Landscapes of Romance: Generic Boundaries and Epistemological Dialectics in the Paranormal Romance of Julie Kagawa's *The Iron King*

Horace Walpole inaugurates the Gothic novel with, as he says in the Preface to the second edition of *The Castle of Otranto*, an intention 'to blend the two kinds of romance, the ancient and the modern' so that 'imagination and improbability' are rendered with verisimilitude.[1] These two kinds are what we now call the romance proper and the novel.

Latter-day Gothic has involved further novelisation with its contemporary settings and more successfully achieved formal realism; it pays greater attention to characterisation, and the marvellous appears amidst the quotidian *mise en scène* that the novel brought to fictional narrative.[2] Very recently, an additional modulation has taken place: of Gothic by 'romance' in its present-day sense of fictions centred on romantic love. A new genre has emerged, that of 'paranormal romance. This new form has many of the trappings of Gothic, but the plot is subordinated to the movement towards amatory consummation of romantic fiction; the setting tends to be contemporary; it seems to assume a female readership; and, crucially, it centres on love affairs between humans and supernatural creatures. This genre is itself subject to further encounters with other genres.

I think it's reasonable to claim that the paranormal romance began with love affairs between tamed, sympathetic vampires and humans (most famously in Stephenie Meyer's *Twilight*). Anne Rice, Coppola's *Bram Stoker's Dracula*, and Joss Whedon's Buffy and Angel are important precursors. But, since then, all kinds of supernatural species have been found in the arms and beds of humankind. Thus there are fairy dark romances and angel ones, each with their own conventions and expectations, though there is much intermingling and interbreeding here, too. Different modulations of genre stand in for different epistemological stances; so do the different kinds of paranormal lover—whether, vampire, faery, werewolf, or angel. Depending on which creature dominates the text, different subgenres can be identified, each enabling different kinds of questioning. So werewolves may be used to explore our animal, instinctual aspects, or our roles in social structures (using the pack as analogy); and vampires can set forth our concerns with isolation or mortality, and so on (though one should avoid being too schematic about this).

In Julie Kagawa's Young Adult novel, *The Iron King* (2010), the ruling creature is the faery.[3] Kagawa's darkly attractive, dangerous faeries facilitate some clever play with genre and ways of knowing. Faeries in paranormal romance have the viciousness, the unpredictability, and the predatory nature of vampires, together with their sex appeal. But they are associated not with death, rather with intensified life, life out of human control, and thus, in general, with nature. In the twenty-first century this material inevitably evokes the values and concerns of environmentalism, though the scary nature of faeries means that the perspectives these texts adopt is not uncritically welcoming. Kagawa neatly makes the folkloric motif of faery aversion to iron central; here, and in many dark faery books, it enables a contemporary questioning of modernity.[4] Kagawa conjures up the Iron Fey, whose monarch is the Iron King of the title, and who threatens not just the traditional power of the Summer and Winter Fey, but the whole land of Faery through an ecocatastrophe that is manifested through some intriguing generic modulations. I am going to look at how genre boundaries are traversed in this novel, arguing that this enables different ways of contemporary thinking about the world to be accommodated or questioned.

First of all, *The Iron King* is a coming-of-age story: when it begins, the heroine, Meghan, will be sixteen 'in less than twenty-four hours':

> Sweet sixteen. It has a magical ring to it. Sixteen is supposed to
> be the age when girls become princesses and fall in love and go to
> dances and proms and such. Countless stories, songs, and poems
> have been written about this wonderful age, when a girl finds true
> love and the stars shine for her and the handsome prince carries her
> off into the sunset. (10)

Thus the genres of fairy tale and romantic fiction are demystified here through the novelistic depiction of Meghan's voice. This is in line with twentieth- and twenty-first-century feminist scepticism towards traditional nuptial happy endings. (Though the trajectory of paranormal romance is itself towards those very endings.) Here, this is anti-romance, a realist undermining of fairy tale (or those romantic elements therein which have been made prominent and sweetened in the familiar versions). But the novel itself also announces the fantastic immediately, with the disappearance of Meghan's father (9) and her uncanny dreams about him (10).

Meghan is a lonely outsider, mocked at school, 'the backward hick girl nobody wanted to invite' (16), whose father had mysteriously disappeared and who is

almost invisible to her stepfather. This is a rural backwater and Meghan's stepfather is suspicious of the technological goods that Meghan craves: to him, video games 'are the devil's tools, turning kids into delinquents and serial killers' (13); she has to make do without a mobile phone or laptop, and rely on dial-up access to the Internet. Meghan herself is an IT prodigy, aiming to study at MIT (21-22). So, the scene is set up for adventure: a threshold (her birthday), a mystery, a sense of restlessness.

The Iron King is, among other things, a romance quest. Meghan has a young stepbrother, Ethan, to whom she is devoted. It is his kidnapping and then substitution with a malignant changeling that initiates her quest to rescue him and discover her true identity, fulfilling, too, her aspirations of escape. She then passes through a portal into the Nevernever—the lands of Faery. This quest narrative is contiguous with the romantic fiction plot. (I apologise for the confusion that inevitably arises over the different senses of 'romance' and 'romantic'.) That it is a quest, and one that places Meghan's agency at the centre, is made explicit: a dryad woman gives her the Witchwood arrow as a magical weapon to defeat the Iron King, telling her: 'This is your quest. You decide when you want to use it' (234). (The donation of a magical weapon is a typical motif in fairy tale, myth, and romance.) Thus the genre of romance proper is reintroduced, in a more overt manner than that modulation of novel by romance which formed the Gothic and whose traces still remain.[5]

The first realm Meghan enters is the lawless forest, the Wyldwood, brilliant to the senses yet with an undercurrent of death and decay (72-73). This landscape represents nature; humanity is absent; epistemology collapses and everything is indeterminate and disorienting. Meghan is then taken to Oberon, 'Lord of the Summer Court' (116), also known as Arcadia, or the Seelie Court, opposed to the Unseelie or Winter Court.[6] The Court is entered, as in Celtic folklore, through a mound, crossing another threshold into mediaevalism. This passage has the characteristic feel of romance, with its lush particularisation of marvels and its archaisms:

> A massive courtyard stretched before me, a great circular platform of ivory pillars, marble statues, and flowering trees. Fountains hurled geysers of water into the air, multicoloured lights danced over the pools, and flowers in the full spectrum of the rainbow bloomed everywhere. Strains of music reached my ears, a combination of harps and drums, strings and flutes, bells and whistles, somehow lively and melancholy at the same time. (118)

Kagawa uses this setting to explore utopian aspirations that appear both in romance proper and in romantic fiction. I mean 'utopian' in the sense that Ernst Bloch and Fredric Jameson have identified of that anticipation of a radically transfigured future.[7] What Faerie offers is the vision of transformed love of romantic fiction, supernaturally intensified (as experienced by Bella Swan in *Twilight*, for example), and a transformed world that is an antithesis to the disenchantment of modernity.[8] As an avatar of the dark lover of paranormal romance, Oberon had seduced Meghan's mother, but justifies it in terms of those utopian impulses thus: 'I sensed her longing, her loneliness and isolation. She wanted more from her life than what she was getting. She wanted something extraordinary to happen. [. . .] I gave her that; one night of magic, of the passion she was missing' (138-39). Thus, these landscapes of romance also serve as locale for the modulation into romantic fiction; 'one night of magic' is both romantic cliché and literal truth.

The encounter with the male love object here is very familiar from romantic fiction. Early on, Meghan catches a glimpse of the dark stranger who will—given the generic expectations aroused here—inevitably become her lover. It is almost stereotypical: mystery intrudes into the mundane; a pale rider on dark horse materialises, anachronistic and timeless (46). This is Ash, a son of the Winter Queen to whom Meghan later becomes attracted despite his hostile intentions towards her.

The exotic beauty of the other is central to paranormal romance; thus Ash is 'gorgeous. More than gorgeous, he was beautiful. Regal beautiful, prince-of-a-foreign-nation beautiful.' But, 'it was a cold, hard beauty, like that of a marble statue, inhuman and otherworldly' (81). In this, of course, he follows *Twilight*'s Edward Cullen (though in not quite as sparkly a manner). Later, the dark lover's dual nature is revealed:

> He wasn't smiling now and his eyes were cold. This wasn't the
>
> prince I'd danced with Elysium night; this wasn't anything but a
>
> predator. (212)

(Remember, even sparkly Edward Cullen has a touch of this dangerous duality).[9]

The two genres of novel and romance intersect in order to explore desire and autonomy. Faery music and dance, dangerous to humans in the ur-texts of folklore, is frequently employed in these novels to invoke the ambivalent allure of otherness.[10] This is dramatised in this vivid passage which, for Meghan, is also an awakening to the possibilities of sexuality:

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> Music played, haunting and feral, and faeries danced, leaped, and
> cavorted in wild abandon. A satyr knelt behind an unresisting girl
> with red skin, running his hands up her ribs and kissing her neck.
> Two women with fox ears circled a dazed-looking brownie, their
> eyes bright with hunger. A group of fey nobles danced in hypnotic
> patterns, their movements erotic, sensual, lost in music and passion.
>
> I felt the wild urge to join them, to throw back my head and spin
> into the music, not caring where it took me. I closed my eyes for a
> moment, feeling the lilting strands lift my soul and make it soar
> toward the heavens. My throat tightened, and my body began to
> sway in tune with the music. I opened my eyes with a start. Without
> meaning to, I'd begun walking toward the circle of dancers. (160)

The appeal of Faerie—its passion, unreason, and sexuality—is symbolised by and associated with music and dance. Like passionate love and sexual desire, this music is irresistible and beyond rationality, drawing attention to questions of free will and agency. This danger from the Faery arts is faithful to the folkloric source, but in these books it is novelised, rendered vivid and particular, and the threat, attraction, and resistance is *felt* by the characters.

But, in *The Iron King*, there is the shadow of another genre (with corresponding landscapes and epistemologies). Meghan passes back into the novelistic realism of the urban landscape of New Orleans. However, the narrative then mutates into science fiction, with the appearance of the creature known as Virus. Virus can 'get inside a brain and rewrite its programming' (264). These anxieties over mind control are a manifestation of a positivist world-view, where human agency can be mechanistically circumvented. Our society's reliance on technology has made us surrender our autonomy: 'So devoted to their computers and technology, they were slaves to it long before I came along', says Virus (265). Thus both the magic of desire and that of technology pose threats to free will; two world-views, of antirationalism and of mechanistic scientism complement each other here.

This intrusion of monstrously unfamiliar technology into everyday realism foreshadows the next landscape shift, into the drastically modified romance of the third faerie Court, that of the Iron Fey. Romance is modulated by science fiction, particularly through the subgenres of post-apocalyptic narrative and steampunk.[11]

The rest of the faerie world is opposed to technological modernity and disenchantment. Espousing a somewhat commonplace antirationalism familiar from contemporary discourse, her Cheshire Cat guide Grimalkin tells Meghan:

> You will never find a faery at a science fair. Why? Because science is all about proving theories and understanding the universe. Science folds everything into neat, logical, well-explained packages. The fey are magical, capricious, illogical, and unexplainable. Science cannot prove the existence of faeries, so naturally, we do not exist. That type of nonbelief is fatal to faeries. (187)

(This somewhat Berkeleian foundation of fairies' existence stems, I believe, from *Peter Pan*'s Tinkerbelle.) The fey 'are born from the dreams of mortals'; now, a new Iron Fey have emerged, and Meghan speculates whether these are born from 'Dreams of technology and progress' (252). The implications of this are interesting. It destabilises fixed notions of Nature, for the 'traditional' fey must, as a consequence, have the same origins of human desires and imaginings. Thus the older faery mythos that reveres elemental, natural forces is as much the fruit of the human imagination as the malignant offspring of Enlightenment dreaming. As the influence of technology grows, the Nevernever—and thus nature—recedes: 'Eventually we will all wither and die in a wasteland of logic and science' (278).

The vision of the third Court is one of technological entropy and science-fictional apocalypse:

> A twisted landscape stretched out before us, barren and dark, the sky a sickly yellow-gray. Mountains of rubble dominated the land: ancient computers, rusty cars, televisions, dial phones, radios, all piled into huge mounds that loomed over everything. Some of these piles were alight, burning with a thick, choking smog, [. . .] The trees here were sickly things, bent and withered. A few bore lightbulbs and batteries that hung like glittering fruit. (293-4)

This landscape echoes both Narnia and recent neo-Victorian fantasy: 'streetlamps grew out of the ground, lighting the way, and iron behemoths, reminding me of vehicles in a steam-punk anime, crouched along the tracks, hissing smoke' (298).[12]

In this wasteland, Meghan encounters Ferrum, the deposed Iron King, who was

born of the forges, when mankind first began to experiment with

iron. I rose [he tells us] from their imagination, from their ambition

to conquer the world with a metal that could slice through bronze

like paper. [. . .] But mankind is never satisfied—he is always

reaching, always trying for something better [. . .] Then, with the

invention of computers, the gremlins came, and the bugs. Given life

by the fear of monsters lurking in machines, these were more

chaotic than the other fey, violent and destructive. (325)

So, in this Adorno-like narrative of escalating human mastery, Machina, the new Iron King, is simultaneously born from reason and from irrational fears, from control and from the complexity of a technology that appears beyond our control.[13]

Machina himself is a transformed version of the usual fey nobility, yet he could equally be a typical yuppie figure: 'A metal stud glittered in one ear, a Bluetooth phone in the other' (337). He is a new variant of the dark lover: 'His face was beautiful and arrogant, all sharp planes and angles; I felt I could cut myself on his cheek if I got too close' (337). He has the rectilinearity of modernism; Meghan had previously cut herself on the mutant vegetation of the Iron Fey lands, which is similarly sharp-edged.

Machina wants Meghan for his bride. Simultaneously menacing and tempting, he offers her one of the conventional lures of the dark lover, eternal life. He appeals, too, to her desire for autonomy, offering her power, ruling over a technocratic quasi-fascist state where Social Darwinism is the dominant ethos: 'Is it really so terrible to rule, my love? [. . .] Throughout millennia, both humans and fey have [. . .] Weeded out the weak to make room for the strong' (342). This ruthless elimination, it is suggested, is intensified by technological progress. (It has to be said that the other Courts are hardly democratic; paranormal faerie romance favours feudal monarchies.)

But Meghan resists and defeats Machina with the powers of nature she has inherited from her father and the gift of the dryad, who had prophesied: 'No weapon forged by mortal or fey can harm the Iron King' (277). This is a well-known formula from myth and folk-tale; there is always a loophole in these seemingly insurmountable barriers to the hero's goal. But here it plays its part in the overall dialectic of nature and technology. The weapon has *not* been forged; it is organic: 'something as natural as a flower growing in the sunlight' (277). Meghan brings the dormant vegetation to life in an Ovidian metamorphosis and a battle of genres. 'Roots

and iron cables turned around one another like maddened snakes, swirling in a hypnotic dance of fury' (344), and

> Branches grew from his chest, his cables turning into vines that
> bloomed into tiny white flowers. As we watched, he split apart, as
> the trunk of a brand-new oak tree burst from his flesh, rising into the
> air. The Bluetooth phone dropped from the branches and lay,
> winking, at the roots of the tree.[14] (346)

Thus Meghan overcomes Machina with the dryad's gift, 'A living wood containing the spirit of nature and the power of the natural earth—a bane to the faeries of progress and technology' (277). This seems conventionally and unambiguously counter-Enlightenment. But the text does not preach submission to nature; it negotiates in a pragmatic manner between human-centred ideas of progress and control of nature and the reactions to those ideas. And Meghan's dual nature is clearly important as she is still attached to the values of her home world—and its artefacts, devices, and comforts.

The older fey are, of course, representations of 'the natural', with fundamental principles of Winter and Summer opposed but in an uneasy truce—an ideology of 'balance' is at work here—that truce threatened by incursion from the human world.[15] Fairy world is reactionary in more than its modish anti-modernity.[16] Here, the archaic ways are subjected to a knowing, post-feminist glance, and are seen wanting. This world, however, still offers nostalgic temptations: the finery of feminine clothing is pitted against Meghan's defiant tomboyism, for example. Though half-faery, she rejects the feminised aesthetic by choosing her own clothes over the luxurious court clothes, which remind her of 'the shallow rich girls' (141) of school where, asserting an identity not without class-consciousness, she had previously 'flaunted her grunginess' (141).

Thus Faery is not merely Nature and the antithesis of technology. It also represents the aesthetic and the feminine (even, quite deliberately, the frivolous side of femininity); both these realms have, of course, long been aligned with nature and each other. But Kagawa, it seems, is trying to reconcile these various perspectives by assimilating diverse genres. Or, if not reconciling, she's juxtaposing them so that we can travel across them in a voyage of exploration that is simultaneously uneasy and pleasurable.

The oscillation between modernity and the archaic world of romance allows Meghan to enjoy aspects of both. Thus it is not only technology and utilitarianism, nature and the aesthetic, that are straddled, but various roles of the modern young woman and the romantic heroine are explored. Despite her rejection of 'feminine' values, the opportunity to dress in finery has a powerful appeal, as in her costuming for the Faery ball of Elysium (157-58).

In a sense, the novel is the genre that finally dominates here. The coming-of-age theme and quest for autonomy results in the triumph of a teenage outsider over the mundane demons of normal human life. So Meghan has returned strengthened from her quest and can brave the taunts of 'It's the swamp slut! She's back' with the riposte: 'after facing homicidal goblins, redcaps, gremlins, knights, and evil faeries, you just aren't that scary anymore' (353). The romance quest here is an allegory (a constant generic presence in romance) of growing up. But Meghan has also travelled a more novelistic *Bildungsroman* path of self-development and adjustment to the real world.

In Michael McKeon's account of the origins of the novel, he argues that *Don Quixote*, that protonovel and antiromance, enacts a distinctly modern movement of disenchantment; paranormal romances such as *The Iron King* may be a move towards re-enchantment.[17] For Fredric Jameson, 'in the context of the gradual reification of realism in late capitalism', romance becomes 'the place of [. . .] freedom from that reality principle to which a now oppressive realistic representation is the hostage'.[18] However, in this text, the move is also one that seeks to retain many of the values of disenchanted modernity that the novel embodies. The bleak landscape of the Iron Fey with its threat to 'balance', its own inhumanity, and its sheer ugliness is powerfully evoked. But the older, 'natural' Faery is uncongenial to the human world, and that adds to the ambivalence; it is not simply that human progress has threatened that balance: if technology is a threat, Faery (nature) too has always been inimical to human interests, and Kagawa focuses on the primacy of human existence. She humanises these hybrid landscapes through a dialectical conjunction of genres and perspectives rather than leaving them to run wild.

Notes

[1] Horace Walpole, Preface to the second edition, *The Castle of Otranto*, ed. and intr. by W. S. Lewis (1764; 2nd edn 1765; Oxford: Oxford University Press, World's Classics, 1982), pp. 7-12 (p. 7). For the romance genre, see Gillian Beer, *The Romance*, The Critical Idiom, 10 (London and New York: Methuen, 1970); Barbara Fuchs, *Romance*, The New Critical Idiom (Abingdon: Routledge, 2004); Northrop Frye, *Anatomy of Criticism: Four Essays* (1957; Harmondsworth: Penguin, 1990); Fredric Jameson, 'Magical Narratives: On the Dialectical Use of Genre Criticism', in *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Routledge, 1981), pp. 103-50.
For the emergence of the novel and its relationship to romance, see J. Paul Hunter, *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction* (New York and London: W. W. Norton, 1990), p. 25 and elsewhere, though the literature is vast.
For romance, romantic fiction, and women readers, see Rosalind Coward, *Female Desire: Women's Sexuality Today* (London: Paladin, 1984); Jean Radford, ed., *The Progress of Romance: The Politics of Popular Fiction* (London and New York: Routledge and Kegan Paul, 1986); Terry Lovell, *Consuming Fiction*, Questions for Feminism (London: Verso, 1987); Laurie Langbauer, *Women and Romance: The Consolations of Gender in the English Novel* (Ithaca, NY: Cornell University Press, 1990); Catherine Belsey, *Desire: Love Stories in Western Culture* (London: Blackwell, 1994); Pamela Regis, *A Natural History of the Romance Novel* (Philadelphia, PA: University of Pennsylvania Press, 2003); again, there is a huge body of work in this area. Most of these studies castigate romantic fiction in its entirety for its malign ideological effects; Regis argues for a more positive and more particularised appreciation of the genre.

[2] Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (1957; Harmondsworth: Penguin, 1972), p. 35.

[3] Julie Kagawa, *The Iron King*, The Iron Fey, 1 (Richmond: MIRA Books, 2011). All further references are to this edition and are in parentheses. The archaic spelling, 'faery', is almost universally adopted by the writers concerned, invoking an authenticity and otherness that 'fairy', with its connotations of the unthreatening and the twee, does not have. I have mostly followed this usage in my essay. 'Faery', when capitalised is also used to refer to the other world where these beings originate—thus, Fairyland.

[4] See Katharine Briggs, 'Iron', in *A Dictionary of Fairies: Hobgoblins, Brownies, Bogies and Other Supernatural Creatures* (Harmondsworth: Penguin, 1977), p. 234. Both Holly Black's Modern Faery series and Melissa Marr's Wicked Lovely books among others employ this device. Briggs is fascinating and informative on this and many other aspects of fairy lore.

[5] I am using 'romance' both in the strict sense as referring to a particular genre, a type of fiction that precedes the novel—heroic, often magical, dominated by chivalric values, allegorical rather than mimetic, and so on—but also as a mode of prose fiction that has come to be seen as the other of the novel. This is the romance as argued for in Nathaniel Hawthorne's famous preface to *The House of the Seven Gables* (1851), though the distinction had been formed long before, notably in Clara Reeve's *The Progress of Romance* (1785). And, of course, that amatory sense of the word as in 'romantic fiction' is always present.

[6] Thus the Ancient Greek Arcadia, as transmitted through Renaissance romance, merges with the Celtic Seelie Court and the 'Summer Court' (the dyad of Summer and Winter Courts is, I believe, a convention of fantasy fiction rather than having roots in folklore).

[7] Jameson, 'Conclusion: The Dialectic of Utopia and Ideology', in *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Routledge, 1989), pp. 281-99. Jameson draws on Ernst Bloch's monumental work, *The Principle of Hope*, trans. by Neville Plaice, Stephen Plaice, and Paul Knight, Studies in Contemporary German Thought, 3 vols (Cambridge, MA: MIT Press, 1986-96).

[8] Where, according to Max Weber, 'The fate of our times is characterized by rationalization and intellectualization and, above all, by the "disenchantment of the world."' ('Science as a Vocation', in *From Max Weber: Essays in Sociology*, ed. and trans. by H. H. Gerth and C. Wright Mills, Routledge Classics in Sociology (Abingdon, Oxon and New York: Routledge, 2009), pp. 129–56.)

[9] The demon lover has a separate heritage: ballads and folklore distantly, but primarily Richardson's Lovelace, with his touches of Milton's Satan, filtered and ameliorated variously through the likes of Austen, the Brontës, and Daphne Du Maurier. See the analysis of this archetype in Toni Reed, *Demon-Lovers and Their Victims in British Fiction* (Lexington, KY: University Press of Kentucky, 1988).

[10] See in particular Maggie Stiefvater's *Lament* (2008) and *Ballad* (2009), which centre on young musicians and their involvement with fairies.

[11] Science fiction was once known as 'scientific romance', signalling perhaps an earlier generic hybridisation and epistemological encounter.

[12] In steampunk, technology is envisaged as slightly otherworldly, its functionality challenged by baroque ornamentation—and, paradoxically, thus re-enchanted somewhat (in steampunk culture more broadly, the nostalgic turn to Victoriana may be, in part, a rejection of a soulless and mass-produced contemporary culture). The famous and incongruous lamppost that Lucy finds on her first visit to Narnia in *The Lion, the Witch, and the Wardrobe* grew organically from the bar thrown into the soil when the land was young and hyper-fertile in that book's prequel, *The Magician's Nephew*.

[13] As charted in Theodor W. Adorno and Max Horkheimer, *Dialectic of Enlightenment*, new edn (London: Verso Books, 1997).

[14] This recalls the similar destruction of modernity and the functionalist instruments of colonialism in the Bacchanalian entanglement by vines of the river bridge in *Prince Caspian* (taken by Lewis from Ovid).

[15] A common theme in dark faery—see Melissa Marr's Wicked Lovely series, where Summer and Winter Court are at odds and the climate is disturbed.

[16] The very best children's books are often quite reactionary; C. S. Lewis has often come under attack for this, but the predilection for monarchy and feudalism is widespread from the archetypal princess of fairy tales to the more subtle Jacobite stance of Joan Aiken.

[17] McKeon, pp. 273-94.

[18] Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Routledge, 1983), p. 104.