

Heterotopia of Little Palace in Leigh Bardugo's *Shadow and Bone*

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Abstrak

Space and Place atau Ruang dan Tempat adalah dua istilah yang sering digunakan secara bergantian namun memiliki arti yang berbeda. Gagasan tersebut telah digunakan secara luas dalam berbagai studi keilmuan termasuk dalam studi literatur. Dalam konsep Foucault, kedua istilah ini terkait erat dengan *Heterotopia*, *an other space*, yang sering digunakan sebagai pendekatan studi geografis. Novel *Shadow and Bone* oleh Leigh Bardugo menyajikan narasi menarik tentang penggunaan *Space* dan keberadaan *Heterotopia* melalui perjalanan Alina Starkov menjadi versi dirinya yang kuat. Bersamanya, The Darkling adalah orang yang memulai 'ruang' di antara mereka menjadi pertempuran kendali atas kekuatan Alina. Penelitian ini bertujuan untuk mengetahui proses penciptaan 'ruang' atau *Space* oleh The Darkling dan hubungannya dengan situs yang ada dalam novel, yaitu *Little Palace* sebagai *Heterotopia* dengan menggunakan prinsip Foucault. Untuk mendukung analisis, penelitian ini juga mencermati relasi kekuasaan sebagai pertarungan kendali dalam *Space* yang juga dicetuskan oleh Foucault. Hasil penelitian menunjukkan bahwa 'ruang' tersebut dapat diwujudkan dengan mengandalkan kemampuan The Darkling dalam memanfaatkan *domain* selama pertempuran kendali dengan Alina. Terhadap para karakter dan budaya yang dihuni, *Little Palace* memiliki empat dari enam karakteristik *Heterotopia*.

Kata Kunci: *space* atau 'ruang', *Heterotopia*, perjuangan, kuasa

Abstract

Space and Place are two terms that often use interchangeably yet hold different meanings. The notion has used widely within multidimensional study including in literature. In Foucault's concept, these two terms are closely-tied with *Heterotopia*, another space, that often used as a geographic studies approach. Leigh Bardugo's *Shadow and Bone* presents a compelling narrative of the use of Space and the existence of *Heterotopia* through Alina Starkov's journey upon become the powerful version of herself. Along with her, The Darkling was the one who initiate the space between them into a battle of control over Alina's power. This study intended to investigate The Darkling space creation process and its relation towards the existing site in the novel, that is *Little Palace* as *Heterotopia* using Foucault's principle. To support the analysis, this study also take look at the relation of power as the battle of control within space by Foucault. Results showed that the space manifested are manly the cause of The Darkling's ability in utilizes his domain during the battle of control with Alina. Towards the characters and the culture inhabited, *Little Palace* exhibit four of six *Heterotopia* characteristics.

Keywords: space, *Heterotopia*, struggle, power

INTRODUCTION

The concept of space and place were born in 19th centuries and initially used in humanistic geography and architectur. The two terms are used to differentiate between abstract and substantial notion in which Tuan (1977) argues that a space is described as a location which has no social connections and value for a human being while a place can be described as space that has meaning and created by human experiences. Entrikin (1991) however, stated that there are two divisions of place; subjective and objective. Subjective place refers to

individualistic meanings attached to place basically in the representational level while objective denotes to the 'naturalistic qualities of place'. Foucault then developed the *Heterotopian* theory in *Of Other Spaces*, in response to the previous concepts of space and place. He introduced the connection between utopia, mirror, and heterotopia in order to represent one's experiencing of space (1997). What makes Foucault concept interesting is the fact that it becomes multidimensionally-used and well-known theory of place and space prior to the theory released. Numerous studies have been found plausible using the concept, included in literary criticism.

Heterotopia is known for being one of the major approaches in the concept of space, yet not many literary studies are found using the approach. In literary criticism, the concept of heterotopia is commonly implemented into virtual or real space created by character(s). Heterotopia as an approach, connect the three sites; utopia, heterotopia, and the mirror, and is possible to be used to analyze the connection between characters through the space created by one character as a way to control the action of other. This can lead to the practice of power and control in relation to the space created, which becomes the underlying motive of the character, consciously or subconsciously in the process of creating space. Despite the versatility, it is still considered rare practice to read using Heterotopia in certain event or phenomenon. This study employs heterotopia characters and their connection to the space created, both virtual and real.

Leigh Bardugo is an American writer who is well-known for her fantasy/young adult books. What makes her unique is the ability to implement diverse culture in her works and tell its story universally. One of her famous works is about The Grishaverse, which consist of *Shadow and Bone* trilogy, *Six of Crow* duology, and numerous supporting side stories. The universe itself takes place in the Kingdom of Rafka, a magic nation which is inspired a lot by Russian culture. The events are mainly occurring in dystopian era, prior to the war of Rafka with neighboring kingdom, which makes them ideal works to be used in Heterotopian reading.

Each story tells different perspective of different characters which mainly covering Rafka's governmental systems starting from numerous line of soldier until groups of thieves and vigilantes. Thus, it is to be expected for the stories to contain few or more political theme. The main character, Alina Starkov is a female Grisha who just discovered her rare power and now has to face many consequences of her choices. She was formerly a navigator. The Darkling, the manipulative and power hungry leader of Grisha Second Army, is a perfect counterpart for Alina, he saw Alina's potential could not stay put and began to meddle as much into it. These three qualities are; First, the relationship between Alina and Darkling characters which based on power, second is the dystopian-utopian theme the story induced, and the last is the Russian culture influence in which to prove Foucault's saying regarding to heterotopias that exists in every culture (Foucault, 1997), are evidences that showing how *Shadow and Bone* can be analyzed using Foucault's Heterotopia in this study.

Based on the above points, this study would like to present a heterotopia reading on Bardugo's *Shadow and Bone*. It covers the creation of (one character) space as a way to manipulate power and characteristics of heterotopia

found on a certain site that closely tied to the space creation. With this problem addressed this study aims at providing plausible analysis of the theory mentioned.

METHOD

The materials are gathered from close reading, internet sources, library reviews, and critical content analysis of the text. The data is collected from Leigh Bardugo's *Shadow and Bone*, first published in 2012 by Henry and Holt Company, New York. This study will analyze dialogues between characters, their opinion, and actions based on the novel. Dialogues, actions, and statements that are concerning the creation of space as well as power-manipulating will be used as quotations to answer the research questions. Each part of the data is the evidence and justification during the analysis process.

The research of this study is the analysis of Foucault's Heterotopia of Three Sites in Leigh Bardugo's novel *Shadow and Bone*. This study focuses on The Darkling's process of space creation both real and virtual in as a way to manipulate Alina Starkov's power. It also covers the impact for their relationship caused by the process. Later in the discussion of the problem, several theories will be applied to analyze the case. The concept of the Three Sites; utopia, heterotopia, and the mirror will be explained in chapter two, in unification with the understanding of space and power

Space and Place

Soja (1996), argue that space is understood as physical and social landscape which is imbued with meaning in everyday place-bound social practices and emerges through processes that operate over varying spatial and temporal scales.

Heterotopia

Foucault firstly established heterotopia as being the contrast arrangement of utopia, or widely known as the representation of the perfect society, which in his article *Of Other Spaces*, being defined as fundamentally unreal with general relationship of inverse analogy with the real space of society. With utopia, there exists heterotopia; a real arrangement of space within every society and exist in all cultures (Foucault, 1997). Heterotopias are described as certain cultural, institutional and discursive sites that are somehow 'other': disturbing, intense, incompatible, contradictory or transforming (1994). Heterotopias are worlds within worlds, mirroring and at the same time distort, unsettle or invert what is outside. There are six principles of heterotopias according to Foucault;

- 1) become established in all cultures but in diverse forms, to the extent that a single, absolutely

universal form may not exist (especially as sites of 'crisis' or later 'deviation')

- 2) mutate and have specific operations at different points in culture and history
- 3) juxtapose in a single space several incompatible spatial elements
- 4) encapsulate spatio-temporal discontinuities or intensities
- 5) presuppose an ambivalent system of opening/closing, entry/ exit, distance/penetration
- 6) have a specific operation in relation to other spaces as, for example, illusion or compensation

(Johnson, 2018)

Space and Power

Balan (2009) stated in his journal that Foucault thinks that it is wrong to consider power as something that the institutions possess and use oppressively against individuals and groups, so he tries to move the analysis one step beyond viewing power as the plain oppression of the powerless by the powerful, aiming to examine how it operates in day to day interactions between people and institutions. Driver (1985) also notes that for Foucault, power is both productive and negative, locally defined and yet immanent within particular fields of technology and action. Space is a vital part of the battle for control and surveillance of individuals, but it is a battle and not a question of domination.

RESULTS AND DISCUSSION

The first section focuses on finding the space creation process by The Darkling. The second section focuses on identifying the Heterotopia characteristics of Little Palace.

The Darkling's Space Creation Process

The Darkling introduced as the one and only Shadow Summoner and ruthless leader of the Second Army right off at the beginning of the book. It is a rather indirect introduction through his indifference behavior towards those that considered below his position, as mentioned on page 13,

"Mal yanked me to the side of the road just as a huge black coach roared past, scattering people before it as they ran... The Darkling. There was no mistaking his black coach or the uniform of his personal guard." (Bardugo, 2012 : 13)

Above lines implied that The Darkling will not think twice to trampled anyone or anything that is on his way, literally and metaphorically. The Second Army itself, which consist a troupe of Grisha, the practitioners of Small Science; the elemental magic users, is a full responsibility befallen upon The Darkling directly by the King himself

to keep the kingdom of Ravka safe from any unforeseen thread that might be out of the First Army's capability. It can be said that the entire Second Army Is considered as The Darkling's domain (with him having a complete control over it), abstractly speaking due to the 'Second Army' is not an actual site but rather just a name. This is where space and place stretch, which is the concept of being abstract or concrete in spatialization and how far it affects the subject within and how far it will grow accordingly.

Among the traits that The Darkling exhibit during the story, one of them is that the persistency to reach the goal, and that he willingly do whatever it takes, that is to destroy the Shadow Fold that supposedly for the Ravka's sake. Eventually, the Fold (and within it) is growing that even The Darkling's power is not enough. That is when he crossed path with Alina Starkov, who was merely a part of First Army's junior cartographer at the beginning of the story, until an unforeseen event happened. During the voyage into the Fold, Alina subconsciously awaken her 'rare' power, even among Grisha, to save their troupe from the volcra attack. The Darkling who is supposedly never wrong, finds himself a Sun Summoner and sees this as a ray of hope for his long-awaited plan. However, later in the story it is revealed that his true intention was to use Alina's power to fend off the volcra that kept him from using the Fold, to expand his 'domain' to the entire of Ravka. The first step he has to take however, is to contain her and her power and made the battle for control between them as naturally as possible.

The Darkling is known for his massive influence across the nation, one of the cause is his tremendous amount of power even among the strongest Grisha ever exists in the history of Ravka. These two qualities alone making him feared despite the young appearance he bears. One of his exceptional talent is making use of that dominance toward his surroundings, creating his own domain of reign. In this case, Cambridge Dictionary proposed numerous explanations, in which regarding this context domain refers to an area of interest or an area over which a person has control. This is showed by one event in Chapter 3 where Alina and the remaining survivors of her sandskiff from the first volcra attack inside the Shadow Fold are first bought inside the Grisha Pavilion, in front of The Darkling's dais is senior cartographer who explained the earlier attack incident,

"Some of the Grisha were jeering openly now... Had everyone gone mad? Did they actually think I had chased off the volcra?... "This is absurd!" said a voice from the crowd... "What are you suggesting, old man? That you've found us a Sun Summoner?"... "Don't be ridiculous"... The crowd erupted into loud agreement... "Quiet."

The Darkling barely seemed to raise his voice, but the command sliced through the crowd and silence fell. ” (Bardugo, 2012 : 26)

The Above line suggests that the current situation inside Grisha Pavilion is considered as The Darkling’s domain. It is shown through the way he is able to put everything under control amidst their clutter with just one calm command. This further proves the high-level authority The Darkling holds even among the higher-ups of the government, dominating the party.

While it is previously stated that human has control over an area, it is also applied the other way around; that an area could have the power to order and focus human intentions, experiences, and actions (Seamon & Sowers, 2008). This quality making the relation between them inseparable and detached at the same time (Cloke et al., 1991). If the area is physically manifested; it is called place, if it is something abstract without any substantial; it is called space (Y.-F. Tuan, 1977).

Referring to the elaboration in chapter two, the deformation of binary opposition between space and place to which where all the previous space, the abstract and the concrete, the subjectivity and objectivity meet. There are numerous sites in the book that fulfill those quality that closely related to the Darkling process in creating his space, some of them that frequently used by him are Grisha Pavilion (tent) and Little Palace.

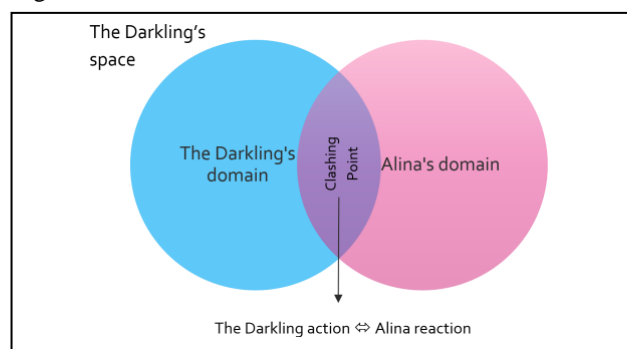
This deformation emphasis the overlapping point between the concrete, that is place, and the abstract that is space; take an example of The Darkling’s private ‘room’ within the Grisha Tent. As stated in the book, this ‘room’ has both concrete and abstract quality, *“The soldiers marched me down a long carpeted aisle at the end of which I could see a black pavilion on a raised dais”*. This line indicates that the private ‘room’ is a ‘concrete’ that consists of “black pavilion on a raised dais” which is a physically manifested component that serves as his private area, having an actual purpose to ensure The Darkling personal ‘space’. Whereas as a space, the private ‘room’ serves as an abstract boundary (as there is no actual wall or room that separates them) between him and the rest of Grisha; indicating his above level among the other. Another opposition that able to meet caused by this deformation is a meeting point of subjectivity and objectivity; subjectivity refers to personal/individual purpose, while objective refers to the actual, empirical purpose. The private ‘room’ has two ‘asserting dominance’ purposes, which can serve as subjective and objective purposes. As a subjective purpose, the tent channels The Darkling’s desire to draw the bold line between him and the rest of the Grisha in terms of their wide gap in power and position which can be considered as an individual aim that comes from The Darkling himself

with nothing to do with the Second Army’s wellbeing. While as objective purpose, the tent serves as a symbol of The Darkling’s existence as their leader, being in charge of everything that happened within and outside the tent in the name of their devotion towards the nation of Ravka.

In order to satisfy his power-hungry nature, The Darkling subconsciously push his personal goal in every interaction with others, subtly or not, making the others drawn into his domain. This will naturally expand the control he already posses over any present occurrence/subject. Driver (1985 ref), in his book *Power, Space, and Body* presents an argument on space being a vital part of battle for control, not a question of domination, between individuals (as a response to Foucault’s point of view in power oppression). However, between these two qualities stated, The Darkling has exhibited both of them.

“ He brought his hands together and there was a sound like a thunderclap... spilling in a black wave over me and the crowd... I felt a call ring through me and, to my surprise, ... something in me rise up to answer. I pushed it away, pushed it down... it would destroy me. “Nothing there?” the Darkling murmured.... Nothing there. That’s right, nothing. Nothing at all. Now leave me be! And to my relief, that struggling thing inside me seemed to lie back down, leaving the Darkling’s call unanswered.” (Bardugo, 2012 : 27-28)

The above event shows how The Darkling uses his magic creating temporal space to re-awaken Alina’s, the battle for control is occurring between the two. It can be seen that through the temporal space he has created, The Darkling releases a just-right power, creeping and calling out Alina’s to surrender to him. However, the amount of Alina’s control to hold in his power is almost the same as The Darkling’s release, eventually resulting in a clash between the two and leaving the call unanswered. Below is the battle for control visualization to support the argument;



This will bring to Foucault’s concept (Driver, 1985) of how exchanging action and reaction is a vital part in demonstrating power within space. He has initially

expanded the concept of plain oppression on powerless by the powerful by examining how power operates between their interaction, which means there is necessarily a chain of action and reaction exchanging. Graphic ahead shows how Alina project the same amount of control reacting to The Darkling's action. The two of them overlap and clashing at the meeting-point, making both of the subjects repelled, just like two magnets with the same pole. The difference occurred at how The Darkling mastered his control while for Alina is at her first time, making her taking all the drawbacks as it can be seen at how she struggled to maintain the control.

The Darkling possesses an ability to fully utilizes his space over subjects, knows exactly when to release or restrain during their battle of control and domination, which makes it possible to turn every situation into his side. Another skill set of his is manipulating the binary opposition between the subjective and objective. Using this concept, he uses it as a medium to expand his authority further beyond the Second Army, initially desired to gain control of the entire nation into his grip. In order to execute his plan, he need to get on Alina side to use her power.

The Heterotopia of Little Palace

One of the sites that mostly take part in the process of The Darkling space creation is Little Place the residence of Ravka's Grisha, the Second Army. The portrayal of prestige and 'perfectness' within the Little Palace seems only to cover the surface, as stated by Foucault (1997) that Heterotopia being the contrast arrangement of utopia or perfect society. An outsider will think that this place is filled with magic and wonder from the way it built just beside The Grand Palace in the capital of Ravka itself, Os Alta. Below paragraph is presented to describe the place through Alina's point of view as a first timer at that time;

"Welcome to the Little Palace," said the Darkling. It was a strange name, because though it was smaller than the Grand Palace, the "Little" Palace was still huge. It rose from the trees surrounding it like something carved from an enchanted forest, a cluster of dark wood walls and golden domes. As we drew closer, I saw that every inch of it was covered in intricate carvings of birds and flowers, twisting vines, and magical beasts." (Bardugo, 2012 : 42)

From above line, it is indicating that Little Palace exude magical and prestige atmosphere compared to other building Alina have seen in their way to Os Alta as mentioned in;

"Os Alta was called the dream city. It was the capital of Ravka, home to the Grisha and the King's Grand Palace. But if anything, it just

looked like a bigger, dirtier version of the market town at Keramzin... All that changed when we reached the bridge. It spanned a wide canal where little boats bobbed in the water beneath it. And on the other side, rising from the mist, white and gleaming, lay the other Os Alta... When we reached the other side of the canal, it was as if we had passed into another world. Everywhere I looked, I saw fountains and plazas, verdant parks, and broad boulevards lined with perfect rows of trees." (Bardugo, 2012 : 41-42)

From the way the city built, it is clear that power and position heavily affect the spatial order. As it is mentioned above, the outer ring of the city is a cramped market town, possibly place for middle-low class merchant who trade in border. The place turned 180 degrees as they go inside and deeper to the center of the city. It is what outsider expect how is Os Alta looks like, painted with posh and luxuries from each corner of the city. The point is, the more 'power' over society a person get, the more established the place they got to set their footing. Again, it is about the battle for control with space being the vital part in it.

Based on evidence presented above, the structure of Os Alta is perfectly portraying the definition of Heterotopia according to Foucault (1994); that is a world within a world; the seemingly perfected society in surface, only to exist layers of yet unfolded territory, or as Foucault stated, mirroring and at the same time distort, unsettle or invert what is outside. This phenomenon also occurring inside Little Palace.

The sole fact that Grisha are different from the majority which resulting the notion of 'other' in the society is causing the image of deviation labeling their face in front of ordinary people. Some of them will see Grisha in positive light yet there are also many of them who treat them like some sickos that needed to be cured, to be tamed from their wilding magic. This is where The Darkling set hid footing as a 'role model' for Grisha. Playing both as savior with the masked intention of saving them from their own untamed magic, and manipulator, a behind the scene agent that only doing his personal mission. This is enough force to drive The Darkling constructed the Heterotopia himself, making a world within the world as their domain, that is the Little Palace.

The sole reason as why the Little Palace exist is to accommodate Grisha, mostly for magic and combat training to prepare themselves for their actual assist mission, as well as to provide a shelter for this 'alienated' Grisha community. However, the reality within Little Palace is not as seemingly pleasant as it is in the outside. Many have endured the harsh training to become the ideal Grisha and to be considered capable of serving their country, particularly during the current crisis between

Ravka, the neighboring nations, and The Shadow Fold. Not mentioning the rivalry between them which sometimes considered too much for getting on The Darkling sides for the sake of secured future life. Take a look at the line presented below;

"...the other Grisha were studying advanced theory, languages, military strategy. Apparently, this was all to prepare for when they left the Little Palace next summer. Most of them would travel to the Fold or to the northern or southern front to assume command positions in the Second Army. But the greatest honor was to be asked to travel with the Darkling as Ivan did." (Bardugo, 2012 : 63)

Above line shown Alina's internal monologue during her stay in Little Palace. She has seen with her own eyes how every Grisha take it as an honor to be asked in the same mission with The Darkling. This indicating how much power he exudes during the time he has around his Grisha. It is not a one-way force from him towards the other, rather it is a two-way communication between him and the Grisha. As Balan (2009) quoted Foucault saying about power not being something to be owned, but rather something that acts and manifests itself and act more as a strategy than a possession.

Each evidences indicate the part of Little Palace as its 'rawest' form, where all of the unmasked version of intentional that built the space met. This defining the terms used by Foucault (1997) that heterotopia is a real arrangement of space within society. Johnson (2018) compiled the principles of Heterotopia that is according to Foucault there are six of them. Here some of principles that reflect Little Palace as Heterotopia;

- a. Become established in all cultures but in diverse forms, to the extent that a single, absolutely universal form may not exist (especially as sites of 'crisis' or later 'deviation')

In this sense, Heterotopia is existing in every culture with diverse forms and role, to the point there is no mainstream or standard version of it. However, it is not a complete free-form as Foucault also associated them within two broad classifications; crisis and deviation. Rather than act as division, this classification act to identify the Heterotopia in one's society. In this book, within the Ravka kingdom, Little Palace has a similar concept as to those boarding schools, with Grisha equivalent to students. It is implied through the dialogue between characters;

"She's a Summoner, Sergei," said a girl in a blue kefta with flowing brown curls. "She walks with us." There were murmurs of assent from the other Etherealki behind her. "Marie," said Sergei with an insincere smile, "you can't possibly be

suggesting that she enter the hall as a lower-order Grisha." (Bardugo, 2012 : 48)

The former line indicates the competitive and ambitious atmosphere between orders of Grisha which similar to those housing systems in boarding school, each orders which consist of Summoners, Corporalki, and Fabrikator are trying their hard to stand above each other's head as well as raising their individual level. This is none other is a resulting behavior for securing their footing within Grisha community and in front of the King. As for them, Little Palace is the only available and appropriate options for Grisha in the country to be accepted which could not be possibly happen anywhere else during the story take places, as for locals seen them as 'different'. This state is called Deviance, in which Foucault (1977) described it as, "Space that occupied by individuals whose behavior deviates from the current average or standard." In the current time stamps, Grisha is still considered the peculiar ones among Ravkan due to their unnatural power, thus, they are the deviant among society. Normal and standard are those who went by the mainstream, identified as ordinary human being. Whereas in a sense of Heterotopia, there is no such as universal form.

If majority of Grisha are the deviant within Ravkan, it is slightly different in Alina's case. It is shown through below dialogue;

"Genya," the Darkling called after us, "the kefta will be black." ... "I-- If it would be all right, I'd prefer to have blue robes, Summoners' blue." "Alina!" exclaimed Genya, clearly horrified. But the Darkling held up a hand to silence her. "Why?" he asked, his expression unreadable. "I already feel like I don't belong here. I think it might be easier if I weren't ... singled out." (Bardugo, 2012 : 52)

Above line express Alina's worry in her alienated state as the only Sun Summoner, not only among Ravkan but also among other Grisha as well. The supposedly black kefta she has to wear that show her above rank among others, is refused due to her uneasiness of being singled out even within her own community. This prolonged state that she has been feeling indicate another level of Deviance, which is called Crisis. Foucault (1977) elaborate the term as a state where one experiences hardship and found themselves in a state of crisis towards the society or environment they are living. This heterotopia of Crisis has the purpose to contain the state in which could not be happen anywhere else, which more or less similar to Deviance. That is why instead of introducing them as two separate divisions, Foucault use the concept of stages which shown their connection towards one another. One example on Heterotopia of Crisis will explain further about this concept. Foucault stated that in the nineteenth-

century, the military school for young men is considered with a role as Crisis. The stage of adolescence indeed plays a big role in shaping their future, that is why it is considered as a struggle that could determinate their future-self. Thus, it is identified as Heterotopia of Crisis. This is the same with Alina's, in which she finds herself struggling to become the insider of her own community as the 'special' one which give her life a major change. It is only appropriate to put Little Palace as a Heterotopia of Crisis for Alina's perspective. Moreover, with the description that there is no single universal form of Heterotopia as it is diverse within each culture. This also apply to human being, as each individual is constructed by various identity, and one of them is the product of custom where one live in, (McDaniel & Porter & Samovar, 2013), similar to where culture comes from. Thus, it is proved that a Heterotopia could exists in the same community yet has divers form through different perspective.

Regarding the borderline between Deviance and Crisis, Foucault (1977) also stated that, "In our own society, these heterotopias of crisis are steadily disappearing, even though some vestiges of them are bound to survive," referring to the line between Deviance and Crisis that gradually blurred. This statement has something to do with the settings of time a certain Heterotopia emerge. Like Foucault stated, the Heterotopia of Crisis is not as common as it is occurred in the past, indicating of how the society has evolved their way of thinking related to the concept of spatial. If Crisis mostly compromised from "privileged or sacred or forbidden place" which sounds hardly approachable, Deviance on the other hand compromised from the concept of a space that means to be occupied by individuals who defy average standard, which a frequent phenomenon in today society. This is basically said that, if in the past a certain Heterotopia considered as Crisis, in the present it could bear the purpose of Deviance. Thus, culture is not the only one that construct Heterotopia, but also time. This bring the discussion into the second principle that is;

- b. Mutate and have specific operations at different points in culture and history

This principle refers to how a Heterotopia have a possibility to mutate/changes/develop/morph into specific purposes different than what initially is during a certain point/time thorough the settings. While this book does not explicitly mention of how Little Palace in the past was, and how is it going to be in the future, it is implicitly hinted that this site will majorly affected by the upcoming war; whether it is with the neighboring nation, the dividing Ravka itself, or by the effect of Shadow Fold. This particular line foreshadow of what will become the future

of Ravka, and that it will started from the very place, Little Palace;

" I remembered the Darkling's dire words beneath the broken roof of the barn The age of Grisha power is coming to an end. I thought of the volcra, of the lives being lost on the Shadow Fold. A divided Ravka won't survive the new age. I wasn't just failing the Darkling or Baghra or myself. I was failing all of Ravka. " (Bardugo, 2012 : 73)

Above line shows Alina internal struggle with herself upon remembering what The Darkling predict about the future of Ravka. The line also implying that the entire Ravka will be going under major changes in term of the spatial structure as the effect of upcoming war. This does not exclude Little Palace. As the main residence of Second Army, it is possible that the place will mutate into a sort of war shelter. This evidence is enough to prove that Little Palace have the possibility to mutate based on different point thorough the history of Ravka. As for the detailed explanation of how it will become, it will be exempted from current discussion due to lack of evidence in the first book of *Shadow and Bone*.

- c. Presuppose an ambivalent system of opening/closing, entry/exit, distance/penetration

The third principle reflect on how a Heterotopia could be the embodiment of binary system that could be either opening/closing, entry/exit, or distance/penetration. One of the key in reading Heterotopia is the existence of contradictory nature within or caused by is certain. As Foucault (1994) stated, "Heterotopias are worlds within worlds, mirroring and at the same time distort, unsettle or invert what is outside." From this description, if a certain Heterotopia taken the principle of a mirror, it would have the ability to both reflect and alter the reality (toward the culture and environment that construct a Heterotopia). Though it is scientifically impossible to perform such case with only one mirror, that is when this third principle come into play. The mirror (Heterotopia) has two sides of surface that performing such a contradictory action is possible.

With Little Palace, due to it close connection with Grisha, The Darkling, and possibly Alina, it is only natural to point the mirror toward them. From the Grisha or Second Army perspective, Little Palace could hold the notion of entry/exit. It welcomes them into the new stage of their life as Grisha as soon as the test take place during their childhood, into the long journey to achieve the power they desire. On the other side however, Little Palace also could mean the exit door. An exit they have to walk out from their 'normal' life as an ordinary human being. This symbolism is more or less the same for Alina, as they just

welcomed a stage in her life to become Grisha, regardless their different way and intention.

As for The Darkling, Little Palace hold the notion of opening/closing. Little Palace hold the first key to begin his plan, that is to train Grisha, his army, the Second Army. As a closing, The Darkling finally met Alina, which he has to ready herself through Little Palace, to become the finishing ingredient of his plan. Below monologue explain the two sides of Alina and The Darkling;

" I thought of the Darkling's words that night beneath the broken beams of the barn. You're the first glimmer of hope I've had in a long time. He believed I was the Sun Summoner. He believed I could help him destroy the Fold. And if I could, no soldier, no merchant, no tracker would ever have to cross the Unsea again. " (Bardugo, 2012 : 67)

Alina monologue to herself show how The Darkling has opened the door for her into the Little Palace, allowing Alina to go through her newly-found stage of her life that is being a Grisha as a Sun Summoner, but also at the same time he push Alina out of her normal life, through the existence of Little Palace. For The Darkling on the other hand, Little Palace become the opening act of his true plan, by sending Alina to train her power, but at the same time being the finishing touch of his long-awaited plan and unveiling his true intention.

- d. Have a specific operation in relation to other spaces as, for example, illusion or compensation

Regarding the last principle of Heterotopia, it is already briefly explained on the previous section at how the Little Palace mirrored the entire city of Os Alta as Heterotopia. In term of spatial structure, they consist of similar layer that consist of nearly-perfect exterior, yet slowly showing the real arrangement toward the deeper part of both places. In a sense of role and purpose however, Little Palace is like an illusion toward Os Alta, or even Ravka. The actual role as a place to train Grisha in order to protect the city and the entire nation is mere a surface of Little Palace. Without knowingly that within the place exist an enormous power that drawn everything towards it, that could bring destruction to Ravka if handled wrongly. This power could refer to both Alina and The Darkling, The Sun Summoner and The Shadow Summoner with enormous power which considered the two special of their kinds. This unfortunate possibility is what is come from Little Palace as well. Indeed, a 'safe place' is just an illusion of the growing threat.

Out of six principles of Heterotopia proposed by Foucault, Little Palace reflected four of them based on the evidences presented.

CONCLUSION

Battle for control is one of the occurrence that could happen inside the space, both real or virtual. That sole reason is what drives The Darkling to push forward his space towards Alina Starkov, upon meeting his 'getaway ticket' that he saw in her; not only bearing the title of one and only Sun Summoner, but also as a missing piece of The Darkling's plan. Through each event on the *Shadow and Bone*, The Darkling shows an outstanding ability to fully utilizes his domain; by knows exactly when to release or restrain during their battle of control with Alina, just like Foucault's commentary about power relation to space as quoted in Driver's book (1985). In other times, the manipulation of binary opposition possessed by space and place also support his process to gain complete control over the space; having subtly hide their subjective motive over the objective purpose. These principles are what construct the process of The Darkling's space creation.

Through her journey with The Darkling and Second Army, Alina has visited numerous places as a Grisha, one of them being Little Palace. This particular site formed much influences during The Darkling's space creation process. With Foucault's Heterotopia, Little Palace exhibit four of six characteristics shown in this book, including; 1) Become established in all cultures but in diverse forms, 2) Mutate and have specific operations at different points in culture and history, 3) Presuppose an ambivalent system of opening/closing, entry/exit, distance/penetration, and 4) Have a specific operation in relation to other spaces. This further prove the existence of Little Palace as Heterotopia, not only in relation to the characters, but also as a part of the culture Ravka holds at that present time, the past, and the future ahead.

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