is Shadow World which is represented by Downworld; and the last is Shadowhunter World. That classification derived from some narrations which show that those worlds build the zones. The order of London,

Asih Putri Wardhani, Hat Pujiati, Ikwan Setiawan – *American Mysticism and Feminism in Cassandra Clare’s Clockwork Angel: A Postmodernist Fiction*

Downworld, and Shadowhunter world based on the Postmodernist Fiction strategies would be like these: 1. Downworld is superimposed to Shadow World; 2. Shadow World is superimposed to London (Mundane World); and 3. Shadowhunter World is interpolated between Shadow World and Mundane World.

Besides as the possible worlds, either London or Shadow World, both of them also can be classified as the subworlds depend on where the story focused on. For instance, when the story is focused on London, then the Shadow World becomes its subworld and vice versa. The figure below will help us to understand the order of the worlds clearly.

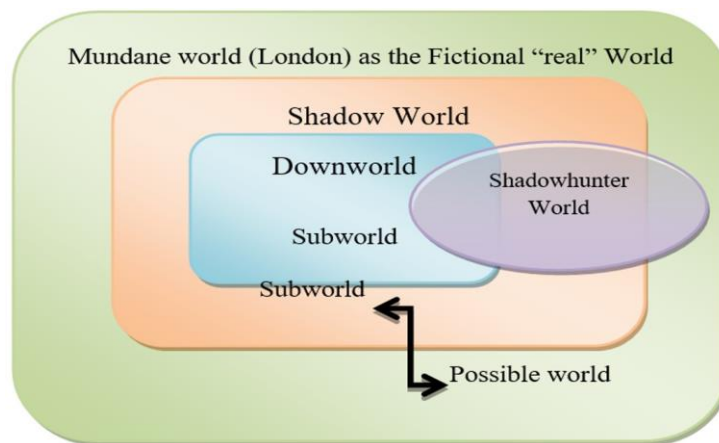


Figure 1. Worlds construction in Clockwork Angel

Besides the magical world, intertextual zones are also built in this novel. For instance, Clare creates the epigraph from pre-Victorian, Victorian and post-Victorian poems which become the fragments to foreground the story in the novel. Every poem in every categorization has different duty in building the characterization, plot, and setting in the novel. One of those poems is Odes, the lyrical poem or carmina from pre-Victorian era written by Horace in 13 B.C. The sentence “Pulvis et umbra sumus.” which becomes the beginning of the chapter 4 entitled We Are Shadows is derived from the seventh poem in Odes IV. According to Horace. Odes, Epodes, and Carmen Saeculare by Moore (1902), Odes IV is the collection of lyrical poems, at the personal request of Emperor

Augustus, to celebrate the victories of Neros, Tiberius and Claudius, over the Alpine tribes. The book shows that Pulvis et umbra sumus means “in the grave and the lower world. Among the living only are the delights of Cyprus ; in Acheron, maiden, we should be only bones and ashes.” (Moore, 1902: 361). The word Cypris here, based on Thesaurus.com, has the close relation to Aphrodite, it is an epithet for her which means “Lady of Cyprus”, and as what has been known from Britania.com that Cyprus is the famous island in the eastern Mediterranean Sea since the ancient times which is rich of its natural wealth and beauty and become the reason it is so called as the home of Aphrodite. While Acheron, in classical mythology is a river in Hades over which Charon ferried the souls of the dead. These two words represent the two different worlds which affect the condition experiences by human in the world. Cypris represents the happiness provided by the mortal world, while Acheron represents misery and solitude in hell.

Clare’s decision in selecting Odes IV as the fragment in consolidating the fictional world in *Clockwork Angel* shows that the “old belief” toward the mythological Gods can coexist with the scientific thought in Victorian era. Mythological-based thinking in the work of Odes is coexisted with characters that reflect the Victorian culture, which dominantly hard workers, give arise to the perception that Victorian era is not merely about worldly life. Shadowhunters, Downworlders, and Tessa portray the small part of British society in the midst of the instability of Victorian social conditions who still accept the existence of myths and all its magical terms.

Whereas, in the following chapter of the novel, Paracelsus by Robert Browning comes up like this:

THE INSTITUTE Love, hope, fear, faith – these make humanity; These are its sign and note and character – Robert Browning, Paracelsus (Clare, 2010: 61).

Paracelsus is Browning’s early long poem which is written in the form of five-act dramatic poem, based on *The Complete Critical Guide to Robert Browning*, a book by Stefan Hawlin (2002), it was published on August 1835. It

tells about Paracelsus, the protagonist, the alchemist and occult-philosopher, who sets off on a quest for total knowledge, a superhuman understanding of the world, who has an overwhelming ambition, and desired to find a transcendent knowledge that will improve humankind's lot, and finally he found it, it was love (Hawlin, 2002: 50-59). The statements quoted by Clare in this chapter is a statement spoken by Paracelsus to his friend, Festus, in Paracelsus part III as his confession toward his past life which was far from those things that he called as "humanity's characters" (Browning, 1898: 87). The presence of Paracelsus as the epigraph blurs Tessa's despair as the 'strange creature' simultaneously. That epigraph confirms that besides her unique ability, Tessa still has the human side that needs to be protected from the humiliation. In the institute, Tessa begin to find her "love", build her "hope" as the new creature, defeats her "fear" toward people recognition on her as the whole human being, and strengthen her "faith" on the Angel inside her clockwork that always protects her and there is nothing to be afraid of. The affirmation that appears in the statement "-these make humanity; These are its sign and note and character" clarifies that, in this case, the appearance or Tessa's ability in shape-shifting is not a benchmark in humanity, but the characters owned by Tessa that make up humanity.

Based on the explanation above, it can be considered that Pre-Victorian poems presented in the novel which build many Transworld Identities, reminds to the affirmation that despite all the greatness and the good side of human beings (although it is shadowhnter or mundane), which can be seen through measurable achievements such as people ability in discovering many inventions in the Victorian era, humans are still a mortal who have close relation to the existence of God with His heaven and hell and still have the human side which are not far from their good and sin. It is all related to the Victorian society which undergoes significant behavior revolution which was in line with the Industrial Revolution.

There are nine significant poems which are considered as the Victorian poems in this novel. The poems have a significant role in building the circumstance of the whole story in *Clockwork Angel*. Every poem discussed here becomes the fragments that intertwine and strengthen one another to form the “feeling” of Victorian Era from many aspects. For instance, the cunning of Mortmain which is portrayed through *The Old Church Tower* by Emily Bronte (1837), *Maud* by Alfred Lord Tennyson (1854), and *Goblin Market* by Christina Rosseti (1862); Nate’s betrayal on Tessa only for gaining silver and power through *Thirty Piece of Silver* by Robert Browning (1845) and *The Ballad of Reading Gaol* by Oscar Wilde (1898); also Will and Jem’s dependency on “demon’s thing” in *LausVeneris* by Algernon Charles Swinburne (1866). Those all illustrate how Victorian Era, during The British Empire, was full of crimes, drunkenness and opiates consumerism. It reveals the fact that Industrial Revolution not only brought the benefits for the rich, but also contributed in increasing the criminal potential done by the poor or/and the worker class to obtain the equivalent welfare with the upper class’s coupled with got drunk as well as the opium addiction became their shortcut in decreasing the tension due to the social revolution. Moreover, *The Higher Pantheism* by Alfred Lord Tennyson (1867), *Dolores* by Algernon Charles Swinburne (1866), and *Invictus* by William Ernest Henley (1875) take a role in balancing the Faith on God in the middle of the mass productions of machinery and scientifically based-inventions through the female characters of *Clockwork Angel*.

The last, two poems about Thames River which were written in twentieth century by Rudyard Kipling and Elka Cloke also contribute in consolidating the world in *Clockwork Angel* chapter 14 and in the very beginning of the novel. *The River’s Tale* and *Thames River Song* as the post-Victorian poems here precisely strengthen the setting of place, time and situation in *Clockwork Angel* story. Clare, who brings about Victorian theme in her novel which was published in the postmodern era tried to create the “Victorian feeling” as the real as it was by presenting these two poems, not only for

Asih Putri Wardhani, Hat Pujiati, Ikwan Setiawan – *American Mysticism and Feminism in Cassandra Clare's Clockwork Angel: A Postmodernist Fiction*

informing that there was the iconic river in England, but to bring the gloomy and monstrous atmosphere and feeling in London at 1878 as the consequence of Industrial Revolution phenomenon.

Furthermore, Clare also borrows the character from several old stories such as *Sir Galahad* written by Alfred Tennyson, the famous English poet in 17th century to strengthen the existence of William Herondale.

“How can you not understand?” He pointed at her books. “You read novels. Obviously, I’m here to rescue you. Don’t I look like Sir Galahad?” He raised his arms dramatically. “My strength is as the strength of ten, Because my heart is pure—” (Clare, 2010: 48).

The way Will put himself in front of Tessa as a kind of hero from another fictional world to make Tessa believe on him shows that Transworld Identity is adopted. Transworld Identity is defined as the transmigration for characters from one fictional world to another. Secondly, not only William, but Tessa also becomes the illustration of Lady Audley from *Lady Audley’s Secret* written by Elizabeth Braddon in 1862, not in the term of her destiny, yet her characterization as a strong woman who will defeat everything who give a bad influence in her life.

“Not unless Lady Audley’s Secret is that she slays demons in her spare time.” Will bounded up onto one of the ladders and yanked a book off the shelf... “I saw you waving that hacksaw at the Dark Sisters,” Will pointed out. “And if I recall correctly, Lady Audley’s secret was, in fact, that she was a murderer.” (Clare, 2010: 98-103).

To make the world in the story becomes as real as it is, Clare provides the foreword which claims the authenticity of London and the characters she created. Such kind of disclaimer becomes the one of the identical characteristics which considers *Clockwork Angel* as the postmodernist fiction, as it is explained in McHale theory that “it is an obvious target for postmodernist parody, so it comes as no surprise to find postmodernist writers prefacing their anti-mimetic works with mock-disclaimers” (McHale: 2004: 84). Clare, through her foreword, emphasizes that all the characters inside her story came from her imagination and in several characters she put the concept of transworld identity from the

other fictional characters represent by Will, Tessa and Jem. In addition, she also reconstructed the “real-world” figure by combining two names became one “fictional character” to participate in her “fictional world” which is depicted by Charlotte Branwell. Not only at the beginning, but at the very back of the novel, Clare also puts two notes regard to the “reality” she created. The first note is about London as the setting of place of the story, and the second is about the poetry which Clare used as the fragments of the world she built.

The presence of those notes is not meaningless. Repeating the disclaimer means giving strong emphasize on writer’s proclamation for the originality of her imagination, so that there won't be a libel against her works and as an attempt to evoke the same conception of the "realmes" of Victorian Era to the reader. To support the “realmes”, the map of London as the fictional “real” world in the story is provided in the very front page of the novel which is the same to the exact location of London in Open street map.

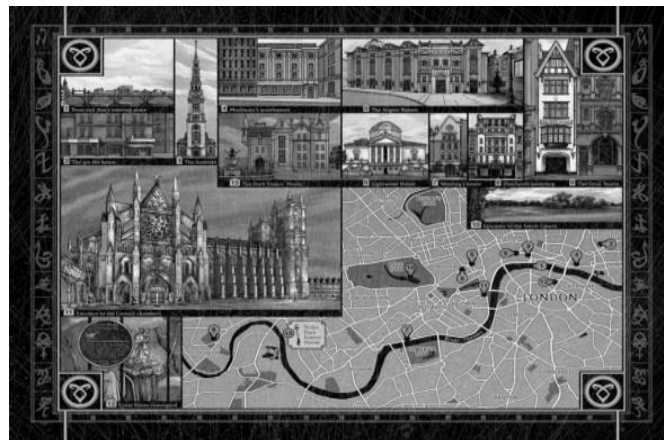


Figure 2. London's map in *Clockwork Angel* taken from Clare, 2010

Some “fictional” places and areas mentioned on the map such as the London Institute, the Dark Sister’s house, The Devil Tavern, and entrance to the Faerie Courts may be sequentially located in Saint Bride’s Church of Fleet Street, The Ionic Temple, St Dunstan in the West and Serpentine Island. St. Bride’s church is one of the oldest churches in England and constitutes of a site of Christian Worship since the Roman Empire. St. Bride's church has a close relation to the history of the daughter of Irish prince and a druidic slave named

Asih Putri Wardhani, Hat Pujiati, Ikwan Setiawan – American Mysticism and Feminism in Cassandra Clare’s Clockwork Angel: A Postmodernist Fiction

Bride who was famous with her holiness and regarded as a saint during her lifetime. Meanwhile, The Ionic Temple is considered as the famous and most important temple in ancient Ionia in Greek World. It is known as the birthplace of Goddess Hera and has close historical connection to Eastern Greek cultures. St. Dunstan in the West, hereinafter, is the Anglican Church which is famous with its Neo-Gothic architectures. This choice of places is rich with its religious concepts when we related it to the history and the use of the place as it is, but Clare here brings them up again in different context and uses. On the other hand, Serpentine Island geographically is the island of Serpentine Lake in Hyde Park. As we know that Hyde Park shares a large lake with Kensington Garden, which the Hyde Park’s portion is called as Serpentine and Kensington Garden’s portion is called as Long Water. Thus, it becomes Clare consideration in picking this area as the entrance of Faerie Court due to there is a border between this two areas which act as the blurring border between the real place and fictional place to affect the readers’ curiosity. The more the novel shows its “realemes”, the stronger readers’ desire to perpetuate that “realemes” in their mind.

Calling the Victorian norms and circumstances then bringing it to the present literary work and combining it with many supernatural terms as the way Clare does, means that this work is not only a “classic” historical fiction, rather than that, *Clockwork Angel* can be considered as the historical fantasy writing. To foreground the ontology on *Clockwork Angel*, there are three strategies of “realemes” used in this novel; those are Apocryphal History, Creative Anachronism, and Historical Fantasy. In Historical Fantasy, the hesitation comes between the supernatural and the historically real. It is a public secret that the Victorian era was a “great” era in the terms of technological inventions but also a “dark” era because of the decay of the morality of the people in England. The industrial revolution also caused the social revolution as well, where there were many slums, prostitution, and also crimes as well as people’s faith that had been eroded, replaced by the power of science. To maintain the Christian faith in British society, many poets took up the theme of faith in their

works at that time and several of them are brought by Clare here, to consolidate her writing, and in this part, Clare brings the Mysticism along to the story.

Caroline Spurgeon claims in her article entitled *Mysticism in English Literature* that:

Mysticism is, in truth, a temper rather than a doctrine, an atmosphere rather than a system of philosophy. ...This,...the basic fact of mysticism, which, in its widest sense, may be described as an attitude of mind founded upon an intuitive or experienced conviction of unity, of oneness, of likeness in all things. ...Further, if unity lies at the root of things, man must have some share of the nature of God, for he is a spark of the Divine. Consequently, man is capable of knowing God through this godlike part of his own nature, that is, through his soul or spirit (Spurgeon, 2004: 3).

Clare, who influenced by many Victorian and pre-Victorian poets, for instance Rossetti, Browning and Keats who are known for their Love and Beauty Mystics as well as Emily Bronte and Tennyson who are famous with their Philosophical Mystics (Spurgeon, 2004), utilized their iconic poems as the fragments in her several chapters that generated the integration between historical and supernatural thing in her *Clockwork Angel*. Besides the poems, to strengthen the supernatural feeling in the story, Clare adopted various mythological and biblical terms, like angelology and demonology, to foreground the Shadow World.

Several kind of symbolism which appear in *Clockwork Angel* can be seen through the name of Nephilim itself as the main warrior in the novel. According to the Genesis 6:4, it is known that Nephilim were the descendants of "the son of God" and "the daughter of men", followed by many other perspectives which states that Nephilim is fallen angel due to it comes from the Hebrew word "naphal" which is translated as "to fall" and also a giant in correlation to the Genesis 6: 1-6 "mighty men who were of old, the men of renown" and Numbers 13:33 according to English Standard Version (ESV) "and there we saw the Nephilim (the sons of Anak, who come from the Nephilim), and we seemed to ourselves like grasshoppers, and so we seemed to them.", but until now, the scholars still debate what and who the Nephilim really looks like.

Asih Putri Wardhani, Hat Pujiati, Ikwan Setiawan – *American Mysticism and Feminism in Cassandra Clare's Clockwork Angel: A Postmodernist Fiction*

Despite of all the theories and argumentations toward the Nephilim itself, it is pretty clear that Clare indicate the Nephilim in her Shadow World as a race that had the special abilities to fight and heal themselves through magic due to they have angel Raziel's blood in their soul and acts as the protector of human being from the dangerous demon. It can be said that Clare actually unites all the perspectives of Nephilim on Bible and brings it in her new context which legally written in her "Scripture-like" called as "The Shadowhunter's Codex". The way Clare was creating Shadow World, completed by the guidebook which reveals everything in her "fictional world" reminds us of British writer J.R.R Tolkien's Mythopoeia of Middle-earth. Shadow World, Shadowhunters, and the others folks inside it are the new legendarium of the world in American literature.

Strategy by using words still continues to the naming of other creatures like Eidolon as the designation for calling someone who has Tessa's shape shifting ability. There are two perspectives regarding to the word Eidolon, the first comes from the book of Jesus and the Lost Goddess: The Secret Teachings of the Original Christians by Timothy Freke and Peter Gandy which explained the meaning of Eidolon from Christian mythology, it is said that Eidolon is the twin or image of the Christ, and the disciples are Eidolon (2011), while according to Encyclopedia of Spirits and Ghosts in World Mythology by Theresa Bane, Eidolon comes from the Greek mythology which refers to the exact duplicate of the original in insubstantial form that its appearance is dependent on the original living or human being, and when the human being died, the Eidolon maybe still exist (Bane, 2016: 51). Here then the foundation of Eidolon concepts as the shapeshifter in Clare's *Clockwork Angel* began to form. Clare's starting-point in her fictional character Eidolon is the ability to copy the human form, live or dead, and reach the memory of those she transformed into which get the protection of God by way of *Clockwork Angel* pendant.

Brother Enoch on the other hand, in Clare's fiction is portrayed as the way it is, just like what has been mentioned and explained in the Bible with the

ability as a healer. Everything related to the Enoch can be seen through Genesis 4: 17 “Cain made love to his wife, and she became pregnant and gave birth to Enoch. Cain was then building a city, and he named it after his son Enoch”. Further, it is also written in Hebrews 11:5-6:

“5 By faith Enoch was taken from this life, so that he did not experience death: “He could not be found, because God had taken him away.” For before he was taken, he was commended as one who pleased God. 6 And without faith it is impossible to please God, because anyone who comes to him must believe that he exists and that he rewards those who earnestly seek him”.

also on Jude 1:14-16:

“14 Enoch, the seventh from Adam, prophesied about them: “See, the Lord is coming with thousands upon thousands of his holy ones 15 to judge everyone, and to convict all of them of all the ungodly acts they have committed in their ungodliness, and of all the defiant words ungodly sinners have spoken against him.” 16 These people are grumblers and faultfinders; they follow their own evil desires; they boast about themselves and flatter others for their own advantage”.

Furthermore, Seraph blade as the Shadowhunter's mainstay weapons also adopted some biblical terms in its spells to give the magical power when it was used, such as Malik, Israfel, Jerahmeel. Another mysticism also comes from the way of naming the tool, like Pyxis; naming of another termination, for instance Runes; and naming of demon creatures, for example Shax demon, and Yanluo. Pyxis, according to the website of Classical Art Research Center of University of Oxford, is the box, especially the small-round-wooden box which used as the cosmetics or jewelry storage of female in Greek and identically decorated by the female activity. In contrary to the usage of the original one, Clare transforms the use of Pyxis in her “fictional world's context” as the box to trap the demon's soul. Runes, which is in *Clockwork Angel* are described as the magical tattoos in Shadowhunter's body or skin to give more power while they are fight, as well as to heal them when they are injured, was adopted from the Norse mythology that traditionally were craved on stone, wood, bone, or metal. Runes, based on the website of Norse Mythology for Smart People, originally is the Norse and Germanic alphabet which act not only as the letter as what we

Asih Putri Wardhani, Hat Pujiati, Ikwan Setiawan – American Mysticism and Feminism in Cassandra Clare’s Clockwork Angel: A Postmodernist Fiction

has known this day, but also act as the symbol of magical or cosmological power. Besides all the biblical, angelology, and other mythology, the term of demonology also arise in this novel by bringing out Shax demon and Yanluo. Both Shax and Yanluo come from different mythology, Shax is, according to the Occult World website, “a Fallen Angel and 44th of the 72 Spirits of Solomon. Shax is a marquis who has the form of a stork and speaks with a hoarse voice. He destroys the eyesight, hearing, and understanding of any person upon command”, while Yanluo is an Asian demon Lord which is known in China, different from Shax, Yanluo has the shape of human (mythicalcreaturesguide.com).

As we know that it is not common and strange hearing that in the era of technological inventions of Victoria there was also some mythical and supernatural experiences like what Clare shown in her work, but it is possible in the postmodernism thought. Displays side by side between technological developments with the start of deteriorating faith of the people in England and integrating the historical real with the supernatural one, combining the biblical, angelology, demonology and Norse mythology as well as the influence of Greek mythology make *Clockwork Angel* become the new version of “fictional world” that applied the strategy of “The science-fictionalization of Postmodernism” which dominantly portrayed the social consequences of technological innovations.

The deliberation toward the concept of American Mysticism comes from the way the writer creates the worlds in it. Clare, indeed, presences many kind of Biblical terms, especially in naming the warrior of her “fictional world” such as Nephilim and Brother Enoch, yet, she also adopts many other Mythological terms which influenced by Norse, Greek, Jewish Kabbalistic (Occult knowledge), Chinese and also the spirit of Mysticism from famous English poems. Instead of building or strengthening the faith, Clare only adopted and united all the mythologies without make it unity and does not represent in only one perspective of God. The sense of Christianity is strong, it is due to

American people is known as the religist and almost the half of American people are Christian Protestant and this way becomes the writer's politics to gain people's interest to read her works; nevertheless, the sense of other traditions and mythologies are not totally weak either to balance the feel of American pot culture which claims that American people are good in diversity. This is proved by the way All the Shadowhunter always say "by the Angel" instead of "Oh my God" or any other saying related to God, like the other Christian mundane do; yet either refused to say "good bye" or "good luck" in every time they have to go fight due to God exist anytime anywhere as the protector, like Will statement in chapter 17:

"Shadowhunters don't say good-bye, not before a battle. Or good luck. You must behave as if return is certain, not a matter of chance." "We don't require luck," said Will,... "We have a heavenly mandate, after all. With God on your side, what does luck matter?" He sounded surprisingly bitter (Clare, 2010: 391).

From those statements we can conclude that Shadowhunters still admit the existence of God, yet does not make a certain God for certain religion as their belief, it can be God in general way, which means that American Mysticism are dominant in the story rather than the American religious faith.

Aside from American Mysticism, the concept of feminism also rises in *Clockwork Angel*. It is proved by the existence of Tessa as a heroin who comes from America, with her bravery and endurance, she brings American feminist spirit in undergoing many supernatural incidents which affected her physical and mental conditions come along with the presence of Charlotte, Sophie and Camille who have their own power as the women and prove the female authority toward her own body and among the men's oppression.

From the explanation above, *Clockwork Angel* (2010) consists of ontological dominant rather than epistemological. There are many fragments taken from the old poems, proses Biblical terms and world mythologies. Through all the strategies mentioned then, completed by the using of scienfictionalization of postmodernism and historical fantasy strategies, The

Asih Putri Wardhani, Hat Pujiati, Ikwan Setiawan – American Mysticism and Feminism in Cassandra Clare's *Clockwork Angel: A Postmodernist Fiction*

Infernal Devices: *Clockwork Angel* is considered as one of the Postmodernist Fiction which the story is concerned to the consequence of scientific-technological development and put it together with the supernatural thought. These kind of writing strategies, afterwards, show us that this novel brings the concept of American Mysticism and feminism as its politics.

CONCLUSION

From the explanation above, *Clockwork Angel* (2010) consists of ontological dominant rather than epistemological. There are many fragments taken from the old poems, proses Biblical terms and world mythologies. Through all the strategies mentioned then, completed by the using of scienfictionalization of postmodernism and historical fantasy strategies, The Infernal Devices: *Clockwork Angel* is considered as one of the Postmodernist Fiction which the story is concerned to the consequence of scientific-technological development and put it together with the supernatural thought. These kind of writing strategies, afterwards, show us that this novel brings the concept of American Mysticism and feminism as its politics.

REFERENCES

- Arafat, S.M. Faisal. (2019). "Reflection of William Ernest Henley's own life through the poem *Invictus*". Bangladesh: *International Journal of English, Literature and Social Science (IJELS)*, 4, (5), Sep – Oct 2019), DOI: 10.22161/ijels.45.36
- Bane, Theresa. (2016). *Encyclopedia of spirits and ghosts in world mythology*. North California: McFarland & Company, Inc.
- Bible Gateway, retrieved from <https://www.biblegateway.com/passage/?search=Numbers+13%3A33&version=ESV> on Saturday, January 11th, 2020 11:35 PM.
- Browning, Robert. (1898). *Paracelsus*. London: J.M Dent & Co. Clare,
- Cassandra. (2010). *The Infernal devices: clockwork angel*. London: Walker Books.
- Dennis, Rabbi Geoffrey W. *What Is Kabbalah?*. Reform Judaism.Org Retrieved From <https://Reformjudaism.Org/What-Kabbalah> on Saturday, December 7th, 2019 11:10 AM.
- Eaton, B.A. (1906). *Cavalier tunes the lost leader and other poems by Robert Browning*. Boston: Educational Publishing Company. Encyclopaedia

- Britannica. "Hyde Park". Retrieved from <https://www.britannica.com/place/Hyde-Park-London> on Friday, December 20th, 2019 9:09 AM.
- Faithlife, Biblia. *Matthew 26:14–15*. Retrieved from <https://biblia.com/bible/esv/Matt%2026.14%E2%80%9315> on Sunday, December 1st, 2019 9:14 PM.
- Freke, Timothy and Gandy, Peter. (2001). *Jesus and the lost goddess: the secret teachings of the original Christians*. New York: Three Rivers Press.
- Hall, Heinrich. (2013). *The great ionic Temples-Samos, Ephesus, Didyma*. Peter Sommer Travels. Retrieved from <https://www.petersommer.com/blog/archaeology-history/the-great-ionic-temples-samos-ephesus-didyma> on Friday, December 20th, 2019 7:59 AM.
- Hanh, Matthew. (2007). An ambiguous faith: tennyson's response to victorian science. *Pennsylvania: The Oswald Review: An International Journal of Undergraduate Research and Criticism in the Discipline of English*, 9, 2007.
- Hassanein, Mona Salah El-Din. (2017). From victim to ethical agent: oscar wilde's the ballad of reading gaolas post-traumatic writing. *World Academy of Science, Engineering and Technology, International Journal of Humanities and Social Sciences*, 11, (9), 2017, DOI: doi.org/10.5281/zenodo.1132475
- Hawlin, Stefan. (2002). *The complete critical guide to Robert Browning*. London & New York: Routledge Tailor & Francis Group.
- Johnson, Ben. *Boudica*. Historic UK. Retrieved from <https://www.historic-uk.com/HistoryUK/HistoryofEngland/Boudica/> on Sunday, January 12th, 2020 11:17 PM.
- Map of Blackfiars Bridge, retrieved from https://www.viamichelin.co.uk/web/Maps/Map-Blackfriars_-_Greater_London-United_Kingdom# on Sunday, December 8th, 2019 7:10 PM.
- McCoy, Daniel. (2012-2019). *Runes*. Norse Mythology for Smart People. Retrieved from <https://norse-mythology.org/runes/> on Saturday, December 7, 2019 8:30 AM.
- McHale, Brian. (1987). *Postmodernist fiction*. New York and London: Routledge.
- Moore, Clifford Herschel. (1902). *Horace The Odes, Epodes And Carmen Saeculare*. New York, Cincinnati, Chicago: American Book Company.
- Mosher, Thomas. B. (1899). *LausVeneris Poems And Ballads By Algernon Charles Swinburne*. Portland, Maine. *Mythical Creatures Guide*. "Yanluo" Retrieved from

Asih Putri Wardhani, Hat Pujiati, Ikwan Setiawan – *American Mysticism and Feminism in Cassandra Clare's Clockwork Angel: A Postmodernist Fiction*

<http://www.mythicalcreaturesguide.com/page/Yanluo> on Monday, December 9th, 2019 11:30 AM.

Novel Novice. (2010). Bitter language: exclusive Q & A with poet ElkaClope. Retrieved From <https://Novelnovice.Com/2010/09/15/Bitter-Language-Exclusive-Q-A-With-Poet-Elka-Clope/#Comments> On Monday, December 9th, 2019 9:58 AM.

Occult World.(2003-2019). *Shax*. Retrieved from <http://occult-world.com/demons/shax/> on Monday, December 9th, 2019 9:12 AM.

Rata, Irina. (2015). The role of intertextuality in Neil Gaiman's American Gods. *Cultural Intertext*, 3, (2), 2015.

Saul, M A., John C. (1909). *Tennyson's Maud and Locksley Hall*. Toronto: Morang Educational Company Limited.

St Bride's Church. *Fleet street spiritual home of the media*. retrieved from <http://www.stbrides.com/inspire/index.php> on Friday, December 20th, 2019 7:46 AM.

St Dustan. *The West, Fleet Street, London, EC4*. retrieved from <https://www.stdunstaninthewest.org/history> on Friday, December 20th, 2019 8:15 AM.

Spacey, Andrew. (2019). *Analysis of poem "Invictus" by W.E.Henley*. Retrieved from <https://owlcation.com/humanities/Analysis-of-Poem-Invictus-by-WEHenley> on Wednesday, July 24th, 2019 12:07 PM.

Spurgeon, Caroline F. E. (2004). *Mysticism in English literature*. The Project Gutenberg. Vandrei, Martha. 2018. "Queen Boadicea, A life in Legend". History Today. Retrieved from <https://www.historytoday.com/miscellanies/queen-boudica-life-legend> on Sunday, January 12th, 2020 11:30 PM.

World Heritage Encyclopedia. *All-hallow-the-Less*, retrieved from <http://self.gutenberg.org/articles/All-Hallows-the-Less> on Sunday, July 21st, 2019 07:09 PM