



***PARABATAI BOND'S ATTACHMENT STYLES IN
CASSANDRA CLARE'S *LADY MIDNIGHT****

A THESIS

In Partial Fulfillment of the Requirements

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In English Department, Faculty of Humanities

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PRONOUNCEMENT

The writer states truthfully that this thesis entitled “*Parabatai* Bond’s Attachment Styles in Cassandra Clare’s *Lady Midnight*” is written without taking any results from other research of any university, S-1, S-2, S-3 and diploma degree. In addition, the writer ascertains that she does not quote any material from other publications except for the references mentioned in bibliography.

Semarang, 19 September 2020



Luvila Al Fitra

MOTTO AND DEDICATION

“Sometimes, when I have to do something I do not want to do, I pretend that I am a character from a book. It is easier to know what they would do.”

Cassandra Clare, *Clockwork Angel*

“If my life is going to mean anything, I have to live it myself.”

Rick Riordan, *The Lightning Thief*

This paper is dedicated to

Myself and those who believe in me.

APPROVAL

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CASSANDRA CLARE'S LADY MIDNIGHT***

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Luvila Al Fitra

ABSTRACT

Lady Midnight is an urban fantasy novel which centralizes around the special bond of the main characters, Emma Carstairs and Julian Blackthorn called *parabatai*. *Parabatai* designates a distinctive type of characterization, and the type ignites the writer's interest to study further. This study intends to describe the characteristics of urban fantasy and attachment styles of the *parabatai* bond present in the novel. This study would be carried out as a library study. The analysis would come in two parts: the characteristics of urban fantasy and the attachment styles between Emma Carstairs and Julian Blackthorn. This study would be beneficial for those who wish to understand more about urban fantasy and attachment styles in a novel. As one of the most well-known works of Cassandra Clare, this novel discloses a broad description of urban fantasy and attachment styles.

Keywords: urban fantasy, attachment styles, *parabatai*, shadowhunter, community law

CHAPTER I

INTRODUCTION

1.1 Background of Study

Fantasy is one of the popular genres in literature, according to John Clute & John Grant in their book *The Encyclopedia of Fantasy*, fantasy is a story that tells the impossible, it can be set in this world or other alternative worlds and it is often inspired by real-world myth or folklore (1999:338). One of its subgenres, urban fantasy focuses more on the combination of the aspects of fantasy such as magic, myth and folklore into the ordinariness of everyday life. Urban fantasy novels typically set in the present modern day and its presence of fantasy is hidden away from the mainstream society, or often referred to as the “unseen”, as it was right in front of the whole population’s eyes but they have no idea it exists (Ekman, 2016:463-464).

One of the famous novels of the past decade that could fall into the genre of urban fantasy is a novel called *Lady Midnight*, written by Cassandra Clare, a charming story which revolves around the life of a demon hunter, or in this case, referred to as the Shadowhunter. The novel itself is part of the *The Dark Artifices* series, which consists of three novels: *Lady Midnight*, *Lord of Shadows*, and *Queen of Air and Darkness*. However, this study will focus on the first installment of the series, *Lady Midnight*.

The novel is introducing the concept of Shadowhunter, humans who are born partly with angel blood and their destiny is to keep peace on earth by

fighting demons, it also brings the earlier horror tropes (vampires, werewolves and warlocks). The novel is set in 2012 Los Angeles, California. Though the Shadowhunter is hidden by their charm from the world, they exist within it and they also adapt to some human technology like phones and internets. The main characters from this novel are an old, wealthy Shadowhunter family that would be referred to as the Blackthorns in the following chapters, who run the Los Angeles Institute (a safe house for Shadowhunter). The Shadowhunter world and real world coexist with each other. However, the shadow world has its own civilization; government, law, culture and social norms. One of the prestigious cultures is the *parabatai*, a bond between two Shadowhunters that would require them the willingness to lay off their life for each other in battle.

This *parabatai* bond can be performed to a pair of Shadowhunter regardless of their gender, as long as they are under eighteen years old. Although not all Shadowhunters choose to have a *parabatai*, those who choose to have one usually perform better at battle and healing. The bond includes elements from emotional to physical and could differ from a pair to another but still offer a tremendous advantage to them, being able to be in sync with each other in battle and heal faster from wounds. Shadowhunters heal by applying rune (an ancient symbol) to their body, and it is believed that a rune drawn by a *parabatai* holds much stronger power than common rune. However, since *parabatai* bonds could only be severed by death (and a few exceptional cases), it is forbidden for the pair to be romantically linked with each other. It is written in the law, though no one

has quite the understanding of what the consequences are until the case of Emma Carstairs and Julian Blackthorn.

The motto of the Shadowhunter's covenant is "*Sed lex dura lex. The law is hard, but it is the law,*" (Clare, 2016:304), which means that breaking one of them would have many consequences. Emma Carstairs and Julian Blackthorn have been a *parabatai* since they were fourteen years old, after the dark war that cost both Emma and Julian their parents. Being around the same age and childhood friends allows them to form a strong bond of *parabatai*. However, things start to change as they grow, both of them starting to enjoy each other's companion more than what they are allowed to. Things start to get complicated as they are on the edge of breaking the law of a sacred bond.

This *parabatai* bond is a form of attachment, since the bond itself is unbreakable until the death of one of them, with only a few exceptions. The attachment that was formed between the two main characters, Emma and Julian is also affected by what they had experienced as a child. Their relationship with their parents would be the main effect on how their attachment in adulthood becomes. Both Emma and Julian were struggling in their early years; thus their adult relationship would be an exceptional case, since it also explores the trauma that they might still have.

Attachment is one of the most important aspects of someone's life, an attachment that people formed when they are in their early years will determine how they would form another one when they entered adulthood. Everyone has a different story in their upbringing and understanding the main concept of how a

certain case would provide a certain attachment style would help one understand better about how one tends to form a bond with others. It would also help one to understand the characteristics of each style.

This paper strives to give an understanding of how attachments are portrayed in fiction since fictional portrayals of attachment are important, especially in young-adult novels, where the readers are mostly in their early adulthood as well. By looking at these portrayals, it would help the readers to understand the character as well as themselves, as they might see some resemblance of their own characteristics.

1.2 Research Question

1.2.1 How is urban fantasy described in the novel?

1.2.2 How are attachment styles depicted in the novel?

1.3 Purpose of Study

1.3.1 To describe the urban fantasy in the novel.

1.3.2 To describe attachment styles depicted in the novel.

1.4 Organization of the Thesis

This thesis comprises six chapters.

CHAPTER 1

INTRODUCTION

This chapter consists of four sub-chapters. They are background of study, research question, purpose of study, and organization of the thesis.

CHAPTER II REVIEW OF THE LITERATURE

This chapter consists of intrinsic and extrinsic theories implemented in the study analysis.

CHAPTER III METHODOLOGY

This chapter consists of the method and approach used in the study.

CHAPTER IV DISCUSSION

This is the main chapter of the study where both the urban fantasy and attachment styles are explained.

CHAPTER V CONCLUSION

This chapter consists of the result and summary of the discussion.

BIBLIOGRAPHY

CHAPTER II

REVIEW OF THE LITERATURE

2.1 Urban Fantasy

According to Michael Meyer's *Literature to Go*, genre is a word derived from the French language meaning kind or type, some of the major genres in literature are, poetry, fiction, drama and essays, though it can refer to a more specific term (2011:999). One of the genres which are also quite popular to readers, especially those in the young-adult or teenager categories is fantasy. Fantasy is a story that tells the impossible, it can be set in this world or other alternative worlds, and it is often inspired by real-world myth or folklore (Clute & Grant, 1999:338). The writer can deduce that *Lady Midnight* can be classified as urban fantasy because of its blended setting between real world and fiction and its fantastic elements. It consists of the unseen, which would later be described further in this study.

Often referred to as its sub-genre is the term urban fantasy, urban fantasy focuses more on the combination of the aspects of fantasy such as magic, myth and folklore into the ordinary of everyday life. Urban fantasy novels typically set in the present modern day and its presence of fantasy is hidden away from the mainstream society, or often referred to as the "unseen", as it was right in front of the whole population's eyes but they have no idea it exists (Ekman, 2016:463-465).

According to Stefan Ekman in the *Urban Fantasy: A Literature of the Unseen* in *The Journal of the Fantastic in the Arts*, Volume 27, Ekman determine

a few accounts that can be categorized into these four major threads, which are: setting and worlds, distinctive characters, fantastic elements and literature of the unseen.

2.2.1 Settings and Worlds

Setting is where a story occurs. Setting has several main elements and it is essential in establishing a world where the character lives. Setting can also serve as a background of what is happening in the story (Meyer, 2011:115-116).

1. Setting of Time

Setting of time tells the reader of the exact time the story happens so the reader would be able to imagine themselves being in the story (Meyer, 2011:115). In this case, an urban fantasy would typically set in the modern primary world, for example, in the 20th or 21st century (Ekman, 2016:463). So, the writer can briefly say that an urban fantasy story often happens in modern or even present time.

2. Setting of Place

Setting place is where the story takes place, which gives the reader more understanding of the character's surroundings (Meyer, 2011:115). According to Ekman, an urban fantasy could be set in both primary and secondary worlds; the setting also does not necessarily need to be a metropolitan city (Ekman, 2016:457-458). So, the writer can briefly say that urban fantasy stories could take

place in both primary or real world and secondary or imagined worlds.

3. Setting of Social Environment

Social environment setting is how the social and historical conditions when the story takes place. Looking through these backgrounds of social and historical conditions would give the readers more understanding about why the story existed and what message it is trying to deliver (Meyer, 2011:115). For urban fantasy, the social environment setting is usually where there is a whole hidden world that exists in the real world or in this case, referred to as the unseen. It also brings the supernatural aspects of creatures, such as werewolves, vampires, faeries or warlocks (Ekman, 2016:463-466). So, the writer can briefly say that aside from also having a supernatural aspect, urban fantasy stories often blend its environment with the existing world.

2.2.2 Distinctive Characters

According to Holman, in his book entitled *A Handbook to Literature*, a character is a person inside of a story that represents a human personality. In a novel, one character would be different from the others, as in the matter of physical looks, ability and traits (1980:74). Throughout the story, the character would face conflicts that would determine where that character stands, as a protagonist, based on their motivation in the story. A protagonist often experiences four kinds of conflict: struggle against nature, other people, society or

themselves. As the opposite of the protagonist is the antagonist, who is often described as the rival (98). In the writer's perusal, the protagonists in the novel *Lady Midnight* are those who serve their true meaning of protecting the world from demons, while also being considerate with the consequences of their actions. Meanwhile, the antagonists are those who are greedy for power and would do everything to satisfy their personal ambitions.

Furthermore, there are a few aspects that differ urban fantasy from the rest of the genre of literature, from Stefan Ekman's journal on the *Literature of the Unseen*, there would be three main distinctions. The first distinction is that urban fantasy characters often come from a variety of humans and parahuman. Female protagonists, who radiance confidence and boldness and possess the ability to use weapons are often the center of the story. The second is that the main character is often an investigator, detective or monster hunter; in other words, they are the supernatural world problem solver. The third is that parahuman and non-human characters are present in the story, some of the common parahuman or non-human characters are werewolves, vampires and faeries (Ekman, 2016:459-460). In the novel, the writer can list the main distinctions of the characters: first, the characters mostly consist of Shadowhunter, the term used to describe a half-human and half-angel, who are created by the angel Raziel. Second, the female lead of the story, Emma Carstairs is an independent girl who is very skilled with swords and is considered to be the best Shadowhunter from her generation. Third, the story revolves around how the characters are solving mysterious murders that

are happening in their area of watch. Fourth, aside from Shadowhunter, there are also other supernatural characters in the story, such as warlocks and faeries.

2.2.3 Fantastic Elements

Whether urban fantasy set in the primary world or the alternative one, the supernatural aspect is always around. The supernatural world could coexist with the real world or in an alternative one, the supernatural could become commonplace. The protagonist is usually the one who tries to maintain the balance between the real world and the supernatural. They often face threats from the supernatural creatures, but they are also able to form an alliance with these creatures. These supernatural creatures, parahuman or non-human that often appear especially are werewolves, vampires and faeries. However, there are still various kinds of creatures that might classify into this category, such as warlocks and demons. The supernatural often comes from myths and folklore that exist all around the world (462-463).

2.2.4 Literature of the Unseen

The unseen is a concept developed by Ekman according to the most prominent accounts in the urban fantasy. The unseen covers the juxtaposition or things placed together with contrasting effect, in this case, it covers the way the supernatural or fantastic world coexist with the modernity or urbanity of the primary world, or the urban and modern aspects are emphasized on the setting of the secondary world.

Ekman divides the unseen into three threads. The first is that the world built in an urban fantasy is extremely familiar for the characters, it becomes their

view of life. However, it is “largely unfamiliar to the society at large,” (Ekman, 2016:463). This world is purposely kept hidden, especially if it sets in the primary world, it would need a measure of secrecy to make sure that the border between the real world and the fantastic or supernatural world still exists. Why this world needs to be hidden is partly because of the contrast between this fantastic and supernatural world with the modernity and urbanity of the real world.

The second is the manifestation of the gothic heritage, which is the darkness and architecture of concealment. Urban fantasy characters often live in an abandoned or forgotten place. Their place could also be underground or somewhere else as long as it keeps them hidden. These places used to hide where the fantastic dwell specifically designed not only to keep everything out of sight but also out of view, so people who do not belong to these groups does not purposely or accidentally discover the secret world, as it would be dangerous to reveal the existence of the hidden world (Ekman, 2016:464).

The third is that the general population generally ignores the existence of the fantastic elements. As well as people who came from beyond the margins of society, for example, the marginalized and the outcast. Rather than keeping something out because it is something that the society is not allowed to see, urban fantasy deals with what the society does not want to see. “The supernatural domains are constructed from social spaces with which the reader is unfamiliar,” (Ekman, 2016:465), means that the supernatural often exists in the space that is ignored by the general population. It can be described with the term consensus reality, where people refuse to acknowledge the incomprehensible and the

undesirable. Reading the novel carefully, the writer could perceive that it contains the three elements of the unseen (the modernity, the gothic, and the supernatural).

2.2 Attachment

According to the *Handbook of Attachment*, attachment theory as described by John Bowlby, as the pioneer of the study, was initially a study on children's relationship to their mothers or caregivers (Cassidy & Shaver, 2016:3). Mary Salter Ainsworth, one of Bowlby's research team, developed an initial assessment tool or procedure in the 1970s called the "Strange Situation", in which she observed the reaction of infants when they are with, then separated, and then reunited again with their primary caregiver (2016:6). From this assessment, Ainsworth finds three types of attachment observed from the participants: the secure attachment, the anxious-avoidant, and the anxious-ambivalent. Though later, researchers added the fourth type of attachment styles, the disorganized attachment (2016:120)

Though the primary resource of Bowlby and Ainsworth study is the relationship between infants and their primary caregiver, in this case, referred to as attachment figure by Bowlby (2016:4), the study also extended to beyond infancy, which is adulthood. Caregivers are the fundamental attachment figures that shape one's attachment style when they grow up. Though in adulthood, the attachment figures can vary from peer-to-peer relationships to romantic partners, the styles that developed during the early years could be the main driver of attachment styles in later years.

In attachment, there is a specific affectional tie which is later referred to by Bowlby and Ainsworth as the affectional bonds. This affectional bond does not only apply to the attachment of two people, it refers to the attachment an individual makes to another individual, who is seen as stronger and wiser. In an affectional bond, the attachment does not necessarily need to be mutual, an individual can get attached to others without receiving the same attachment from the attached person (2016:12).

In 2007, Whitney E. Young from Smith College conducts a research entitled “Attachment in older adolescent romantic relationships”. In this research, she analyzes the possible association between an individual attachment style and their romantic partner. In this case, Young finds that most people are maintaining a romantic relationship with partners that have similar attachment styles (Young, 2007:42). Johanna Sam from University of Northern British Columbia in her thesis entitled “Examining the Relationship Between Attachment Style and Resilience During Adolescence” analyzes the difference of resilience level between insecure and secure attachment styles among youth. In which the findings said that there is indeed a difference in resilience level between insecure and secure attachment styles (Sam, 2014:118).

2.2.1 Attachment Styles in Children

Since attachment begins in infancy, it creates a behavioural system that affects how one’s survival and productive fitness might be. However, it also intertwined with other biological-based behavioural systems, such as the exploratory system and the fear system. When one of these systems is activated,

the attachment system will reach in a certain way depending on the situation. For example, when the exploratory system is active, children tend to seek to understand more about their surroundings, where they learn how to use tools, obtain food and negotiate obstacles that are present in front of them. This system gives them a survival advantage, and from being able to freely explore the environment around them, their attachment system was not very much active in this moment. Usually, the children already establish a secure base from their respective primary caregiver. These children know that they have the freedom to explore and believe that if something happens, their caregivers would be available right there for them (Cassidy & Shaver, 2016:8-9). On other occasions, when the fear system is activated, it heightens the attachment system as well because the children will seek protection from their caregiver. These children that respond in an intense way when they sense danger and immediately seek for their caregivers' protection will think that their caregiver presence is very significant in order for them to feel safe (2016:9).

It is normal for an individual to develop multiple attachments during their life. In the first year of their life, infants formed multiple direct attachments to the people around them like to parents, siblings or grandparents, in most cultures (Bowlby, 1969:304). However, although infants generally form multiple attachments, it does not necessarily mean that the attachment formed is limitless. In fact, infants have a small hierarchy based on their major interaction with their attachment figures (Bretherton, 1980:195). Although most infants form multiple attachments, it does not mean that all those attachments are equal. Infants might

treat each attachment figure differently, as the thought of attachment hierarchy also exists, it will affect how infants treat their attachment figures (Bowlby, 1969:308). In response to separation, infants would be able to tolerate separation from subsidiary attachment figures. Whereas upon separation with a primary attachment figure, infants would feel distressed because the presence of all the remaining figures would not compensate for the loss of the primary figure (Ainsworth, 1982:19).

Ainsworth believes that this attachment is rather based on quality than strength (Ainsworth, 1972:119). Based on the children reaction in the strange situation assessment, there are four major types of children attachments:

a. Secure attachment

Children who are securely attached to their attachment figures will show confidence in the relationship, although a separation would still cause distress to the children but once their attachment figures return, they would greet them in a positive way. The attachment figures of this type are usually responsive, emotionally available and loving. Children who have a secure attachment developed a good start in later life because their attachment allows them to have the confidence to explore their environment and to be more open to learning (Davies, 2010:12).

b. Insecure-Avoidant Attachment

Insecure-avoidant children often appear to be unbothered whether their attachment figures are with them or when they disappear. They show very little attachment behavior and act as if it was not important to have an

attachment. However, it is actually the children's defence mechanism to cope up with the feeling of being rejected by their attachment figures (Stern, 1995:427), and it is not equal to non-attachment. The attachment figures of this type are often seen to be angry and intolerant towards the children. The children of this type tend to not be upset at things that usually distress other types because they have learned to expect rejection. Insecure-avoidant children tend to focus their attention on the outside world by relying on themselves (Davies, 2010:13-14).

c. Insecure-Ambivalent Attachment

Children who are insecure-ambivalent get very upset upon being separated from their attachment figures. Even when they are reunited, it is often not enough to calm the children. They tend to want close contact with their attachment figures and would also get upset when the attachment figures are being insensitive or not understanding enough (Ainsworth, 1982:16-18). These children seek a strong attachment bond but have no confidence in it and in later years, they tend to have disturbances in their autonomous capacity because they are uncertain about their attachment figures' response (Davies, 2010 15-16).

d. Insecure-Disorganized

Mary Main and her colleagues identify the insecure-disorganized type. Children that are insecure-organized usually have an issue with parental behavior that frightens them (Main & Hesse, 1990:180). This caused the children to have a disorganized pattern of attachment. For example, when

separated from their attachment figures and then reunited, these children sometimes approach them but later seem to ignore or push away their attachment figures. This usually happens because of unresolved childhood trauma that led the children to lack the ability to trust. Children within this type are usually conflict-avoidant because of their fear and uncertainty of their attachment figures' response (van IJzendoorn, Schuengel, & Bakermans-Kranenberg, 1999:226).

Examining the bond between Emma Carstairs and Julian Blackthorn to their caregivers, the writer can classify that both Emma Carstairs and Julian Blackthorn have a secure style of attachment to their parents.

2.2.2 Attachment Styles in Adulthood

The attachment which an individual develops goes beyond the infancy years. In an American Psychologist journal, Ainsworth analyzes the caregiving system in later years, sexual pair-bonds, friendship and kinship bonds examined by the behavioural characteristics from each system (1989:709). The caregiver system or child-parent attachment during adulthood mostly continue to have a meaningful association, though the children might have established a sexual pair-bond. The child's response to a parent death usually is a demonstration of how strong the attachment bond is. For sexual pair bonds, there are three basic behavioural systems involved, which are: reproductive, attachment and caregiving systems. The caregiving system, in this sense, is where a partner expresses their care to the other. Though sexual attraction which might lead to reproduction is an important aspect in a relationship, attachment and caregiving are the ones that

most likely make the relationship last for a long time. Despite the description is mostly applied to heterosexual relationship, this behavioural systems also applies to same-sex relationship as well (1989:711-712).

In friends, companions and intimate relationships, not all of them have attachment components and they usually have a specific time endurance. However, this peer-to-peer relationship is important to one's social system as it will help one to endure a relationship better. Friendship, the term which is usually used to describe peer-to-peer relationship possess a wide range of dyadic relationship, where one occasionally has a pleasant interaction to a close intimate relationship that most likely involves a valuable person that is interchangeable, thus can be categorized as an affectional bond. In siblings and other kin bonds, they usually share solidarity. For example, in most cultures, when a parent dies, the older sibling is expected to take upon the caregiver responsibility to the younger ones. However, many siblings' relationships are ambivalent rather than mutual cooperation and trust, but because of their shared experience, they are also more comfortable to seek help from their siblings (1989: 713-715).

There are four defining features in an attachment: proximity maintenance, separation distress, safe haven and secure base. In one's early life, parental figures are usually the source of all these four features, but as they grow up into the age of 8-14 years old, they start to develop an attachment to their peers. In this peer attachment, or often referred to as affiliate, the peer partner would become one's source of proximity and safe haven. They would prefer to spend more time and share stories with their affiliate, rather than their parents. However, parents will

still be the main source of separation distress and secure base during this stage (Cassidy & Shaver, 2016:417-419).

Upon entering adulthood, an individual's attachment typically redirected to a sexual or romantic partner. Romantic partners provide emotional support that is different from those received from friends or strangers, it contains all the four features that typically appear in an attachment to parental figures. However, with all of the defining features, it usually makes a romantic partner being preferred rather than parental figures (2016:419). If separation occurs, as Bowlby has identified before, this individual would go through the sequence of protest-despair-detachment (2016:422). It goes the same for adults attachment, upon separation or loss of a spouse, an individual would go through the sequence of anxiety and panic, depression and then emotional detachment for recovery or as Bowlby preferred to label it as reorganization (Bowlby, 1980:98).

Levy & Davis (1988:441), use love styles by John Alan Lee, components of love and higher-order factors as a measurement of the attachment styles. Other than that, these attachment styles also differentiated by their working models, based on the work of Collins and Allard (2001), which includes four components: memories of attachment-related experiences, attachment-related beliefs, attitudes and expectations of self and others, attachment-related goals and needs, and plans and strategies.

a. Secure Attachment

In adult secure attachment, the love style is a combination of eros (passionate love) and agape (selfless love). As of components of love,

secure attachment is high on intimacy, passion and commitment. Secure higher-order factors are also high on self-confidence (high self-esteem and low self-consciousness), low on avoidance of intimacy and neurotic love (Levy & Davis, 1988:458).

In secure attachment individuals, their memories of their primary caregiver or in this case, typically parents, they are warm and affectionate. In relation to their beliefs, attitudes and expectations, they have high self-worth and self-efficacy and only a few self-doubts. They generally think that others are well-intentioned, good-hearted, trustworthy, dependable and altruistic. They are also interpersonally oriented, which makes them generally liked by others. For goals and needs, they desire intimate relationships and interdependence while also seeking a balance of closeness and autonomy with mutual care and support. For plans and strategies, they acknowledge distress that is happening in their lives and constructively modify its negativity. They also invest in relationship development and maintenance (Collins & Allard, 2001:62-66).

b. Avoidant Attachment

In avoidant attachment, the love style involved is ludus (game-playing love). Avoidants are low on intimacy, passion and commitment. Avoidants are also high on avoidance of intimacy (high on ludus and low on eros, agape and loving), low on self-confidence and neurotic love (Levy & Davis, 1988:458).

In their related-attachment memories, avoidant styles's mothers are typically cold and rejecting. In their beliefs, attitudes and expectations, they expect to fail in a relationship because of their lack of confidence in social situations, doubts in their parents and others honesty and integrity, they also often appear as not trustworthy and suspicious of others' motives since they are not typically interpersonally oriented. For their goals and needs, they desire to maintain their physical and emotional distance and limit their intimacy while focusing on things such as impersonal achievement. In plans and strategies, they manage their distress by cutting all the negativity and denying being vulnerable because of their compulsive self-reliance (Collins & Allard, 2001:62-66).

Though adult attachment styles originally proposed as three styles, Bartholomew (1990:163), proposed the fourth model of adult attachment styles. Bartholomew proposed this fourth style based on the model of the self and others. Models of self could be either positive or negative, or in this case, whether the self is seen as worthy of love and attention or as unworthy. Therefore, the same goes with the models of others, it can be either positive or negative, where others can be seen as available and caring or as unreliable and rejecting. Researchers have also adopted these four groups of attachment styles in adulthood (Cassidy & Shaver, 2016:440).

What Bartholomew proposed as the fourth attachment style is to include two styles of avoidant (Bartholomew & Horowitz, 1991:234):

1. Dismissing-Avoidant

Dismissing-avoidants refers to adults who maintain their sense of self-worth by emphasizing achievement and self-reliance at the expense of intimacy. This dismissing-avoidant style is drawn from both secure and avoidant groups.

2. Fearful-Avoidant

Fearful-avoidant refers to adults who avoid any close involvement that may result in loss and rejection. However, they desire intimacy. This style typically has social insecurities and lack of assertiveness.

c. Anxious-Ambivalent Attachment

In anxious-ambivalent, the love style involved is mania (possessive love). Typically low on intimacy, passion and commitment, similar to avoidant attachment type. Anxious-ambivalents are also high on neurotic love (high on preoccupation, dependence, and idealization), low on circumspect love (friendship, pragma) and low on self-confidence and avoidance of intimacy (Levy & Davis, 1988:458).

For anxious-ambivalents, their fathers are typically unfair in their memories. In beliefs, attitudes and expectations, they appear to have difficulties in understanding the complexity of others, relational ambivalence, have little control over their lives and have unrealistic expectations for their partners and relationship because they are typically desperate for love and support. For goals and needs, they desire extreme intimacy and validation from their partners, they seek lower levels of

autonomy and fear of being rejected or abandoned by their partners. For plan and strategies, they are prone to distress and anger, they can be demanding to satisfy their own emotional needs (Collins & Allard, 2001:62-66).

From the fundamental and development of the attachment theory, it can be concluded that nowadays, there are four types of attachment styles used to measure adult relationships. As of now, many online quiz is also available on the internet. It can be accessed by everyone who wishes to understand their attachment styles.

Referring to the adult attachment styles and the novel *Lady Midnight*, the writer classifies both Emma Carstairs and Julian Blackthorn as fearful-avoidants.

CHAPTER III

METHODOLOGY

In this study, the writer uses library research methods to collect data related to this study. George describes library research as, “an investigation involving accepted facts, unknowns, speculation, local procedures rigorously applied, verification, repetition, and ultimately an interpretation of findings that extends understanding,” (2008:22-23). Library research itself is a process from determining a topic, articulating research questions, looking for various approaches and sources to either support or oppose one’s research and to determine one’s own crafted insight about the topic (65).

In finding resources by using the library research for this study, the writer will use various references, such as books/e-books, journals and internet websites. The writer will use the novel *Lady Midnight* (2016) by Cassandra Clare, the first installment of *The Dark Artifices* Series. To analyze this novel, the writer mainly uses Stefan Ekman’s journal on *Urban Fantasy: A Literature of the Unseen* (2016) and the third edition of *Handbook of Attachment: Theory, Research and Clinical Applications* (2016) based on various contributors thoughts on attachment that was edited by Jude Cassidy and Phillip R. Shaver, which was based on John Bowlby’s work on attachment theory back in the 1960s.

By using the resources, the writer uses the process of content analysis, “researchers systematically work through each transcript assigning codes, which may be numbers or words, to specific characteristics within the text” (Dawson, 2002:118). The writer carefully reads the novel before eventually determining whether *Lady Midnight* is indeed classified as an urban fantasy novel or not, considering the representation of the unseen and the description of the main characters’ personality and their relationship with their parents and significant others to assign them later on which attachment styles match their description.

Following George’s description of library research, in this study, the writer involves her interpretation of the characteristics of urban fantasy to ascertain that those characteristics are present in the novel. Besides that, the writer will also interpret the characters’ interaction through their dialogues and description to the attachment styles in the urban fantasy novel.

Furthermore, the writer, following Dawson’s characteristics within the text, is expected to elucidate urban fantasy characteristics and attachment styles in the novel. The writer will assign urban fantasy’s characteristics of setting and worlds, distinctive characters, fantastic elements and literature of the unseen to each important occurrence in the novel and also to assign the characteristics of secure style in childhood attachment and fearful-avoidant style in adulthood attachment to the interaction between the *parabatai* pair of Emma Carstairs and Julian Blackthorn.

CHAPTER IV

DISCUSSION

4.1 Summary of the Novel

Lady Midnight is a novel by Cassandra Clare published in March 2016. The story revolves around the life of a Shadowhunter family, the Blackthorns. The Blackthorns consist of Julian (17 years old), Tiberius and Livia (15 years old), Drusilla (13 years old), Octavian (7 years old) and their uncle, Arthur whose age is unknown. Besides the Blackthorns, who live and manage the Los Angeles Institute, there is also Emma Carstairs, Julian's *parabatai* who is also in the same age as him; Christina Rosales, a Shadowhunter originally from Mexico; and Kit Herondale, a long lost descendant from a well-known Shadowhunter family.

The story mainly focuses on Emma Carstairs and Julian Blackthorn. Starting from when they met as childhood best friends, Emma is the one who comforts Julian when his mother dies, and she is also there when he has to kill his possessed father at war, making him and his siblings orphans. Meanwhile, for Emma, Julian is also there when her parents are mysteriously killed in the same war as Julian's father. They have gone through grief together and decided to become *parabatai* when they are fourteen.

Julian's relationship with his parents is relatively good, he looks up to his father and cherishes his mother; he does not seem to have any issue with his parents until their death. He is a mischievous kid, but he is growing up as the oldest of the family after losing his parents. The two older siblings are exiled to a

deserted island and sent to the Wild Hunt. Thus, make him someone whose only purpose is to protect his family. Meanwhile, Emma is close to her father. Since the Carstairs are famous for having talents in musical instruments, she has been encouraged by her father to learn several musical instruments but fails to master any of them. When she knows about her parents' death, and she is given the family's sword, Cortana, she uses the blade to make a long scar on her hand as a reminder of revenge.

As a *parabatai*, Emma and Julian always fight side by side and spend a lot of time together. Knowing each other for years and depending on each other for comfort during hard times, both of them start to develop romantic feelings towards each other. The only problem is that it is prohibited by the law for *parabatai* to fall in love since it is said that it will be a curse though no one knows for sure how this curse works. At first, they try to distance themselves from each other, but it does not work well. When Emma almost drowns in the sea, Julian, sensing that she is in danger, jumps to the sea to save her, which ends in an intimate moment between the two of them where they finally let go of the boundaries that keep them apart.

After a while of ignoring the law and seeing each other, Emma finds out about the curse from an old relative. James Carstairs, Emma's relative believes that if they continue seeing each other, it will make their *parabatai* bonds stronger to the point where it can destroy both of them. Refusing to risk Julian's safety, Emma decides to end whatever it is that they have had before and pretends to date

Julian's older brother, Mark, who just returns from the Wild Hunt in order to keep him away.

4.2 Urban Fantasy

Urban fantasy distinct itself by presenting four major aspects that would be further analyzed in this chapter. The writer would gather evidence of urban fantasy's characteristics that appear in *Lady Midnight*.

4.2.1 Setting and Worlds

1. Setting of Time

Lady Midnight is set in the year 2012, there are also a few flashbacks to the year 2005, but most of the storylines are set in 2012. At the beginning of the story, Emma mentions that, "He always wanted to play video games ... I hate video games" (Clare, 2016:17). It proves that the novel is indeed set in modern times since the invention of video games are popular in the 20th century. Another example is that Malcolm Fade, a friend of the Blackthorns once says, "Can we watch Notting Hill?" (91). Notting Hill itself is a romantic comedy movie that came out in 1999.

Though Shadowhunters generally try to distance themselves from modern technology, it is apparent that its existence also brought Shadowhunters some ease. The existence of phones apparently makes it easier for Shadowhunter to communicate with each other like normal people.

2. Setting of Place

To be categorized as urban fantasy, the novel could be set in both real and imagined worlds. In this case, the novel is set in Los Angeles, California, precisely around Santa Monica, “Emma looked out into the Los Angeles night, at the brilliant explosion of electricity that was the skyline” (20). The Los Angeles Institute is the main setting of the place, it is where Shadowhunter lives and is usually run by a family. In this case, the Los Angeles Institute is run by the Blackthorns with Arthur as the head, while the Mexico City Institute is run by the Rosales.

Other than the Institute and Los Angeles area in general, there is also an imaginary place that exists within the city: the Shadow Market. It is where werewolves, faeries, vampires and other supernatural creatures sell something to make a living, from various necessities to secrets, “He’d been coming to the Shadow Market ... when he walked down Kendall Alley through Old Town Pasadena” (1). Shadowhunters also have a sanctuary that acts like their capital, a place called Idris and its city, Alicante, “Idris was the home country of Shadowhunters” (33). It is supposedly located in the area between France, Germany and Switzerland, hidden from the eyes of the outside world.

Upon investigating a murder case, the Shadowhunters also rely on the ley lines to find some connections and clues of what is happening. Ley lines itself is described as, “a network, circling the world of ancient magical pathways, they amplify magic ... they’re invisible, but some can train themselves to sense them” (96). These invisible lines are important

because murdering someone in such a magical place will surely have a big impact on whatever it is that the murderer's planning. When ley lines meet, it creates a convergence. In fact, the city of Alicante is built on one of the ley lines' convergence.

3. Setting of Social Environment

The social and historical conditions in the novel are not particularly safe, there is a dispute between Shadowhunters and faeries regarding the Cold Peace, a law set by Shadowhunter to limit the faeries because of their previous involvement in the Dark War, a war that turns Shadowhunters against each other, “The Cold Peace was Shadowhunter Law ... They called it a Law, at least. What it really was, was a punishment” (9). For generations, Shadowhunters always look down on downworlders, not only to faeries but also to warlocks, werewolves and vampires as well. They only recognize them when they have a particular interest that needs their help.

Besides the dispute with the fair folks and the downworlders, Shadowhunters often doubt their government, the Clave. The Clave believes that, “The law is hard, but it is the law” (21), it means that whatever the circumstances are, the Clave has absolute power over every important decision. Shadowhunters must obey the Clave or will face punishment in return.

Of all the settings and the worlds, *Lady Midnight* is set in 2012, Los Angeles California, where the shadow world blends with the rest of the city.

Besides Los Angeles, which is a real place, the story is also set in imaginary places: Shadow Market, Idris and the Ley Lines. Throughout the novel, the tension between Shadowhunters and faeries rise due to mysterious murders concerning both parties and the Shadowhunters did not have much power either, because the Clave prohibited them from getting involved in faeries' business.

4.2.2 Distinctive Characters

There are many characters in *Lady Midnight*, most of them are Shadowhunters, a term referred to half-human and half-angel hybrids who are, “the appointed warriors on Earth of the Angel Raziel” (Clare, 2013:2), also often referred as Nephilim. Shadowhunters, along with their family, usually live in Institutes all over the world, though many of them also live in normal houses, blended with humans. The most prominent families in this novel are the Blackthorn, Carstairs, Rosales and Herondale. Aside from Shadowhunters, there are also other non-human characters, such as fairies, werewolves, vampires and warlocks. However, in this novel, faeries and warlocks will have significant appearances throughout the story. The faeries are divided into two kingdoms, the Seelie Court, led by the Seelie Queen and the Unseelie Court, led by the Unseelie King and his fifty sons.

The main protagonist of the story is Emma Carstairs, a seventeen years old girl who is described by her tutor, Diana Wrayburn as “The best Shadowhunter of your generation” (Clare, 2016:52). She is agile, bold and very skilled in using swords, especially Cortana, a shortsword that was according to its inscription, made from the same steel as Joyeuse and Durendal. Emma has trained hard since

the age of twelve, after losing her parents. She is famous among young Shadowhunters as the next Jace Herondale, a Shadowhunter that was deemed to be the best one from the previous generation. Urban fantasy novels usually have an independent female protagonist, who is also a skilled fighter, and so does this novel. In *Lady Midnight*, Emma Carstairs for sure fit the definition of an independent girl who is extremely skilled to fight and use weapons.

The main characters of an urban fantasy novel are often people who act as an investigator, they are there to solve problems and maintain the safety between each world. During the length of the story, Emma and Julian are indeed investigating ongoing murders happening around the Los Angeles area. Essentially, it is the Shadowhunter's job to protect the city they live in from demons and other supernatural forces, so investigation and hunting down suspicious forces are their daily task. At the time Emma and Julian are investigating the case of, "Some kind of crazy magic thing. Dead bodies turning up all covered in demon languages. Burned, drowned, hands chopped off—all sorts of rumors" (5). Apparently, these mysterious murders did not only target mundane but also faeries as well, their bodies are found in various areas along the ley lines, which makes the matter complicated because the Shadowhunter is prohibited by the law to be in any involvement with faeries.

The last distinction is that in urban fantasy, non-human characters play a big role in the story. Faeries are the most prominent non-human characters that appear in *Lady Midnight*. In fact, the storylines are mainly about how the Blackthorns, Emma Carstairs and Christina Rosales make an agreement with the

Wild Hunt, a group of riders who gather the dead after a battle. They agree to help the Wild Hunt identify the person who murders faeries, even though it is strictly forbidden by the Clave because in return, the Blackthorn will have their brother, Mark back. Other than faeries, Warlocks also have important roles. One of the Blackthorn family's friends is Malcolm Fade, who helps to find the cure of Arthur Blackthorn's madness. He is trusted by the family and treated like a real friend, "Malcolm Fade, the head of the warlocks of Los Angeles, was a family friend" (54).

The presence of Emma Carstairs along with Julian Blackthorn emphasizes the novel to be an urban fantasy one: first, they are Shadowhunters, a hybrid between human and angel. Emma Carstairs, as the main protagonist, radiates a female character who is bold, independent and skilled with weapons. Second, they are in charge of keeping the world safe, which requires them to conduct an investigation when something suspicious happened. Third, other than Shadowhunters, faeries, warlocks, werewolves and vampires also appear in the story, though it is faeries and warlocks that will leave a significant impact in the story.

4.2.3 Fantastic Elements

The shadow world in Los Angeles is not only the Institute, shadow market and ley lines. There are also places used by werewolves, vampires and warlocks to live, though most of them disguise themselves as a normal human to blend in with the rest of the residents. Creatures such as werewolves, vampires, warlocks and faeries are often referred to as the Downworlders by Shadowhunters. Several

conservative Shadowhunters despise the existence of Downworlders and are trying to establish a system where they can easily control them. However, many also find comfort in being associated with Downworlders and treat them as equals. For example, a Shadowhunter from New York Institute, Alec Lightwood marries a warlock named Magnus Bane, though it is probably because both of them are war heroes that the Clave lets them marry each other, "... Look at what the Clave did for Simon, and for Magnus and Alec. When you're a hero, they'll do a lot for you" (70).

Besides Magnus Bane and Alec Lightwood, Andrew Blackthorn had two children with a faerie named Lady Nerissa when he was in faerie land for a mission: Helen and Mark, the two oldest of the Blackthorns. Another warlock that has a significant role is Malcolm Fade, the High Warlock of Los Angeles, who is a friend of the Blackthorn. Meanwhile, vampires and werewolves are often found at the shadow market, "Even though the Market was meant to be a place where Downworlders mingled, they tended to group together by type" (5). Vampires with their business of purchasing blood or new subjugates, faeries who sell charms and whispering fortunes and warlocks, who get their talent from their demonic heritage.

For faeries, they live in secret lands that only can be accessed by them or those who possess the faerie's heritage. Faerie land is split into two territories, the Seelie Court territory and the Unseelie Court territory, both of the rulers are not in good terms with each other. Aside from the Courts, there are also a group of hunters that mostly consist of faeries and the dead called the Wild Hunt, "The

most vicious of the fey. The ones who rode through the sky once a month, preying on humans, visiting the scenes of battle, feeding on fear and death like murderous hawk” (43). The Wild Hunt is led by Gwyn ap Nudd and some of its famous members include Mark Blackthorn and Prince Kieran, one of the Unseelie King’s sons.

Thus, the fantastic features can shortly be described in two features: one, the appearance of supernatural creatures such as faeries, warlocks, werewolves and vampires. Two, the protagonist is supposed to be the one who maintains the balance between their kind and others.

4.2.4 Literature of the Unseen

The Unseen is how the primary world coexists with the secondary world. In this case, the shadow world where Shadowhunters live is where the characters’ point of view based on, they can differentiate between their shadow world and the real world with ease. However, this shadow world is completely hidden from the society of people in general. In the novel, the world is hidden by using glamour, “Glamour was illusion magic, commonly used by downworlders and Shadowhunters as well to hide themselves” (24), and it is forbidden for anyone who lives in the shadow world to reveal their identity, “Tell a mundane about the Shadow World and be disciplined, even exiled” (243). The Shadowhunters also resist involvement to any mundane technology or culture, though some use phones but it is still forbidden to, for example, seek medical treatment from mundane technology, “The Clave resisted the advent of modernity but even more so any engagement with mundane culture” (93). However, the Blackthorns did

have a computer inside the Institute, since Tiberius Blackthorn has a keen interest in mundane detective stories. They are also pretty up to date to the current pop culture like the Avengers, but they still keep it as a secret to avoid punishment from the Clave.

The architecture of the shadow world buildings are often dated from centuries back. Most of the Institutes are old buildings that have been the Shadowhunters' sanctuary for generations,

“The Institutes were built to impress: the massive entryway, a square room whose focal point was the enormous staircase that led up to the landing and the second floor, had a black-and-white marble floor and was decorated with uncomfortable-looking furniture that no one ever sat in. It seemed like the entrance of a museum” (38).

Not all Institutes are as old as the others, but the architectures are quite similar. They usually have long corridors that light up by witchlight, one of Shadowhunter's possessions that is stone-like but will flare up like a lamp upon request. Though it seems like an enormous building that will definitely stand out among its surroundings, people never pay much attention to these Institutes due to the glamour. They only see it as abandoned places that are not worth visiting for.

The fact that normal people or the mundanes do not see the Institute as the way it is proves that there is a clear line between the shadow world and the real world. Even though the shadow world exists right within the city, its existence is completely ignored by the general population. The general population might not be able to comprehend things that happened or seen in the shadow world because it is against their belief of reality, that is why it is best to keep the worlds coexisting with clear boundaries, “mundanes weren't supposed to ever glimpse

Shadowhunters” (15). So, the writer can sum up the unseen comprises three Institutes, namely the people, the architecture, and the community.

4.3 Attachment

In *Lady Midnight*, aside from attachment to parents, friends and romantic partners, there is also a special attachment between two people called the *parabatai*, “Two Shadowhunters who swore to be platonically loyal to each other forever, always to fight by each other’s sides. To live and die for each other” (7-8). Being a *parabatai* means that one is ready to sacrifice their life to each other. It is a sacred bond which is unbreakable except by the death of one of the partners, but it could also be cut if one of the partners decides to leave their life as a Shadowhunter, exiled or live a great distance away from one another. Actually, it is less common to have a *parabatai* because one needs to find their *parabatai* by the age of eighteen.

A ceremony is held for those who want to become *parabatai*. In this ceremony, the pair would take an oath to each other,

“Whither thou goest, I will go;
Where thou diest, will I die, and there will I be buried;
The angel do so to me, and more also,
If aught but death part thee and me.” (Clare & Lewis, 2013:50).

Then, the pair would mark themselves with the *parabatai* rune by using their stele. In this novel, Julian and Emma’s *parabatai* ceremony is held when they are fourteen, Emma puts the *parabatai*’s mark on Julian’s collarbone. Meanwhile, he puts it on her arm, “He leaned forward, and Emma could see just the edge of the *parabatai* mark on his collarbone” (Clare, 2016: 100).

Parabatai is a strong and special bond. Their power in using stele, a tool used by Shadowhunters to draw runes on their skin, are far stronger when it comes from one's *parabatai*. The runes can be used to enhance strength and to heal, which is why it would be beneficial for *parabatai* because the effects are stronger for them. However, *parabatai* is prohibited from falling in love with one another. At first, even though Shadowhunters know that there would be a curse for *parabatai* who falls in love but no one precisely understands what kind of curse it would be. In the course of this book, it is finally revealed that *parabatai* who love each other will have stronger power than others, they can even wield magic, which should not be something Shadowhunters can do. However, their increasing power would eventually destroy them and their surroundings, "... Eventually their power would make them mad, until they became as monsters. They would destroy their families, the others they loved. Death would surround them until eventually they died themselves" (659). The reason why the Clave hides the curse is because they are afraid that people would take the bond for advantage after knowing the possibility it holds.

As for Emma and Julian, they have been together since childhood. They find comfort in each other and take the *parabatai's* oath in order to not be separated by the Clave after both of their parents die. Their relationship is evolving from childhood friends to *parabatai* and lovers. Throughout these stages of the relationships, the way they are attached to each other are also evolving. There are circumstances that affect their attachment styles.

4.3.1 Attachment in Childhood

During their childhood years, Emma is raised by loving parents. Emma is the only child from John and Cordelia Carstairs, who lives in Los Angeles and befriends the Blackthorns, who run the Los Angeles Institute. They are always close as a family, though it seems that Emma has more memories of his father rather than his mother. There are a few moments where Emma remembers her late parents and what they used to do, “Just because I play the violin doesn’t mean I don’t like dancing, she remembered him saying, swinging her mother into an impromptu fox-trot in the kitchen” (331). From this description of what they used to do, the Carstairs seem like a happy and loving family. John and Cordelia Carstairs are in a happy marriage. They always go on a patrol around the city together. On the day of their death, they are investigating a report on demon’s work after dropping off Emma to train at the Los Angeles Institute. At the same day, the Los Angeles Institute is attacked by Sebastian Morgenstern and his Endarkened army, Shadowhunters who have lost sense of themselves and become evil. Everyone assumes that John and Cordelia Carstairs’ death are Sebastian’s doing.

Growing up in a happy family with loving parents, Emma is not afraid to explore the world by herself. She is fearless because she knows that her parents would be there to support her if needed. She is brave and playful as a child, engaging in mischief with her best friend, Julian “And they’d misbehaved often. Dyeing the puffy white Blackthorn family cat—Oscar—bright blue had been Emma’s idea when they were both seven” (Clare, 2014:14). She is also very

skilled with weapons, even at the age of 12, she manages to master Cortana, which is her family's legacy: a shortsword named Cortana. It has been with the Carstairs since generations ago, "Cortana was hers, her father's, and her father's father" (Clare, 2016:81) and various other weapons, including throwing knives. When she tells the Clave that she is the one who stabs Sebastian Morgenstern during his attack in Los Angeles Institute, the Clave doubts that she has aimed for the heart and Julian backs her up by saying, "Emma doesn't miss" (Clare, 2014:98), as if the doubts offend him. Julian trains with Emma every day, so he knows how skilled Emma is.

Emma grows up as a brave and playful kid because she has a good support system. Her parents love her and encourage her to explore new things, that is why she is not afraid to make mistakes, engage in mischief and train as best as she could. Having a healthy relationship with her parents and growing up as someone who is not afraid of the uncertainties, Emma's childhood attachment style is considered as a secure attachment type. This allows her to have the freedom to learn and discover new things on her own.

As for Julian, he is the first son of Andrew and Eleanor Blackthorn. He has four siblings (Livia, Tiberius, Drusilla and Octavian) and also two half-siblings (Mark and Helen), whose mother is a faerie princess. The Seelie Queen once captured his father during a mission, he falls in love with a princess, Lady Nerissa and has Mark and Helen. One day, someone sends Mark and Helen to Andrew to be taken care of. Being in a big family, Julian cherishes all his siblings, though he often teases them, but he is very caring towards them. He teases Mark once on

their last day together before Mark is being taken away by Sebastian Morgenstern, “Don’t you think ‘Mark’ is kind of a weird name for a Shadowhunter? If you really think about it. It’s confusing. ‘Put a Mark on me, Mark’” (15), and though Mark is visibly annoyed, it does not stop Julian. Being a part of a big family also allows Julian to explore his surroundings more, as his parents' attention is always divided. However, he also believes that he is just as loved and cared as any of his siblings.

His father loves classics, “Julian had grown up knowing the stories of the Iliad and the Odyssey, of the Argonauts and the Aeneid, of men and monsters, gods and heroes. But while Andrew had retained only a fondness of classics, Arthur was obsessed” (Clare, 2016:59). That is why the Blackthorns are named based on classic characters' names. Similar to Emma, Julian grows up as a brave kid who is also good at using weapons. They are like partners in crimes, as they usually engage in mischief together, “Dyeing the puffy white Blackthorn family cat—Oscar—bright blue had been Emma’s idea when they were both seven. Julian had taken the blame anyway: he often did.” (Clare, 2014:14). Even as a young boy, Julian is smart. He knows that Emma’s parents would be stricter to her if she misbehaves, but his parents would not be as strict because they also have to worry about his other siblings. That is why he often takes the blame for their misbehavior.

There is not much information about Andrew and Eleanor Blackthorn, as Eleanor died when Julian was ten and Andrew died in the Dark War. However, looking at the description of Julian’s behaviour when he is with Emma, both of

them are brave and not afraid to explore new things. Just like Emma, he knows that if something goes wrong, his parents would have his back. These traits appear in a secure attachment type.

In the writer's interpretations, both Julian and Emma are compatible with each other because they have similar family backgrounds that allow them to grow as securely attached kids. It is easy for them to maintain relationships with other people because they have a good experience with their primary caregiver.

4.3.2 Attachment in Adulthood

One's attachment style, which develops during childhood days often becomes the one they have in their later adult life. However, some circumstances often make one's attachment style adapt to their current conditions. Emma grows up as a child with a secure attachment style, feeling free to explore her surroundings and is a brave kid. However, her parents' death makes her reconsider her priority in life and how she maintains her relationship towards others. Her parents' death when she is twelve years old is like a huge blow to her development, as during that time she is eager to be a good Shadowhunter and to be a good friend for Julian, "Sometimes, she thought the only things she had faith in were revenge and Julian" (Clare, 2016:37). As of now, seventeen years old Emma's purpose in life is to avenge her parents' death to whoever is responsible. Her close relationship with Julian makes him pretty much the only thing that she feels like she has left.

The trauma which is caused by her parents' death makes Emma afraid to form another attachment, "Picking out cuff links seemed like something a

girlfriend would do. Not that she'd ever done it for Cameron, or anyone else she'd dated even briefly, but she'd never cared enough to want to" (309). Emma mentions that she dates some people briefly and is involved in an on-and-off relationship with Cameron Ashdown. Though Emma seems like a tough female warrior from the outside, her way of dating people briefly and even involved in an on-and-off relationship shows that she is actually seeking emotional connection from other people but is too afraid to maintain a serious relationship because of the possibility of it being unsafe.

Meanwhile, Julian also deals with the same problem of losing parental figures, though in his case, it is his father since his mother has already passed away earlier. Julian has to kill his own father during the Dark War, and it leaves him with a deep feeling of guilt, "When Julian Blackthorn was twelve year old, he killed his own father ... More like a monster wearing his father's face ... It didn't matter. Julian saw Andrew Blackthorn's face, and his own hand holding the blade and the blade going into his father" (110). The fact that he kills his own father haunts him, even though the creature wearing Andrew's father is not his father anymore.

Having a new responsibility as the oldest siblings after Mark and Helen's exile, Julian has to adapt quickly on how to keep his family together, including Emma. That is when they decide to become *parabatai*, so that they could stay together. Julian gets preoccupied taking care of his siblings as running the Institute, as his uncle apparently is not well enough to run an Institute, but Julian takes the matter in hand in order to keep his family together. Julian does not have

a chance to form another relationship to anyone, he is either with his family or Emma. His siblings believe that one day, “When he falls in love, it’s going to be like ... wow” (101). Though Julian does not date anyone, he possesses huge affectionate feelings for his *parabatai*, Emma. Julian does not look for a relationship because he actually already has someone in mind, someone he craves to be close to but the law prohibits it.

Both Emma and Julian seek closeness from other people, but they are too afraid of the possibilities of getting too attached. During the course of the book, Emma admits that the reason why she is not able to maintain a serious relationship with all of her exes is because she has feelings for Julian, “He was beautiful. The most beautiful thing she’d ever seen. She wanted to crawl inside his skin, live where he breathed. She wanted” (306). Though she is deeply attached to Julian in a romantic way, she knows that the law forbids her feelings. Therefore, she refuses to ever let Julian know about her feelings, she is afraid that she would be disgusted by her, knowing that it is such a forbidden thing to have. However, after Julian saves her from drowning and shows his paintings of her, she embraces his feelings, “A moment later she was in his arms and kissing him. She couldn’t have said how it happened exactly, just that it seemed inevitable” (541).

Julian is excellent in hiding how he feels, after having to act like a parent for years, he learns how to control his emotions and facial expressions. He pours his feelings into his paintings, he starts painting after his mother dies. He paints his bedroom wall with a castle surrounded by thorns, and a prince with a broken sword riding towards it, Cristina describes it as, “Have you seen the mural on the

wall of his room? The one of the fairy tale? He is like that castle, I think, surrounded by thorns that he has grown to protect himself” (261). As a person who is expected to be the one responsible for his family, Julian grows walls around himself in order to feel safe. However, his walls crumble when Emma is almost drowned, and he finally confesses his desperation, “We are bound together, Emma, bound together—I breathe when you breathe, I bleed when you bleed, I’m yours and you’re mine, you’ve always been mine, and I have always, always belonged to you” (422).

After confessing about their desire to be together, Julian goes far as to show Emma how he truly feels towards her. Everyone thinks that he quits painting, but it turns out that he does not want anyone to see his paintings, because it is his last secret that he only shares with Emma, “Why all these paintings of you? Because I’m an artist, Emma. These pictures are my heart. And if my heart was a canvas, every square inch of it would be painted over with you” (540). For a while, they are happy after admitting each other’s feelings, but the uneasiness about the *parabatai* curse looms over their heads like dark clouds.

Emma talks to her old relative, James Carstairs, who finally tells her about the *parabatai* curse, “If the bond was too close, if it tipped into romantic love ... their power would grow ... Eventually their power would make them mad, until they became as monsters. They would destroy their families, the others they loved. Death would surround them until eventually they died themselves” (659). Once Emma knows about the curse, there is no way that she is going to push through with her feelings towards Julian. Emma tries to break up with Julian at first, but

Julian is too smart to know right away that Emma is trying to save him and his family, and it barely works, “I know you, Emma, and you’re lying. You’re trying to do what you think is right. Trying to push me away to protect me” (664). In her desperate attempt, she decides to break his heart by pretending to date his newly returned brother, Mark, “If Julian asks—No. Whether he asks or not. I need you to pretend with me that we’re dating. That we’re falling in love” (666). Mark agrees to pretend that they are in love though he finds it quite strange, but he has close to no choice as he feels like he owes Emma a big favor of taking care of his family while he is gone.

From all the descriptions above, both Emma and Julian yearn for each other. They are seeking attachment to each other. Both of them find their safe haven and secure base in each other, they also want to maintain close proximity and separation leads to distress. Though both of them desire intimacy towards one another, the fear of the consequences is too risky for them. Therefore, these traits of desiring intimacy but afraid of losing one another in Emma and Julian’s case mean that both of them have fearful-avoidant attachment styles.

In the writer’s interpretation, the trauma which both Emma and Julian experience during their early teenage years affect how they see attachment towards each other. This becomes the reason why adult attachment styles are generally based on their childhood attachment styles, but a major event in life could actually change it. After losing their parents, both Emma and Julian have to change their priority and people whom they want to associate within their life. It is why they have different attachment styles from their childhood days. That is to

say, the attachment styles shift from secure attachment style in childhood to fearful-avoidant attachment style in adulthood.

CHAPTER V

CONCLUSION

Lady Midnight could be one of the best existing novels, which perfectly describes the characteristics of urban fantasy. From its modern setting, the dual world of the real world and the shadow world, a half-human and half-angel characters who act like detectives, a strong female protagonist, fantastical creatures and the implementation of the unseen, where two worlds coexist with each other but are ignored by the general population. The writer affirms that how Emma and Julian, as the main characters, are characterized well represents the key aspects in an urban fantasy novel.

Lady Midnight also portrays the attachment styles which are present in the *parabatai* pair, Emma and Julian. The novel presents how the *parabatai's* attachment styles change over time because of unfortunate events. It shows that the pair, Emma and Julian, are attracted to each other because they have similar attachment styles during their childhood days, which is the secure attachment style. During their adulthood, both of their attachment styles change due to some circumstances, but they still possess similar traits of being a fearful-avoidant attachment style. This study shows how these attachment styles are present in fictional characters. Thus, the writer affirms that the change in the attachment between Emma and Julian reflects well the attachment change in the urban fantasy novel.

Reading the novel closely, the writer would like to state that the novel is worth reading, especially for the undergraduate students of English Department. In particular, the students will be engaged to their pleasure reading activity; that is when they enjoy reading work of fiction. In general, any reader who is interested in reading about urban fantasy, considering the characteristics of the fantasy genre and the characters' attachment styles in their reading activity. This novel would finally be a great fit.

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