

# Application of Roland Barthes' Narrative Codes to Leigh Bardugo's *Shadow and Bone*

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## ABSTRACT

This paper aims to find out the utilization of Roland Barthes' narrative codes in Leigh Bardugo's *Shadow and Bone*. The story of the novel is woven around these codes. Roland Barthes introduced these codes in 1970s, after a thorough study of the novel *Sarrasine*, written by Honore de Balzac. After the study, Roland Barthes made his own framework and named it, the Narrative Codes of textual analysis. These are: The Hermeneutic Code, The Proairetic Code, The Semantic Code, The Symbolic Code, and The Cultural Code. Roland Barthes' codes are part of Structuralism's approach. The story of the novel in the given study revolves around a girl named Alina Starkov. She saves the woebegone people of Ravka- a fictional city- from the influence of the Darkling. The researcher utilizes a Qualitative approach by exploiting the codes mentioned above to explore the text. The analysis discusses the findings with reference to the novel. Many quotations have been taken from the text of the novel to make the study and analysis genuine. The study is limited to a few extracts of the novel and it concludes that Proairetic and Enigmatic code is used more frequently than others. Language is used as a tool to manifest cultural code. While the semantic code is least used in the novel.

## KEYWORDS

Honore de Balzac, Narrative Codes, Ravka, Roland Barthes, *Shadow and Bone*

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## BACKGROUND OF THE STUDY

Claude Levi-Strauss (1950), an anthropologist, initiated a movement, which was also called an intellectual movement, to explain Structuralism. This movement stresses the fact that language cannot be meaningfully analyzed if studied in a unit. It needs to be considered as a part of a larger context, of which a language unit is a part. A prominent French literary critic, Roland Barthes (1915-1980) is considered a post-structural theorist. He, being a cultural anthropologist defines post-structuralism, and states the idea that language is not fixed. There could be multiple meanings attached to a single language unit. Consequently, there could be more than one meaning attached to a single word. Roland Barthes rejects the hegemony of interpreting texts with traditional methodologies. He believes that a literary text can reflect multiple shades, due to the reader's involvement in meaning-making process. (Barthes 1974). This study applies Roland Barthes' five codes. The following study is conducted for the analysis of Leigh Bardugo's novel *Shadow and Bone* (year of publication). The theoretical framework which is used is Structuralism's ramification, Roland Barthes' codes for the textual analysis. These codes are proposed by Roland Barthes in his study of Honore De Balzac's works. These codes decode the enigma in the novel along with the action that is taking place. The symbolic code discusses antithesis and binary opposition. The semantic code decodes the connotative meaning of the paragraphs, while the cultural code indicates the cultural norms and values- Language being of chief significance.

Writing about the origin of structuralism, Lechte (2006) analyses that the works of Marcel Mauss and Georges Canguilhem (year) had started to focus on society rather than the tendency of focusing on phenomenology or positivism. He further remarks that not only these two writers, but others had also started working to understand society and language relations which led to the inception of the structuralism movement. Similarly, Giddens (1987) described that structuralism was not only a movement but an effort to solve problems and to emphasize the significance of concepts and methods of linguistics study. Especially, the issues related to humanities and the field of social sciences. Structuralism defines it, as a theory, which is concerned with the culture and methodologies which elucidate the relationship between human culture and linguistics (Calhoun,2002). The theoretical framework for analysis is Roland Barthes' codes. Roland Barthes was a French structuralist and an expert essayist. His prominent work is on the sign system.

Jureczek (2017) emphasizes that the concept of five codes has been explained by Barthes in his essay S/Z written in 1970. The novella, *Sarrasine*, written by Honore de Balzac was considered by Barthes to lay the foundation of his narrative codes and to explain them. It is further explained that these codes are versatile and can be applied to different texts for analysis.



Media Studies (2021) delineated that he introduced these codes in his book *S/Z*, written in 1970. It is further written on the website that these codes are signifiers that help to form the narrative. It is further explained that these codes are: the hermeneutic code, the probiotic code, the semantic code, the symbolic code, and the cultural code.

These codes have been applied to the fantasy fiction *Shadow and Bone* which is authored by Leigh Bardugo to analyze the novel. *Shadow and Bone* is a fantasy fiction that is the first novel in the *Shadow and Bone* Trilogy. It tells the story of Alina Starkov and her struggles to deal with her new identity.

Jones (2012) writes that Leigh Bardugo was born in Jerusalem and brought up in Los Angeles, America. She started studying at Yale University and got her graduation degree in English in 1997. She has had an experience of journalism and copywriting. She also worked in making movie trailers. She is a musician also working in a band named Captain Automatic. Gentry (2018) informs that *Shadow and Bone* was Bardugo's first novel in the trilogy to come and was written in 2012.

Breznican (2012) expounds that Romantic Times Book Award and South Carolina Children's Book Award nominated the novel. Leigh wrote two more novels of this trilogy: *Ruins and Rising*, and *Siege and Storm*. She described her novel as an inspiration from late 19th century Russia. Martin (2021) says that she has been included in the most popular authors list disclosed by Goodreads in 2016 and 2021, being at number 6.

It is a story of a teenage girl, Alina Starkov, who grew up in an orphanage in Keramzin. Later, she becomes a mapmaker in the army of Ravka, a city. As the story is set in a fictional world full of fantasies, it is revealed that Alina has power to stop a devastating area, known as the Fold, that occupies the ocean. On a journey to the Fold, ship of the soldiers and mapmakers from Ravka is attacked by creatures known as Volcra. Alina, while defending her beloved, Malyen Oretsev, goes faint and on waking up, finds that she was saved by the Grisha. Grisha is a force of warriors that have been trying since ages to destroy the curse of the Fold. she encounters a mysterious personality known by the name Darkling who instills confidence in her and encourages her to discover her power, even help her during her journey. Rest of the story describes Alina's admission into a Grisha academy and her encounters with different individuals and enemies.

#### **STATEMENT OF THE PROBLEM**

The study is conducted to find out the enigmatic, cultural, connotative, and symbolic paradigms of Leigh Bardugo's novel, *Shadow and Bone*, using Roland Barthes' Narrative codes.

#### **OBJECTIVES OF THE STUDY**

This study is carried out:

- To find out which codes of Roland Barthes' theory are applicable to Leigh Bardugo's novel *Shadow and Bone*
- To analyze Leigh Bardugo's novel *Shadow and Bone* using Roland Barthes' narrative codes

#### **RESEARCH QUESTIONS**

Based on the theoretical framework, two questions have been investigated:

1. Which codes of Roland Barthes' theory of Narrative Codes are applicable to Leigh Bardugo's novel *Shadow and Bone*?
2. How these codes have been utilized in the novel *Shadow and Bone* written by Leigh Bardugo constitute meaning?

#### **LITERATURE REVIEW**

In literary studies such as Linguistics, the term “structuralism” became prominent in the early year of the 1930s by the efforts of Roman Jakobson. (Robey, 1976). It is further written by Robey (1976) that Mukarovsky and other colleagues of Roman Jakobson also contributed to the development of structuralism. They all hailed from Prague Linguistic Circle. They prominently worked to uncover ways for understanding the structure of a specific text. These texts were mostly literary, but the ways and methods they introduced can also be used to assess any type of text.

Runciman (1969) proposes that many definitions have been written about structuralism and to be attached to one specific definition is impossible. He further proceeds to say that structuralism is a method for the probation and scrutiny of social phenomena and myths surrounding societies and their language. Hawkes (1977) suggests that the idea of ‘structure’ of a language and the works of various structuralists are known to be Structuralism.

Chaffee and Lemert (2009) discuss in their book about structuralism that all sciences start by describing structure of the concerned idea and structure is something that is derived from previous ideas of order of that very field. They further proceed to say that when scholars or experts take and observe a field in an organized way, it is called structuralism. The first prominent structuralistic work was carried out by Karl Marx when he expounded his “theory of commodity values”. It serves as the foundation of pure structuralism and is very much alike to it.

Piaget (2015) put forwards in his book that structuralism is actually a method to analyze different human sciences and fields. At its peak in the late 1960s and 70s, prominent members, who contributed to its nourishment, like Noam Chomsky, Talcott Parsons, and others have also had predicted a bright future of structuralism theory and movement. Donato (1967), while explaining structuralism in his work, holds the opinion that structuralism is very much related to the existentialism of 1945. He further says that structuralism is not a simple concept that can be grasped at once as it requires one to study its history and the important mentors and their contribution to it.

While applying structuralist theory to BM Khaketla’s novel *Mosali a nkholo*, Seema (2014), explains that structuralism

is a method to explore cultural artefacts and any type of systematic analysis of Saussurean studies is known to be an approach of structuralism. Seema declares that structuralism is a concept of analysis of literary texts. She further proceeds to say that structuralism utilizes linguistic theory as base. Seldan (1985) says that structuralism relate to codes that are used for the construction of meaning.

Taghizadeh (2013), while applying structuralism theory on Henry James works, holds the view that prose literature can be examined through structuralism prominently. Later in his research paper, Taghizadeh discusses Roland Barthes' strategy of 'structural activity' which throws light on the structure of the text. He discusses Barthesian formulas: related to "text" which prompts towards open-ended signification different from "work" leading to conveyance of message by the author to the reader with characters of the fiction being "participants" in this whole scenario. To justify his research purpose, the author says that Henry James has had some distinct qualities in his works, such as: his realistic approach, his distinct artistic style, and other features of his writing.

Atmana and sumitro (2020) study Harper Lee's *Go Set A Watchman* in a poststructural manner and elaborate that Genetic structuralism theory points toward unveiling authors thoughts of world surrounding him. They further proceed to say that author's social background, his already written works, and sociological influence affect the work of an author. To understand a work of fiction, one must understand genetic structure as well as background of the novel and author's intentions are also key and indispensable. They further remark that Genetic structuralism is also called "whole-part" or "comprehension-explanation" method which helps to understand author's view about the world. In a concise manner, it can be said that "whole-part" denotes to understanding of structure, while "comprehension-explanation" relates structure with author's social structure and his thinking of the society.

Zhang (2020), while investigating Jane Austen's novel *Pride and Prejudice* from a structuralist perspective, emphasizes that connotative meaning of the novel can be found and looked at with the lens of structuralism. He discusses that plot organization was the main thing in his research paper. He further proceeds to remark that narratological methods of structuralism have been applied to find out denotative and connotative meaning of the novel *Pride and Prejudice*. He further says that the whole plot of the novel and thematic components has been utilized and examined through structuralism.

Martin (1988), when inspecting Le Carre's novel *A Spy Who Came In From The Cold* with an approach of structuralism, analyses that his paper attempts to utilize different structuralism theories for the study of Le Carre's novel. He further proceeds to assert that A.J. Greimas's theories have been utilized especially. He then outlines the theories by making a distinction between Ferdinand De Saussure's synchronic and diachronic concepts. He further remarks that synchronic are factors or elements which are present in a language system at a specific point of time: it usually concerns present time usage. Then he says that diachronic are changes in language system that happen between two or more than two points of time: it is mostly used in narrative formation studies. Discussing structuralism, he remarks that structuralism mostly refers to works of critics who studied structure of a text, but at the same time most of the theorists and critics differed from one another on specific concerns and problems of structuralism. He then proceeds to discuss the characters and the plot of the novel with the help of structuralist theories.

Zaib and Mashori (2014) apply Roland Barthes' narrative codes on Shahraz's short story '*A Pair of Jeans*' and elaborate that the hidden messages of the short story are decoded through Barthesian codes application. They go on to claim that the title of the short story itself shows the enigma and the exploitation of the hermeneutic code. Further, the jeans and short vest worn by Miriam, the protagonist of the story, shows employment of the semantic code, denoting towards her gullibility. They further say that there is a change in the persona of Miriam during the first half and second half of the story. This change is viewed by Zaib and Mashori through the lens of the symbolic code which endorses antithetical and binary oppositions. The author, Shahraz, made many denotations of the cultural words; for example, saree, shawl, duppata, etc, are discussed which are traditional dresses of the Eastern culture: and these words show the exploitation of the cultural code of Roland Barthes' theory. Similarly, the proairetic code is used from the start when the protagonist is looking at her wrist watch again and again which leads the reader to think that what would happen next? Zaib and Mashori conclude by making clear the usage of all five codes of Roland Barthes theory in Shahraz's '*A Pair of Jeans*'.

## RESEARCH METHODOLOGY

This research is qualitative in nature based on content analysis and literary analysis on the basis of Barthes. For analysis, the data is collected directly from Leigh Bardugo's novel *Shadow and Bone* published by The Indigo, Great Britain in 2013.

## THEORETICAL FRAMEWORK

The theoretical framework for analysis of data is Barthesian narrative codes of textual analysis. These codes are used to decode text which are as follows:

- i. *The Hermeneutic Code*  
This code is also called the code of enigma as it expounds enigmas in a text. It includes different techniques, such as, jamming, equivocation, partial answer, etc.
- ii. *The Proairetic Code*  
It is also called the code of action. It is used to discuss action and create a temporary suspense for the audience.

iii. *The Semantic Code*

The code discusses beyond superficial textual understanding. It utilizes connotative meanings. Different readers infer different meanings of a text through this code.

iv. *The Symbolic Code*

This code is discussed in binary opposition. It is also called antithetical code. It compares two opposite ideas, or characters. It also points toward symbolism used in the text.

v. *The Cultural Code*

This code is exclusively for cultural interpretation. It discusses the norms and language of a specific culture. Characters' dressing and their language, in a text, is biggest indicator of this code.

The methodology of the research is Qualitative. The research is based on quotations from the novel along with paraphrasing of quotations. The research employs five codes of narrative discourse expounded by Roland Barthes: The hermeneutic, proairetic, symbolic, cultural, and semantic code. The major points where these codes are applicable are discussed. The referencing style of the American Psychological Association (7th edition) is used by the researcher for proper referencing and crediting the other researchers.

#### DATA ANALYSIS AND INTERPRETATION

This section offers a thorough analysis and interpretation of the data by applying the framework of Roland Barthes' narrative codes.

#### THE HERMENEUTIC CODE

The first utilization of the hermeneutic code is the title of the novel. The title is *Shadow and Bone*. The readers are dumbfounded when they read the title. They are forced to anticipate meanings out of the title. When the audience reads the title, different questions arise in its mind: what is the meaning of *Shadow and Bone* with regard to this novel? Will there be any characters related to shadow and bone? These questions lead to many mysteries. The question of the title's mystery is never solved in the novel, as there is no mentioning of shadow and bone in the novel.

After the first mystery of the title, then comes the mystery of a part which is written right after the preface of the novel. The part is titled as "Before". When readers come across it, they are bound to think about the meaning of it in regards to the novel. What does 'before' mean here? And why the author wrote 'before' before starting any chapter? This mystery also goes unsolved.

In that same part the author mentions, "THE SERVANTS CALLED them malenchki, little ghosts, because they were the smallest and the youngest, and because they haunted the **Duke's** house like giggling phantoms, darting in and out of rooms, hiding in cupboards to eavesdrop, sneaking into the kitchen to steal the last of the summer peaches" (Bardugo, 2012, p. 1). Here the author mentions a Duke, but it is not told that Duke of which country is mentioned or which city is mentioned. The readers start to think about the Duke and his origin at first. Although, it is later revealed that the Duke of Keramsov is being discussed. It is further told, "On the day the Grisha Examiners came" (Bardugo, 2012, p. 2). Grisha examiners are mentioned but it is not clarified why have they come and where they hail from: it is an exploitation of the technique of 'equivocation'. Further enigma is created when those Grisha's ask Ana Kuya some mysterious questions, "'There are just the two this year, then?" said a woman's low voice" (Bardugo, 2012, P. 2). These Grisha's point toward something that happens annually as they say the phrase 'this year', but readers do not know about what they are talking and why are they asking. Furthermore, a prominent 'snare' is used in the 'Before' part," The woman in red turned back to Mal and Alina, her dark eyes blazing. "We are not witches. We are practitioners of the Small Science" (Bardugo, 2012, P. 3). The Grishas disclose that they practice Small Science and that they are not witches or wizards. There is no explanation of the word 'Small Science' in the first half of the novel. Readers are bound to think about the Small Science and its meaning which creates suspense.

The enigma of what Grishas are is reinforced in when Malyen says, "'Wait!" exclaimed Mal. "What happens if we're Grisha? What happens to us?" (Bardugo, 2012, P. 4). When a Grisha is discussing about the children with Ana Kuya, Mal retorts by exclaiming his surprise about being Grisha. It is not clear what Grishas are as Mal is quite fascinated about being Grisha. Similarly, another enigma is proposed here at the last of 'before' part, "The Duke would have recognized that look. He had spent long years on the ravaged northern borders, where the villages were constantly under siege and the peasants fought their battles with little aid from the King or anyone else. He had seen a woman, barefoot and unflinching in her doorway, face down a row of bayonets. He knew the look of a man defending his home with nothing but a rock in his hand." (Bardugo, 2012, p. 4). Here the author mentions a war between peasants and an unknown enemy. There is no mention of an enemy, as a technique of Jamming is in play.

The Sea that is cursed is called "Fold", it is not clear why it is called so. It is another enigma of the novel.

In chapter three, when Alina is captured, she is led to a 'Captain' by the Grisha Army and during this walk, another female soldier says, "The Corporalnik reached out a hand to stop him. "This is a waste of time. We should proceed immediately to" (Bardugo, 2012, p. 19). It is an exploitation of the technique of snare as there is half-truth and half enigma. The readers get confused and start to question what did she want to say to captain? What should be done immediately? In the same chapter, when Alina Starkov is being taken to a great dark tent, it is revealed that she has to meet Darkling in order to get some kind of clarification for something that will be done to her. "The entrance to the Grisha tent was guarded by more Corporalki

Heartrenders and charcoal-clad oprichniki, the elite soldiers who made up the Darkling's personal guard" (Bardugo, 2012, p. 20). Now here, the readers are confused and they face an enigma that who is this Darkling and what he has to do with Alina. Later on it is told that Darkling is the leader of Grisha force but it is never revealed why he is called Darkling.

It is further divulged by the Darkling that his ancestors have created the Shadow Fold, although it is not clarified why this area is called 'Shadow Fold'. "After a moment, the Darkling said, "My great-great-great-grandfather was the **Black Heretic**, the Darkling who created the Shadow Fold. It was a mistake, an experiment born of his greed, maybe his evil. I don't know. But every Darkling since then has tried to undo the damage he did to our country, and I'm no different" (Bardugo, 2012, p. 46). The word Black Heretic is revealed but it is another enigma that why the ancestor of Darkling was called Black Heretic? It is revealed at the end of the novel that who had created the Shadow Fold and what was his intention.

At the start of chapter six, it is told that Alina Starkov is sent to Little Palace to spend night there. As she goes to sleep, she has a dream where her beloved is being slaughtered by a volcra with, "I saw that it had gray *quartz eyes*" (Bardugo, 2012, p. 51), here this quartz eyes phrase has a semantic meaning but readers still get confused and start speculating about the events that might happen in future. The technique of 'equivocation' is utilized in a good way by the author as it is later disclosed that the Darkling had quartz eyes. Another enigma that is used throughout the novel is the utterance of word 'Saints' by different characters when they are surprised or get fearful. For example, when Genya enters in the room of Alina and sees her, she says, "'All Saints," she said, looking me over" (Bardugo, 2012, p. 52). The readers never get to know which 'Saints' are being mentioned and what is relation between 'Saints' and the characters of the novel. No one knows the origin of this word with relation to the novel.

In chapter seven, when Alina and the Darkling go to King for an exhibition of Alina's powers, they see a man who is standing beside King. After the show, Alina asks Darkling about that man, he replies that he is known as 'The Apparat': some call it priest and some speculate that he is crazy or a fraud (Bardugo, 2012). The Apparat's identity is not disclosed in the novel up until the end. This enigma leads to confusion of the readers about the origin of The Apparat. It is an 'equivocation' as later on, it is revealed he has some superstitious powers.

Genya tells Alina that she would meet Baghra the next day (Bardugo, 2012). Alina is stunned at the name and when she goes to meet her, she is not much old but a woman in who looks to be in her forties. The real enigma is the discourse of Baghra and the way she treats Alina. The author leaves clues of Baghra identity before but in chapter 15, it is disclosed that she is the mother of Darkling and she knows about the evil plans of him. Major enigma which is left unsolved is that when Alina asks about Baghra from Genya, she says that after Alina had left, no one saw Baghra (Bardugo, 2012).

In chapter 14, Alina confesses that she could feel a strange sense of "something that felt like anger" (Bardugo, 2012, p. 131). Technique of 'Jamming' is at play because it the evil intentions of the Darkling are revealed later in the novel. When readers read about the 'anger', they get confused and at the same time they start foreshadowing and speculating the outcomes of this sentence which builds their interest and suspense to next level.

When the last chapter, chapter 22, of the novel ends, another enigmatic part is introduced by the name 'After'. There the story of a girl and a boy is continued but it is told that they are sailing on a ship and the whole scenario is unrelated to the previous chapters of the novel. Again, this enigma goes unsolved.

### THE PROAIRETIC CODE

It is an action building code. It is excessively used in the novel *Shadow and Bone* by Leigh Bardugo. In the starting part 'Before', a girl and a boy are told to be playing and that they are orphans. Readers start to think about who could be these two children. At the end of this part, it is disclosed that the boy and the girl are Malyen and Alina.

At the end of chapter one, there is another utilization of the proairetic code when the Darkling comes to capture Alina. Alina signals Mal to fight through the guards of Darkling and he tries to fight (Bardugo, 2012). Here, it is obvious that an action is going on and there must be resolution of this action. The action of the previous paragraph is resolved when they encounter an army of volcra.

In chapter two, when the ship of Ravka Army encounters volcra in the 'Shadow Fold', proairetic code is again at play. "In the firelight, I saw them" (Bardugo, 2012, p. 15). Readers are left to guess what will happen next after volcra have been spotted and they are about to attack. Further tension is created when darkness encompasses and Alina hears cries of soldiers and his fellows (Bardugo, 2012). Chapter two ends, leaving suspense for readers: Alina tries to save Mal but she could not and a volcra is hurling towards them to finish them, but, "And the world went white" (Bardugo, 2012, p. 17). Alina goes faint and volcra grip is lost. Readers become suspicious about what happened, this action is resolved in the next chapter when it is revealed that Alina has some sort of power that played its part and saved many soldiers and Alina herself.

Another suspenseful scene is created when Alina is being carried away to Grand Palace. Their carriage stops and a guard informs them about a fallen tree, "He never finished his sentence" (Bardugo, 2012, p. 37). When that guard is killed, the readers are filled with suspense that who would have killed that guard? This action resolves consequently when it is revealed that those attackers were Fjerdans.

At the start of chapter six, someone pops up on the door of Alina when she is sent to the 'Little Palace'. "when someone began pounding on the door" (Bardugo, 2012, p. 51). An incessant knocking at the door leads the readers to speculate that who

would be able to reach Alina at such a safe place and late hour of the night? The action resolves when Alina opens the door and finds Genya at her threshold.

In chapter nine, when Alina is going to the training room with Nadia and Marie, she senses someone is watching them, "I suddenly got the feeling that someone was watching me" (Bardugo, 2012, p. 81). The readers become suspicious about the presence of that someone and they start thinking about who he/it would be? It is revealed at the end of the paragraph that it was 'The Apparatus' who was surreptitiously eavesdropping on them. Same happens in chapter 11 of the novel: when Alina is sleeping in her room someone calls her name (Bardugo, 2012). Again a scene of suspense is created that leads readers to speculating different outcomes. In the next sentence it is revealed that it was The Apparatus again.

At the start of chapter 12, when Alina is looking for Baghra and she goes at the door of her hut, she hears voices, "I heard raised voices" (Bardugo, 2012, p. 99). Here the paragraph ends which leads to creation of suspense. The readers are compelled to think about the voices and who they would be. When Alina enters in the hut, she sees Darkling and Baghra talking to each other in quite a suspicious way

When Alina is getting ready to be presented before Queen, she hears a knock at the door, "A knock at the door pulled me from my thoughts" (Bardugo, 2012, p. 123). A bit of suspense is created but it is revealed that two servants were knocking the door with a box in their hands. The readers become dubious about the content of the box. as Genya and Alina open that box, " I just stood there gaping at the contents" (Bardugo, 2012, p. 123). Alina and Genya are wondered but readers are bound to think that what is in the box that made them gaped? It is disclosed that some dresses were sent for Alina in the box and in this way this action is resolved.

After the party at the Grand Palace, Alina encounters Darkling on her way to the Little Palace. All of a sudden the door opens and Alina becomes aghast and perplexed; "As the light from one of the lamps fell on the last soldier of the group, my heart nearly stopped" (Bardugo, 2012, p. 135). The readers become skeptical as the sentence ends at Alina's heart being stopped, why she becomes so gaped? The next paragraph answers it as she has seen her friend Mal- whom she has not seen for a long time and thought of him to be dead.

After Mal is captured and Alina is weeping and wailing in her room, she hears a soft knock at her door (Bardugo, 2012). She fears that this could be Darkling. Suspense is created, she opens the door and she finds Baghra who urges her to come with her. The readers become wary that why Baghra is acting in such a way. Further suspense is created when Baghra forces Alina to come with her without telling her anything. "'What is this? Where are we going?' "Quiet" (Bardugo, 2012, p. 140). This enigma comes to resolution when Baghra tells Alina about the evil plans of Darkling.

### **THE SEMANTIC CODE**

This code is also known as connotative code as it emphasizes connotative and beyond surface meanings. The title of the novel, *Shadow and Bone*, in one way or another connected to the semantic code. The audience get to know in chapter two that Shadow Fold is a place where monster lurks and which is the main subject of the novel. It is called 'Shadow Fold' as there is nothing but dark and monsters in there. Shadow refers to darkness here as shadow is also dark when casted. The word 'Bone' may refer to the character of Alina Starkov as she has a bony stature. It also refers, in a semantic way, to the collar bone of Alina as the solution of swiping the darkness of Shadow Fold lies in attaching an amplifier to the collar bone of Alina Starkov.

After that comes the names of the characters. Origin of the name of main character, Alina, is Russian and its meaning is 'Light' (TheBump, n. d). The word Alina means light which is further elaborated as being a free-spirited girl or an ambitious girl. It is obvious that Alina, in the novel, is the protagonist and the only hope of people of Ravka. She is the only one who can break up the curse of the Shadow Fold. She is the Sun Summoner who can summon light and finish off obscurities. The author, Leigh Bardugo, chose this name of the protagonist to depict a connotative meaning. Similarly, name Genya hails from Greek origin. It is derivation of Eugenia that means "well-born". It is known that Genya, the tailor, is and extremely humble, talented, and caring character which befits her character and her name. Moreover, the name of the antagonist, The Darkling, is also a connotative allusion towards his character. The Darkling, if understood literally, means the offspring of Dark. It is known that the Darkling is a descendant of the Black Heretic, whose reputation was not unblemished. The Darkling himself calls his ancestors as greedy and insatiable which indicates why his name is 'Darkling'.

At the start of second paragraph in "Before" part, readers get to know that the season is of Summer and after few sentences, it is revealed that some Grisha examiners have come to visit the orphanage, "Three figures emerged in elegant fur hats and heavy wool kefta: one in crimson, one in darkest blue, and one in vibrant purple" (Bardugo, 2012, p. 2). Now the words 'wool kefta' reveal that even though it is Summer season, still the region where the novel has taken place is snowy and chilly. It is an exploitation of the semantic code at its best as the author gives an idea of the area by just using two highlighted words.

At the start of chapter three, when Alina has not been abducted by the Darkling yet, converse about the tent of the Darkling, "High above, four flags fluttered in the breeze: blue, red, purple, and above them all, black" (Bardugo, 2012, p. 20). Alina did not know that what would be in the tent or who would emerge from it. But it is clear that the black flag is fluttering above all and later on, it is divulged that it is the tent of the Darkling. Dark color depicts the dark character of the Darkling as does his name. It is a connotative foreshadowing that is depicted by the author through the use of the dark color.

In chapter five, when Alina and the Darkling are talking about the future of the Grishaverse, the Darkling says, "The world is changing, Alina. (Bardugo, 2012, p. 46). The Darkling further talks about 'Muskets and Rifles'. If this sentence is inspected in a connotative manner, it shows the timeline in which this novel was set in and also the changing dynamics of technology at that time. Further, when Alina enters into the Grand Palace, she describes the beauty of it and a satirical sentence is written at the end of the paragraph, "Ravka's hungry peasants and poorly supplied soldiers were the result of the Shadow Fold." (Bardugo, 2012, p. 61). The writer shows the typical custom of kings at that time. The peasants and soldiers were not responsible for the misery of Ravka and its impoverished state, but the extravagant lifestyle of the King and Queen is a result of such a misery that has left the poor folks of Ravka into such state.

Start of chapter 12 is quite humorous as Zoya is sitting at the dinner table in the hall. (Bardugo, 2012). Alina tells about her rude behavior and if this sentence is elaborated in a connotative manner, it becomes obvious that Zoya has had a rude behavior and after being beaten by Alina in the fight, she is so self-centered and arrogant that she could not bear her loss. This points towards her narcissism.

"it was hard not to get caught up in the talk of silks and dances and flowers " (Bardugo, 2012, p. 119). When Alina talks about silks, she points, in an implicit manner, toward the wealthy men and women who wore silk clothes. She further talks about dances and flowers which implies the exquisite culture of the extravagant elite class.

### **THE SYMBOLIC CODE**

The symbolic code explores the symbols, as well as antithetic themes. It is based on binary opposites.

#### *Darkness vs Light*

The theme of darkness and light is the one upon which the whole story rests. As discussed earlier, Alina, apparent by her name, is light bringer. She is a harbinger of prosperity. Her character is full of goodness and probity. She is the Sun Summoner, the only one who can bring light to the bleak region of Ravka and its peripheries. Her character has the traits of clemency and mercy. If it was not for her, the Darkling would have enslaved everyone when he got the power. On the other hand, the character of the Darkling is a sheer depiction of evil and mercilessness. First he exploits the abilities of Alina. He tricks her into believing that she would a conduit to save world. After Baghra reveals the Darkling's evil intentions, he becomes frenzy and starts to chase Alina and made her submit before him. The author used antithetical binaries to emphasize the theme of darkness vs light.

#### *Antithesis in the Title*

The title of the novel is *Shadow and Bone*. When a reader reads it, he becomes confuse as 'shadow' and a 'bone' are two opposite meaning terms. No shadow can have bones. Further more, it may be interpreted that the word 'shadow' symbolizes the 'Shadow Fold'- an area where no one can go, as it shelters many man-eating creatures. While the word 'bone' may be symbolizing the bone of Morozova's reindeer bone. It is a creature whose bone can amplify the power of Alina, the Sun Summoner.

#### *Different Dresses as Symbols*

The dresses of the characters show that they have been assigned a special symbolic representation, "one in crimson, one in darkest blue, and one in vibrant purple" (Bardugo, 2012, p. 2). The Grisha examiners wore different colors of dresses that made them exclusive among people. Similarly, when the Darkling is introduced, Alina describes that he is the only one who is wearing the black color dress: "Only one Grisha wore black, was permitted to wear black" (Bardugo, 2012, p. 21). The exclusiveness of the black color to the the Darkling is a symbol of evil, as well as the miserable attitude that the Darkling had.

In chapter 6, the readers get to know Genya. She is a beautiful and intelligent girl who serves the King and the Queen. She is a healer- a person who uses magic to heal injure soldiers and others, who wears cream-coloured dress with a reddish fur: "She wore a cream-colored kefta embroidered in gold and lined in reddish fox fur" (Bardugo, 2012, p. 52). The cream-coloured keftas were exclusively for the healers which shows a symbolic designation.

There are different armies in the novel which wear different dresses. "The Materialki in their dark purple kefta sat hunched over their work" (Bardugo, 2012, 74). The Materialki mostly done the work of cartography and making dresses. They wore dark purple color, exclusively for them for the sake of distinction.

In chapter 13, when Alina is roaming in the Great Palace with the Darkling, she sees 'stone pavilions'; "past the deserted stone pavilions" (Bardugo, 2012, p. 116). Stone pavilions became prominent after the 16 century. This thing points towards the timeline of the novel, as well as the purpose for which they were built. The readers also get to know that the pavilions were deserted, which means they had been built in the past and now had become obsolete. Stone pavilions were used for the purpose of war artilleries and before that, for the purpose of Gladiator duels.

### **THE CULTURAL CODE**

The novel is rich of cultural codes and gestures. The biggest indicator of cultural values is the language used by the author. The first cultural indication is in the part 'Before', at the very beginning: "THE SERVANTS CALLED them **malenchki**" (Bardugo, 2012. p. 1). The word 'malenchki' has a Russian origin. It means *little ghosts* in English. Alina and Mal were called *malenchki* at the orphanage because them being jackanapes.

In Russian culture, children who were deprived of basic needs were brought to the estates of Dukes to be taught

reading and writing. It was quite common in Russian lands as well as others. "refugees plucked from the rubble of distant towns and brought to the Duke's estate to learn to read and write" (Bardugo, 2012, pp. 2).

Further, the writer includes the word 'samovar', "pouring tea from the **samovar**" (Bardugo, 2012, pp. 7). The word 'samovar' originated from the Russian language. It is an urn used for boiling water and other drinks. It can be translated, literally, as 'self-brewer'. (Wikipedia, 2010).

Another hint of cultural resemblance is dropped by the author in the first chapter. When Alina is thinking about Mal, she remembers: "when you were drunk on **kvas**" Bardugo, 2012, p. 6). The word 'kvas' means a Russian liquor that is made from fermented rye or barley. It has a slight cloudy appearance. The use of such words points towards the Russian culture dominance in the novel.

In chapter two, the author tells about the utilization of *sand skiffs* for the purpose of trade and expeditions of armies: "so crossings were made on sandskiffs" (Bardugo, 2012, p. 13). Sand skiffs were small boats used during the fifteenth century. These boats were prominent for traders as they traveled on them with ease. Here the use of such words points out the timeline of the novel as well as the culture that was prevalent there.

The word 'kefta' is used a number of times in the novel. E.g: "stood two Grisha Etherealki, the Order of Summoners, in dark blue kefta" (Bardugo, 2012, p. 13). Kefta is a Russian word which means a dress or cloak worn by the Grishas. It was famous during the Fifteenth and Sixteenth centuries in Russia.

Another use of cultural code is in chapter four when Alina is captured. Ivan tells her about her importance when he says, "every **Fjerdan** spy and **Shu Han** assassin will know what happened on the Fold" (Bardugo, 2012, p. 30). The Fjerdan, though a fictional Island, is still a place where lives people whose culture is different from that of Ravka's people. As of Shu Han, it is a state of Ancient China. It held a different culture than that of Russia. The author, in a very perfect way, compares two cultures in a sentence. Further ahead, there is mention of the word 'coach'. Coaches were carriages used for longer journeys. This word came into being in Fifteenth-century that implies the setting of the novel. Then in the very same paragraph, there is mention of the word 'oprichniki': "The woman switched places with one of the **oprichniki** so that she could sit beside me" (Bardugo, 2012, p. 31). Basically, the word 'oprichniki' has Russian origin and it is the name of the Guard corps of Tsar Ivan the Terrible, who ruled Russia from 1565 to 1572. This allusion gives an idea of the culture that is present in the novel.

When Alina meets Baghra, she tells about her premonitions or pre-thoughts about her. She says, "her body wiry like a **Suli** acrobat" (Bardugo, 2012, p. 78). Suli is an allusion to a cultural icon of Ravka's nomad people. These people are athletic and have strong physiques. Inej Ghafa is one of the prominent members of these people. In chapter 12, the readers are informed about a winter festival known as fete, "she would be returning to Kribirsk after the winter **fete**" (Bardugo, 2012, p. 104). Winter fete means a public festival observed in winter in the parts of Russia. It has its origin from United Kingdom.

Another cultural code is dropped in by the author in chapter 13: "with huge bowls of dumpling soup and **kutya** made with honey and poppy seeds" (Bardugo, 2012, p. 112). 'Kutya' is a dish served by Eastern Orthodox Christians and Catholic Christians hailing from Russia, Belarus, and Ukraine. This dish is made and served especially on the occasion of Christmas. It is also served on funeral feasts.

In chapter 14, the author draws an imagery of a party, taking place at the Grand Palace. "acrobats performing for wandering guests. Masked musicians strolled the paths" (Bardugo, 2012, p. 126). The above sentence depicts the culture of typical parties of that time where guests wandered and masked musicians were quite famous. Further, it is stated that a man with a monkey on his shoulder, and two men riding zebras passed through, throwing gold. (Bardugo, 2012). Costumed dancers and choirs also sang in the party. It depicts the culture of Russian and English kings who made such arrangements in their fiefdoms.

In chapter 17, the word 'blini' is mentioned, "where the public rooms would be thrown open to peasants and serfs, who were fed on tea and blini" (Bardugo, 2012, p. 163). This word means a pancake made with yeast and flour. It has Russian origin. In the next sentence, the 'sarafan' is mentioned which is a traditional summer dress of people of Russia.

## CONCLUSION

The researchers used the structuralism approach, Roland Barthes' Narrative Codes of textual analysis to analyze the novel. The first question of the research was answered in a detailed manner how these codes, introduced by Roland Barthes, function and how many codes are applicable to the novel. The Hermeneutic code is used to create mysteries and enigmas that lead to the development of interest of the readers. The Proairetic code is used to create suspense by utilizing an action-resolution sequence. The Symbolic code is used in a thematic sense as well as in characters' behavior and the dressing in a text. The Semantic code is used for beyond surface meaning and connotative sense. The Cultural code employs language in a significant manner. It was also proved that all these prominent codes were applicable to Leigh Bardugo's *Shadow and Bone*. The second question that how these codes functioned in Leigh Bardugo's fiction, *Shadow and Bone*, which was explored in a comprehensive manner. It was found that the author of the novel exploited the technique of enigma, action, connotative discourse, and cultural and symbolic approach in a fine way. The study has limitation as it included a few examples of every code from various chapters

of the novel. The enigmatic and the Proairetic code were used excessively in the novel, while the rest of the codes were not used up to that limit. The cultural code was used through language and dressing. The symbolic code was used in the thematic binaries and dress codes of the characters of the novel. The semantic code was used least in the novel.

#### CREDIT AUTHOR STATEMENT

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#### COMPLIANCE WITH ETHICAL STANDARDS:

It is declare that all authors don't have any conflict of interest. It is also declare that this article does not contain any studies with human participants or animals performed by any of the authors. Furthermore, informed consent was obtained from all individual participants included in the study.

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