

# The Making(s) of a Saint?

## Alina Starkov's Living Sainthood in Leigh Bardugo's *Shadow and Bone* Trilogy

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*This paper investigates the dissimilar attitudes which Alina, the protagonist of Leigh Bardugo's Shadow and Bone trilogy (2012-14), exhibits towards her roles of the Chosen One and alleged saint. By examining the processes of creation and perpetuation as well as the consequences of the two roles, this paper shows that, despite their considerable overlap, there are crucial differences which render the status of saint incompatible with Alina's self-concept, in particular her desire for autonomy. Her relationship with her antagonist, too, contributes to this, as it renders Alina unable to subscribe to the clear-cut concept of good and evil underlying the terminology of sainthood.*

*Dieser Beitrag untersucht die unterschiedlichen Haltungen, die Alina, die Protagonistin von Leigh Bardugos Shadow and Bone-Trilogie (2012-14), gegenüber ihren Rollen als Auserwählte und vermeintliche Heilige einnimmt. Durch die Untersuchung der Prozesse der Erschaffung und Aufrechterhaltung sowie der Folgen der beiden Rollen zeigt dieser Beitrag, dass es trotz erheblicher Überschneidungen entscheidende Unterschiede gibt, die den Status der Heiligen mit Alinas Selbstkonzept, insbesondere ihrem Wunsch nach Autonomie, unvereinbar machen. Auch die Beziehung zu ihrem Antagonisten trägt dazu bei, da Alina nicht in der Lage ist, sich dem vordefinierten Konzept von Gut und Böse anzuschließen, das der Terminologie der Heiligkeit zugrunde liegt.*

### Introduction

While consensus in defining the fantasy genre is notoriously difficult to achieve, one of its most recognisable tropes is that of the 'Chosen One' (cf. James and Mendlesohn 1; Pool np; Stephan 4; Wilkins 3ff.). In their role of predestined saviours, Chosen Ones clearly "operate within a frame of messianic ideology" (Łaszkiwicz 40). Yet, very few such characters bear an explicitly religious title, such as 'messiah' or 'saint'. A notable exception to this is Leigh

Bardugo's bestselling young adult fantasy trilogy *Shadow and Bone* (*Shadow and Bone*, 2012; *Siege and Storm*, 2013; *Ruin and Rising*, 2014) which depicts the formation of an entire religious cult around the heroine Alina Starkov, who is venerated as a living saint. Interestingly, despite the considerable overlap between the two roles, Alina eventually comes to accept and internalise her identity as Chosen One, but vehemently rejects sainthood throughout the entire trilogy. This can be explained, first, by the disadvantages caused by Alina's alleged sainthood, which go beyond the burden constituted by her Chosen One status, and secondly, by Alina's desire to distance herself from the clear-cut good/evil binary and notion of moral perfection which underlie the terminology of sainthood.

To begin with, the concepts of the 'Chosen One' and 'sainthood' will be briefly delineated. Regarding the latter, this paper will focus on the Catholic and/or Orthodox Christian understanding as the concept of sainthood "is nowhere more significant and more fully developed than in Christianity" (Kieckhefer and Bond ix), and because these two branches of Christianity strongly inform the dominant denomination in Ravka, the fictional country serving as the trilogy's primary setting.<sup>1</sup> Following this, the creation, perpetuation, and consequences of Alina's status as supposed saint will be investigated with particular emphasis on the question of how these differ from those of her role as Chosen One and can thus explain Alina's dissimilar attitudes towards her two roles. Finally, this paper will examine the manner in which Alina's close bond with her antagonist, the Darkling, impacts her understanding of good and evil and further encourages her to reject sainthood.

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1 This also ties in with the fact that Ravka is designed as a fictionalised version of Russia, where Orthodox Christianity continues to hold precedence (cf. Kieckhefer 10f.; Matlock 99). However, the references to religious faith and practice in Ravka (e.g. the mentioning of churches, monasteries, relics, icons, priests, and saints) are too sparse and unspecific to allow for an exclusive equation of Ravkan faith and Eastern Orthodoxy (cf. Bardugo, *Shadow* 93, 139, 142, 218; *Siege* 147, 379; *Ruin* 67, 294).

## **‘Chosen-ness’ and Sainthood**

The Chosen Ones trope refers to characters who function as a “deus ex machina of the universe” (Pharr 54). Foretold by legend or prophecy, distinguished by special marks, endowed with extraordinary powers, tested and tempted, and “invariably burdened by the traits of decency and selflessness” (Chowdhury 108), they are destined to vanquish evil and save the world (cf. Coats 349; Faktorovich 45ff.; Stableford; “The Chosen One”). Sacrifice is integral to their status: As fated saviours, they have inescapable obligations to others which diminish their agency and safety, and, while they eventually emerge triumphant, Chosen Ones frequently struggle against their fated role and retain lasting damage (cf. Chowdhury 107; Coats 349; Grimes 116).

The Catholic/Orthodox saint shares many of these traits. Etymologically, the term ‘saint’ derived from the Latin ‘sanctus’, meaning ‘holy’, and, “[i]nitially, the New Testament Christians regarded all baptized believers as ‘saints’” (Woodward 52). Over time, however, a more technical meaning developed. In the course of the 1<sup>st</sup> century, the term first became reserved for martyrs, but then expanded again to incorporate those who had severely suffered (but not died) for their faith and/or who led exceptionally virtuous lives (cf. Gribble 5, 8; Hein 210; Kieckhefer 3). Saints became established as “paragons of moral and religious virtue” (Hein 205), inextricably associated with virtues such as faith, love, charity, humility, justice, purity, and temperance (cf. Kuefler 1–2; Tolstaya et al. 77ff.; Woodhead 88). From the 6<sup>th</sup> century onwards, however, miracles increasingly superseded virtuousness as a primary marker of sainthood. They typically take the form of visions, protection, cures, or other forms of supernatural aid, and are usually wrought through the body of the saint, dead or alive (cf. Kieckhefer and Bond vii; Kieckhefer 4ff., 11ff.; Woodhead 80–81). A saint’s reputed sanctity rose proportionally to the number and extraordinariness of the miracles they performed (cf. Gribble 9). These three essential pillars of Christian saintliness – exceptional suffering, exceptional virtue, and privileged contact with the divine – made saints ideal intercessors and established them as role models whose exemplary lives are held

up for both veneration and imitation (cf. Hein 216; Kieckhefer and Bond viiff.; Woodward 17ff.).

When comparing the concepts of Chosen One and saint, one can identify significant overlap. Both Chosen Ones and saints are saviour figures, associated with goodness and standing in opposition to evil. They exist for the benefit of others and are expected to suffer and make sacrifices, and they are endowed with special powers. There are, however, notable differences. First, Chosen Ones do not have the same requisite affiliation with religion as saints, and their association with goodness is arguably less extreme. Secondly, whereas Chosen Ones need to be alive and (reasonably) well in order to be able to fulfil their destiny of overcoming a specific incarnation of evil, saints can continue to fulfil their function as role models, intercessors, and miracle-workers even after their death (cf. Chowdhury 107; Kieckhefer 9ff.; Woodward 17). Thirdly, the extraordinary powers of Chosen Ones tend to be their own, but miracles “are God’s deed rather than the saints’ [...] [T]hey are totally and directly contingent on God’s will and power. The most the saint can do is pray for a miracle or provide an occasion for God’s action” (Kieckhefer 20; also cf. Łaszkiewicz 39). It is within these differences that Alina Starkov’s reasons for embracing ‘Chosen-ness’ but rejecting sainthood can be found.

### **Negotiating ‘Chosen-ness’ and Sainthood in the *Shadow and Bone* Trilogy**

The foundation of both Alina’s roles as Chosen One and as saint is the extraordinariness of her Grisha powers, the “pseudo-magical, quasi-alchemical” (Matlock 99) gifts with which some characters in Bardugo’s fictional world are endowed. While Grisha powers are extremely rare to begin with, Alina’s particular Grisha gift of summoning sunlight is unique and rivalled in magnitude only by the powers of one other living Grisha (cf. Bardugo, *Shadow* 5, 40, 93, 151). In addition, her powers seem custom-made to destroy not only the Shadow Fold, a swathe of monster-infested darkness which slices Ravka in two, but also its creator, an evil Shadow Sum-

moner called the Darkling (cf. Bardugo, *Shadow* 8, 16, 205; Matlock 97ff.). Endowed with the only power that can defeat this evil, Alina is immediately transformed into a saviour figure.

Her reputation as redeemer quickly develops a religious dimension. Already at Alina's first public summoning, equations of her power with the miraculous arise: "The court erupted into applause. People were weeping and hugging one another. A woman fainted. [...] 'Brilliant!' the King shouted. 'A miracle!'" (Bardugo, *Shadow* 92–93). It is, however, mainly through the machinations of a priest, known as the Apparat, that Alina's reputation as a saint is solidified (cf. Bardugo, *Shadow* 92–93). Convinced that Alina's potential power as a religious symbol exceeds that of her pseudo-magic, the Apparat deliberately advances and embellishes the narrative of Alina's sainthood, for example by reinforcing, or indeed fabricating, rumours concurrent with such hallmark features of saints as miracle-working and rising from the dead (cf. Bardugo, *Shadow* 139–40, 218f.; *Siege* 96f., 376f.; *Ruin* 4–5, 43). This venture is so successful that, soon, street vendors sell Alina's icon, thousands of pilgrims flock to her side, and an entire army of sun-tattooed soldiers pledge their lives to her (cf. Bardugo, *Shadow* 139–40; *Siege* 8, 156ff., 366; *Ruin* 6–7, 21).

Acquiring the status of saint has far-reaching consequences for Alina. Mostly, these overlap with the ramifications of Alina's Sun Summoner or Chosen One identity, but partly, they also exceed them. Amongst the most disagreeable of these repercussions is the exploitation Alina experiences. While she becomes a target of intrigues, manipulation, and power struggles the minute her unique gift is revealed, her strategic value is amplified even further by her alleged sainthood, and so are the various parties' attempts to control her (cf. Bardugo, *Shadow* 48–49, 87–88, 179). Unsurprisingly, it is the Apparat who takes this to its extreme by using Alina as "a conduit for his own aggrandizement" (Matlock 110). Although his tenacious attempts to recruit Alina are futile<sup>2</sup>, he nevertheless succeeds in exploiting her as a figurehead, thereby creating a cult that

2 "‘We are not enemies, Sankta Alina,’ the Apparat said gently. ‘You must know that all I’ve ever wanted was to see you on Ravka’s throne.’ I almost smiled at that. ‘I know, priest. On the throne and under your thumb’" (Bardugo, *Ruin* 66).

ostensibly venerates and follows Alina, but does, in fact, answer to him (cf. Bardugo, *Shadow* 139ff.; *Siege* 281ff.; *Ruin* 45). The cult members' true allegiance becomes most strikingly apparent when the Apparat refuses Alina's plea for help before her final battle with the Darkling, and nearly the entire "holy army" (Bardugo, *Siege* 282) follows suit (cf. Bardugo, *Ruin* 282–83). As numerous characters observe, it is indeed "*the Apparat's cult*" [my emphasis] (Bardugo, *Siege* 96).

The other main drawbacks of Alina's sainthood stem from the adoration and hopes of the faithful. The ever-growing number of pilgrims and their fanatic possessiveness make it increasingly imperative for Alina to be physically shielded and distanced from them (cf. Bardugo, *Siege* 156ff., 161). This danger culminates in the second novel when Alina is recognised while among the pilgrims, and nearly pays for this with her life:

Suddenly there were hands all around me, grasping at my sleeves, the hem of my coat. [...] They crowded around me, closer and closer, jostling to get near, reaching out to feel my hair, my skin. I heard something rip and realised it was the fabric of my coat. *Sankta. Sankta Alina.* The bodies pressed tighter, pushing and shoving, shouting at each other, wanting to get nearer. My feet lost contact with the ground. I cried out as a chunk of my hair was ripped from my scalp. They were going to tear me apart. [emphasis in the original] (Bardugo, *Siege* 331–32)

Even when not caught in the frenzy of masses, the pilgrims' faith in Alina and her supposed ability to work miracles renders them specious allies at best. As Alina shrewdly observes: "I'm not sure I want to put my life in the hands of someone who thinks I can rise from the dead" (Bardugo, *Siege* 208).

Another stressor are the inflated demands of Alina's followers. As Sun Summoner and Chosen One, she is expected to bring down the Darkling and his Shadow Fold, but as Sankta Alina, expectations exceed this by far: "The pilgrims' expectations terrified me. As far as they were concerned, I'd come to liberate Ravka from its enemies, from the Shadow Fold, from the Darkling, from poverty, from hunger, from sore feet and mosquitoes, and anything else that might trouble them" (Bardugo, *Siege* 157–58). In contrast to Alina's

mission as Chosen One, which can be completed, the obligations of a saint are myriad and indefinite.

The emotional toll this pressure takes on Alina is considerable. Not only is she “terrified” by the pilgrims’ expectations, but time and again, she expresses her immense discomfort at feeling like a fraud who gives people false hope, or, in her own words, at being a “Saint of shams and mirrors” (Bardugo, *Ruin* 11; also cf. Bardugo, *Shadow* 140–41; *Siege* 188, 380; *Ruin* 65ff.). This is further exacerbated by the fact that Alina does not subscribe to her followers’ understanding of her powers as divine: “[I] don’t have a divine gift. Grisha power is just something you’re born with, like having big feet or a good singing voice” (Bardugo, *Siege* 158).

At the same time, the prospect of indeed fulfilling a particular expectation of her followers likewise contributes to Alina’s fears: She is well aware that “martyrdom remains to this day the surest route to canonization” (Woodward 52), and that, accordingly, her own death would bolster the Sankta Alina narrative (cf. Bardugo, *Shadow* 131–32; *Siege* 194; Rouhier-Willoughby 127; Sexton 95–96). Moreover, as was mentioned earlier, the functions of a saint can be fulfilled posthumously. Thus, in line with one of the key differences between Chosen Ones and saints, Alina’s alleged sainthood bears the potential to render her well-being dispensable at best, inconvenient at worst, even before her final confrontation with the Darkling (cf. Chowdhury 107).

Nevertheless, Alina’s status of saint also has advantages. First and foremost among these is unsolicited support. Towards the end of the second novel, for example, the sun soldiers unexpectedly swoop in to save their saint from the Darkling’s demons, and it is faith which draws Tolya and Tamar to Alina, who become indispensable allies and true friends (cf. Bardugo, *Siege* 158–59, 358ff.; *Ruin* 49, 318ff.).

Very occasionally, Alina also deliberately uses her sainthood to her advantage. The most notable instance of this occurs while the Apparat is holding her captive at the pilgrims’ headquarters, the White Cathedral. Temporarily cut off from her sun summoning powers, Alina embodies her saint persona in order to retain her followers’ goodwill and contrive her escape. Initially, she tailors her

performance of saintliness to correspond to the well-established conception of saints as paragons of virtue. By displaying behaviour suggestive of such saintly virtues as love, charity, and humility, Alina caters precisely to the kind of saint narrative which the Apparat has been seeking to establish, and thus deftly manipulates the priest and lulls him into a false sense of security: “‘Please,’ I said softly, ‘as a kindness to me.’ I knew how much he liked that voice – gentle, warm, a lullaby voice. [...] [T]his was the Saint he wanted me to be, a loving mother, a comfort to her people” (Bardugo, *Ruin* 17).

Once Alina regains her powers, however, her approach changes drastically. She continues to embody her saint persona but draws on a different facet of it, as is exemplified in her takeover of the Apparat’s personal guard:

Part of me hated what I was about to do. [...] But I had to be stronger than that. This boy and his comrades had taken up arms against me. I couldn’t let that happen again, and this was the language of Saints and suffering, the language they understood. ‘Open your shirt,’ I commanded. Not a loving mother, but a different kind of Saint, a warrior wielding holy fire. [...] I pressed my palm to the smooth skin over his heart and let the power pulse. [...] When I pulled my hand back, my palm print remained, the brand throbbing red and angry on his chest. (Bardugo, *Ruin* 38–39)

This rendition of Sankta Alina as a holy warrior allows Alina to finally depart from the White Cathedral: By casting her *de facto* escape as a return to the sacred quest of facing her devilish nemesis, she obtains the pilgrims’ blessing for the endeavour, while, thanks to her reclaimed powers, it is now she who forces the Apparat to play along with her version of the Sankta Alina narrative, rather than vice versa (cf. Bardugo, *Ruin* 37ff., 64–65).

Despite her initial reluctance, Alina eventually comes to internalise her identity as Sun Summoner and Chosen One. With her previous life irrevocably over, she feels considerable pressure to align her self-concept with her new social identity: “I wasn’t a map-maker any more, and if I couldn’t manage to become Grisha, where would that leave me?” (Bardugo, *Shadow* 127). Her powers become the new anchor of her identity, and with her gift, she also accepts its purpose. She acknowledges that she is “the only Grisha alive pow-

erful enough to take on the Darkling” (Bardugo, *Siege* 137–38), and begins to actively pursue this goal, for example by seeking mastery and amplification of her powers and rejecting the Darkling’s offers of surrender (cf. Bardugo, *Shadow* 247–48; *Siege* 86ff., 369–70; *Ruin* 124). While Alina never ceases to struggle with and rail against the demands of being the Chosen One, it nevertheless evolves into a part of her identity powerful enough to override even the strongest of her personal inclinations, as is most strikingly exemplified in Alina’s readiness to make the ultimate sacrifice and kill the man she loves in her quest against the Darkling (cf. Bardugo, *Ruin* 310ff.).

In contrast, Alina never accepts the saint persona as a genuine part of her identity (cf. Matlock 111). With few exceptions, Alina denies her supposed sainthood categorically, and whenever she does assume her saint persona, the process is framed along the lines of a theatrical performance:

A hush had fallen. I looked down into the eager faces of the [pilgrims] below. [...] They were waiting for me to say something. I’d had dreams like this. I was an actor in a play and I’d never learned my lines. ‘I will –’ My voice cracked. I cleared my throat and tried again. ‘I will return more powerful than before,’ I said in my best Saint’s voice. (Bardugo, *Ruin* 64; also cf. *Ruin* 12, 282; Matlock 110ff.)

As this passage illustrates, from her own perspective, Alina plays the role of, but is not, Sankta Alina. As Alina’s own prayers confirm, this rejection of sainthood is not rooted in a general lack of belief in the existence of saints (cf. Bardugo, *Shadow* 10; *Siege* 4, 90, 220; *Ruin* 78, 200). Instead, the trilogy implies that it stems from Alina’s desire for autonomy and her concept of good and evil.

Alina’s sudden fame and the enormous public pressure on her to save Ravka severely infringe on her privacy and self-determination, and she spends much of the trilogy clinging to the remnants of and trying to recover some authority over her own life<sup>3</sup> (cf. Bardugo, *Siege* 137–38; *Ruin* 140–41, 304). As was already discussed, Alina’s alleged sainthood entails interminable responsibilities and facilitates her reduction to a religious figurehead to be puppeteered

3 “As long as the Darkling lives, you’ll never be free. And neither will your country. You know that. [...] ‘I want the choice,’ I said” (Bardugo, *Siege* 77).

by the Apparat. Moreover, it threatens to disenfranchise her even further by ‘taking away’ the new anchor of her identity. As was mentioned earlier in this paper, saints are conceptualised as mere vessels through which the divine works miracles. The label of ‘sainthood’ thus implies that Alina’s Grisha gift is not, in fact, her own. Accordingly, Alina’s rejection of sainthood can be understood as part of her attempt to reclaim ownership of and control over of her own person, powers, and fate.

The key reason for Alina’s rejection of sainthood, however, lies in her relationship with the Darkling. As a Shadow Summoner and tyrannical usurper of Ravka, the Darkling is firmly established as Alina’s foil in both power and intentions. Moreover, as an ancient being turned evil by pride and ambition, associated with darkness and snakes, cruel yet alluring, and in command of a host of demonic creatures, the Darkling even has decidedly devilish undercurrents, which consolidates the contrast to Alina, especially when considering her reputation as saint (cf. Bardugo, *Shadow* 41ff., 60ff.; *Siege* 19–20, 349ff.; *Ruin* 171, 200ff.; Matlock 102ff.).

In the course of the trilogy, however, the distinctions between the two adversaries gradually disintegrate. Their respective powers can equally be wielded for good or evil: Thus, for instance, Alina’s sunlight causes the death of innocents, and the Darkling draws on his shadows in an attempt to save his mother’s life (cf. Bardugo, *Shadow* 299ff.; *Ruin* 206–07). Strikingly, the two powers even merge to some extent as the two adversaries learn to appropriate each other’s gift by force (cf. Bardugo, *Siege* 368; also cf. *Shadow* 263ff., 293–94; *Ruin* 11, 174).

Regarding personality, too, Alina finds herself sharing crucial similarities with the Darkling. She grapples with some of the same feelings which corrupted the Darkling, above all the allure of power and the loneliness resulting from her unique gift, and she repeatedly expresses her fears that she might become just like him (cf. Bardugo, *Siege* 87–88, 227–28; *Ruin* 111, 252–53, 310ff.). This fear is amplified by the fact that Alina knowingly, albeit unwillingly, causes death and suffering, and that her justification of these actions – namely that she is trying to save the world from the Darkling – is perilously close to the Darkling’s own excuses for the atrocities he commits: “I’m

the one who will give [the people of Ravka] power over their enemies. I'm the one who will free them from the tyranny of the King" (Bardugo, *Shadow* 281; also cf. *Siege* 64ff.; *Ruin* 237ff.).

These circumstances affect Alina profoundly on two levels. First, the parallels to the Darkling and the suffering that she causes make Alina highly conscious that she is not above reproach. However, as was indicated earlier, saints are traditionally so thoroughly associated with virtues that terms such as 'holy' or 'sacred' have come to denote absolute goodness (cf. Kuefler 1–2; Łaszkiewicz 33; Rouhier-Willoughby 129–30). Chosen Ones, in contrast, are less unequivocally associated with goodness, not least because they and their gifts are not exclusively "redemptive and protective" but may, "if misused, misplaced or manipulated by the wrong forces, wield enormously destructive power" (Bavidge 43). This discrepancy renders Alina's self-concept compatible with the role of a Chosen One, but not of a saint.

Secondly, in consequence to Alina's bond with the Darkling, her concept of good and evil becomes more nuanced. While Alina recognises the Darkling and his demonic creatures for the monsters they are, she nevertheless refrains from fully demonising them. For example, although she condemns the Darkling's twisted methods, she acknowledges that his intentions of making Ravka a safer place for the widely persecuted Grisha are understandable, even commendable, and she continues to see traces of the man in the monster: "[I]n this moment he was just a boy – brilliant, blessed with too much power, burdened by eternity" (Bardugo, *Ruin* 323). Thus, Alina's rejection of sainthood may also be understood as a rejection of the extreme and clear-cut distinction between good and evil which the binary divide between Saint and Darkling would suggest – not only because she cannot see herself as purely good, but also because she cannot see the Darkling as purely evil.

## Conclusion

In short, in Leigh Bardugo's *Shadow and Bone* trilogy, the protagonist's status of Sun Summoner or a Chosen One and of a saint both stem from the same source, Alina's unique powers, and there is considerable overlap in their effects, as, for instance, both the Sun Summoner and the saint are expected to vanquish the Darkling. Despite these parallels, Alina internalises her identity as the former, but continues to reject the latter. This can be explained by the manner in which Alina's sainthood is created as well as by those of its consequences which exceed those of her role as the Chosen One. Because her sainthood is created and controlled by the Apparatus, it caters to the needs of someone other than her. It magnifies her responsibilities and emotional burden while drastically disenfranchising her, facilitating her exploitation and reduction to a mere symbol with 'borrowed' power. It also creates additional dangers, such as the looming threat of martyrdom. Given Alina's expressed desire for choice and agency, her rejection of sainthood can hence be understood as an act of claiming authority over her own life, person, and powers. Another key reason is the blurring demarcation of good and evil caused by her close bond with the Darkling. Alina cannot subscribe to the associations interwoven with the terminology of sainthood, as she can neither perceive herself as purely good, nor her antagonist as unambiguously evil, which makes it impossible for her to don the mantle of sainthood in earnest. Finally, while sainthood does offer Alina some advantages, these do not require her to truly *become* the saint, merely to perform the persona, and thus disqualify as potential enticements for Alina to fully internalise the status.

At the end of the trilogy, Alina sheds the mantle of both the Chosen One and the saint. The fulfilment of her destiny and loss of her powers concludes her existence as the Chosen One, and Alina likewise completes her saint narrative, albeit ostensibly rather than actually: "I grabbed Tolya's hand. 'I died here. Do you understand? [...] This was my martyrdom, Tolya. I died here today'" (Bardugo, *Ruin* 325–26). The story closes, as is typical of YA fantasy fiction, with a romantic ending: No longer under the world's scrutiny and

pressure, Alina and her love interest are free to begin a new life together (cf. Bardugo, *Ruin* 346ff.).

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