

ECLECTICS AS PERCEPTION OF THE WORLD AND METHOD IN C. R. ZAFÓN'S TETRALOGY OF "THE CEMETERY OF FORGOTTEN BOOKS"

Ekaterina Zvereva¹, Kamo Chilingaryan^{2*}

¹Associate Prof. Dr., RUDN University, RUSSIA, frakatr@yandex.ru

²Mr. RUDN University, RUDN University, chili1@yandex.ru

*Corresponding Author

Abstract

Discursive strategy of Zafón is aimed at destruction of the traditional understanding of the category "literary style". Genre heterogeneity of the novel can be considered as a kind of parody which is not debunking-sarcastic, but eulogizing, exalting, synthesizing and extolling of the literature of mankind as a whole.

The relevance of the study is due to the need for interaction in the modern multicultural world with various national cultures that now enter the sphere of education, the need to understand the patterns of today's cultural consciousness.

The leading approach to the study of this problem was the method of linguistic analysis of the text, which is the basis of all linguistic methods and is characterized by extreme polysemy. In this paper, the linguistic analysis is combined with the literary analysis and is understood as a linguistic semantic analysis focused on understanding the subject-logical content of the text. Consideration of the work in this article occurs initially from the point of view of synthetic method. Complex methods of further holistic-selective analysis are used to determine the content and style dominants of the work.

The article concludes that not only the composition of works and the manner of writing is eclectic, but also the author's artistic picture of the world. The peculiarities of the discursive author strategy aimed at deconstructing the traditional understanding of the category "literary style" are revealed. The authors come to conclusion that there are common author's techniques and plot lines among his works and the literary heritage of such novelists and mystics who represent and inherit the powerful literary traditions of Britain, Russia and Latin America. The authors consider that Zafón's works represent an innovative aesthetic phenomenon in the world culture, the uniqueness of which is based on the eclectic and dynamic nature and architectonics of the author's art picture of the world comprehensively and fully embodied in the tetralogy "Cemetery of Forgotten Books".

The article is aimed at identifying the features of C. Ruis Zafón's style and revealing the ways of individual artistic thinking, which is a means to comprehend the world.

Keywords: eclecticism, continuity, modern Spanish literature, symbol, metaphor, repeatable images, art picture of the world

1 INTRODUCTION

Spanish literature, which gave the world the sentimentalist Cervantes in the Middle Ages, the master of the epic Pérez Galdos in the 19th century, and the symbolist Garcia Lorca in the early twenties, experienced a

period of relative calm in the Franco time and half a century after the fall of his dictatorship. This period did not meet the expectations for literature flourishing, although it gave the world the works of Miguel Delibes and the Nobel laureate Camilo José Cela, who stated in regret: "Pay attention to the paradoxical evidence of the fact that in Franko's time we used to write better than now" [1]. And now there is a long-awaited explosion of public interest in the modern novel: the world of a mass book is transformed through the work of two writers - Arturo Pérez-Reverte and Carlos Ruiz Zafón.

These modern novelists are in some ways doomed to innovation, which obtains strength from the synergetic fusion of all literary styles and philosophical ideas of its predecessors. The taste for fusion and connection of the unbreakable can be considered as the main trend in the modern culture, including the shocking fashion, music, painting and, of course, literature. Today, under the conditions of the "information explosion", there is a tendency to synthesize diverse cultures, science, religions and philosophy, which is expressed in various social and metaphysical compromises concerning the interpretation of the laws of the universe and views on the society, the place and role of a person in it.

Synthetism and synergism have tangibly affected the fiction. Eclecticism is viewed as a combination of heterogeneous and asynchronous styles, genres, philosophical concepts and artistic means. In the works of Ruiz Zafón, the melodies and colours of realism, historical narrative, symbolism and mysticism, detective and fiction coexist and argue. The novelist defines the literature itself in contradictory and shockingly eclectic manner, stating that "la literatura es un arte maravilloso, pero es una amante cruel" ("literature is a wonderful art, but also a cruel lover") [2]. In his interviews with journalists Carlos Ruiz Zafón constantly speaks about his passion for eclecticism. The writer describes his professional aspirations as: "My goal was to create a kind of a hybrid that would unite all the traditional genres and become a reflection on how they work. I wanted to disassemble each of them in parts, reassemble and try to work out what the mechanism of their action is. I wanted the reader to feel all these genres which usually do not get along with each other in one work. Comedy of morals and a gothic or social novel, a psychological novel and a detective story, a love story and a horror story do not live together amicably. <...> One of my strivings was to create a series of books that would become a celebration of literature and literary tradition". [3].

The tetralogy "Cemetery of Forgotten Books" was the bearer of the aesthetics of literary pluralism, affirming the legitimacy of the priority of diversity and combining incompatible essences in opposition to stylistic unity and uniformity [4: 70]. The English-language media and blogs notice that the appeal to versatile manners of the presentation and to mixing of irreducible systems of images drawn from past eras is the author's unconditional and long-standing preference: "Today his writing is equally eclectic. Sometimes it reads like Borges, at other times like Brown. But Zafón says the greatest works are fusions. "I'm interested in everything. I don't see why Borges can't work along with Neil Gaiman, or Stephen King can't be mixed with Balzac. It's just storytelling, it's different way of using codes and images and words and sounds» [5].

2 ECLECTICISM AND MYSTICISM OF ZAFÓN

The totality of Ruiz Zafón's novels forms an integral metaphysical system: this is why his novels present an interesting material for linguistic analysis. "A group of admirers of the talent of the great modern Catalan writer Carlos Ruiz Zafón" is formed in social networks. The El País newspaper reports that the number of Zafón's readers in the world is approaching 25 million. In an interview R. Zafón admits that writing for him is largely a craft. He likens the writing of a novel to the erection of a building: "Good literature has more to do with language engineering than inspiration or the content that you are going to tell." [6]. Telling about himself, the writer claims that he is not distinguished by a fanatical belief in anything, being more of a skeptic and a "hiperracionalista" ("hyper rationalist") [7].

Nevertheless, the mere titles of the novels of tetralogy: "The Shadow of the Wind", "The Angel's Game", "The Prisoner of Heaven", "The Labyrinth of Spirits," contain postmodern eclecticism and one can feel the author's desire for mysticism and some illusory. It is not excluded that these discourse techniques have a direct relationship to marketing tactics. Somehow, the shadows (sombras y penumbras), fogs (brumas y neblinas), angels (ángeles), skies (cielos), spirits (espíritus) are the favorite images of the writer who, even in painting, gives preference to the gentle seascapes of William Turner – either with a golden haze over the waves, or with grey clouds, carried away and torn by the wind, as if they are some demonic entities. This can be found in the personal website of Carlos Ruiz Zafón [8]. The airy and lofty symbols enter into a semantic relationship with words bizarrely and ambiguously combined with them - prisionero (prisoner), juego (game), Príncipe (prince), laberinto (labyrinth), and join together in tetralogy under the general title "Cementerio de los libros olvidados" ("Cemetery of Forgotten Books"). The fourth book appeared in November 2016, having received a rather commercial name "Labyrinth of Spirits" ("Laberinto de los espíritus"). It had an unprecedented circulation of seven hundred thousand copies. The first of the four

novels, *The Shadow of the Wind*, is recognized as the best in this tetralogy and is called "unprecedented publishing phenomenon in the number of readers". [9] He has an impression of nostalgia and an atmosphere of worlds being extinct. Nevertheless, he won not only rave reviews and praise of hypnotized critics and the enthusiastic audience. The very appeal to the age-related problems of the youth and the reminiscences of the civil war in Spain, which split the country and was guilty of deforming the destinies of not only the contemporaries of the war, but also of the next generations, is regarded as an extra - old approach, a kind of a label of any Spanish author of the last century, literary banality and vulgarity. All the work of Zafón was branded as pretentious, that is, showing a claim to the fascinating mystery of fiction and the fresh metaphorical language. He was criticized harshly, while searching meticulously for some typos and all sorts of actual inconsistencies (for example, contradiction between lighting and time of day). In one of the critical essays, "La sombra del viento" received a disgusting definition, namely: "pastelazo que no hay manera de leer" ("a pie that cannot be read"); "Novela pretenciosa que no lleva a ninguna parte y no presenta interés narrativo alguno. Aburren a las ovejas" ("an ambitious novel that does not lead anywhere and does not represent any narrative interest. It evokes despair for sheep.") And last, the most sardonic accusation, probably reserved for dessert: "La sombra del viento es pornografía emocional pura". ("The shadow of the wind" is the most real emotional pornography"). [10]

Positive critics see common features between his works and the literary heritage of such novelists and mystics who represent and inherit the powerful literary traditions of Britain, Russia and Latin America, like Edgar Poe, Mikhail Bulgakov, Jorge Luis Borges and Gabriel Garcia Marquez.

The similarity is traced in the fact that the participants of the Barcelona conflicts that we are examining are not alien to literature: in the *Shadow of the Wind*, there is a family of a bibliophile, the owner of the second-hand bookshop, the main character in "The Angel's Game", is a writer, as in *The Master and Margarita* by Bulgakov. He is seriously ill, he is offered a deal, and he, like Bulgakov's Master, finds himself at a moral crossroads. His life is described as some sort of anti-life, like a desperate maze, and we identify ourselves with this non-life: "nos identificamos con ese sinvivir del protagonista" [11]. Building the story lines around riddles of mysterious disappearances, Zafón genuinely creates the chilling atmosphere of the BEYOND, which gives his phantasmagoria almost physical perceptibility. Without completely tying himself to the gothic entourage, the writer chooses landscapes, familiar to him from his early childhood: cathedrals, streets and embankments of Barcelona, squares and parks of Madrid, steep cliffs and frothy waves of the Mediterranean coast of Catalonia, Costa Brava.

2.1 Plots: Common Issues

His novels have a polyphony of storylines, where an intriguing mystery is the cornerstone of the narrative. Ruiz Zafón recognizes that it is mystical categories of secret and mystery that can completely take over the overloaded attention of the modern satiated reader. The novelist describes his technique of playing with the epistolary mystery as follows: "The mystery that appears in a story, novel or drama is perhaps one of the purest and most powerful ways in which fantasy takes possession of our perceptual mechanisms. In fact, we could define the literary mystery as a narrative in which there are two overlapping story structures; one of them, false and superficial, is perceived by the reader; the other, true and invisible, is used by the author to tell the story; the first story line is replaced by the second only in the conclusion, where the reader suddenly discovers that the author, like life, has always been deceiving him ... but the author has been doing it with a more pleasant and harmless result." [12: 41].

In tetralogy, it is easy to trace the general scheme of development of the plot, linking the works into a single whole. The mystery, riddle and moment of contact with it are roaming from a novel to a novel and thus, represent the starting point for the development of further actions. As A. Sais writes, "Mainly, a certain character, usually a teenager, reveals by chance a story from the past that seemed to be forgotten; this story awakens its heroes; <...> (and then) we move through the territory of fantasy, falsity and white lie." [13: 102]. In the course of the action, secondary riddles are interwoven into the narrative, which intensify the intrigue and turn out to be connected with a central mystery. Zafón is a master of the stagnation of the moment, able to delay with the answer and to delay the investigation of all ambiguities halfway, introducing dialogues on topics not related to the main intrigue, or suddenly changing the scenes. The central narrative in all novels is intertwined with numerous stories-digressions, involving new faces and voices. Zafón talks about the effect of the Russian matryoshka as his own idiosyncrasy with the words of the main character in "The Shadow of the Wind" Daniel, who describes Carax's novel that had knocked him out: "As I was moving forward in reading, the structure of the novel began to remind me of those Russian dolls that contain miniature copies of themselves. The narrative broke down into thousands of stories, as if the story had penetrated into the gallery of mirrors and its essence would suddenly appear in dozens of different reflections and, at the same

time, would remain itself ". [14: 19].

Eclecticism is also favored by the fact that the book introduces a huge number of episodic characters and "auxiliary" incidents intertwined in a bizarre elastic network. They distract the reader's attention who moves away from the storyline, circling again and again through the labyrinth of intriguing stories. The permanent conflict between authenticity and falsehood, manifestation and secretiveness, authenticity and illusory, reality and visibility, angelic people, such as the family of bibliophile-booksellers, and demons suddenly emerging from collectors of Frankizm, abducting defenseless children, earning their living first, as hired assassins, and then employees in the police - all these become a style which contributes to suspense. These named abstractions and characters are opposed to each other, but at the same time they are merged together. The stories told by the characters turn out to be a half-truth, which can be confusing to a greater extent than an outright lie. Another common moment, cementing the unity of all four books of tetralogy, is the prototype of the main character. This self-sufficient, inquisitive teenager is a person who has parted with childhood but has not yet entered the world of the adult; this is a young man who is eagerly trying to comprehend reality. He is lonely, he considers himself incomprehensible (according to the canons of "Gothic" and "the Goths"), he has no friends, and he is rended from the family circle.

Usually, in the works of Ruiz Zafón, the responsibility for what is happening and the full severity of the consequences lies with the adolescents at that critical moment when they make the transition to adulthood: "The characters usually break up into the world that is not what they were told, and for the first time they face a bitter loss, with extreme situations." [15]. They inherit the past that they did not experience, but because of which they are forced to suffer, as there is a mirror effect of the karmic reflection of the past in the present, and the present in the future. The formation of the personality of the hero is carried out through a rigid interaction with the society, and the hero comes out of this duel being spiritually more mature, but tough personality and this mature rigidity will lead to his destruction. In the process of this painful journey-initiation, the hero who is in the state of blind conviction of the fidelity of his original axioms and postulates, encounters an inexorable fierce enemy: with the past: either his or others'. The central characters try to escape from the onslaught of the past, destroying them from within; however, their constant return to the past, the captives of which they will remain forever, has become one of the constants and general characteristics of Zafón's novels. Thus, the characters of "The Shadow of the Wind" live in a kind of purgatory: the memory of deeds and long-lived events tortures them so much that they turn to the image of Evil for salvation, resorting to murder, turning into the embodiment of this same Evil. This is a transformation of the ordinary man, the creation of God, into the spawn of Hell. In the story of the novelist Julian Carax, whose book falls into the hands of the young Daniel, his memory and days are merged with his own literary creation. They become inseparable, and the author believes that his creatures are himself. Therefore, death is not able to master him: "Julian lived in his books ... The body that fell into the morgue was just part of it. The soul remained to live in his stories. I asked him who he had written his characters from, and he told me that there was no one. That all of his characters was he himself". [14: 206].

2.2 From Present to Past for Future

An obsession with the past can be called an agglutinating element of all the works of the Catalan author. He makes his heroes again and again return to the memories of childhood, which remain imprinted in memory, similar to the album with photographs, a kind of archive of episodes and scenes, to the revival of which a person stretches, no matter how much time passes. On the one hand, the novelist reconstructs the chronology of the most important events of the characters' life, on the other hand, he constantly deforms the chronology of the narrative. This makes the reader refer to the category of time as a psychological phenomenon. The idea of flight is tightly connected to the concept of time or timelessness that unites the author's novels. Many characters of Zafón choose to escape. Often the escape is an attempt to get rid of themselves. Intending to escape, the hero craves renewal. It is possible to escape into the world of dreams. The theme of prophetic dreams, symbolic for Gothic, is constantly repeated. External events act as crooked mirrors of internal events. As an intermediary between these two conflicting worlds that also explain and add each other are inexplicable phenomena-incidents, located on the border of universes of reality and non-(anti-) reality. The author develops the inner space of the character's consciousness and leads him through the thorns of the altered states of the psyche (semi-delirium, somnolence).

The escape to the dreams, visions, daydreaming and imaginary events serves as a powerful lever to the plot transformations. The dominance of the twilight, the so-called nocturnal consciousness, sharpens the receptivity of the characters, dulling the need for objective analysis and the ability to it. In the confusion of the internal and external space, we see the idea of the labyrinth, dominating in all the novels - external and internal. It is impossible to deny the influence of Jorge Borges on Ruiz Zafón. The structure of the labyrinth

at Borges is also a favorite art technique and he invented many labyrinths - including a labyrinth-trap in the form of a colossal book depository in the Babylonian Library. Colombian writer Gabriel Garcia Marquez put his hero Simon Bolivar in the hopelessness of the labyrinth in his novel "El general en su laberinto". The source that gave the first impetus to the creation of the tetralogy, namely, the hangar with a myriad of old books, is also described as a labyrinth: "The labyrinth of corridors and shelves, crowded with books, rose from the base to the top, forming a beehive pierced with tunnels, stairs, platforms and bridges, behind which one could identify a giant library with incredible geometric outlines". [14: 16].

It is interesting to note that at the age of 15, Zafón wrote a 600-page novel called "El laberinto de los arlequines" (Labyrinth of Harlequins). The teenager printed out his work in triplicate, packed in three boxes and sent to three publishers. The novel was not published, but it was read by an attentive editor and thoughtful writer Francisco Porroix, who was working at the publishing house Edhasa, the very one, that gave a start in life to the immortal novel of the magical realism "One Hundred Years of Solitude" by Gabriel Garcia Marquez. He invited the young talented boy to the editorial office, gave the unfledged writer some invaluable advice and recommended not to hurry up, but to write for his own pleasure. And then the young man set off on a long journey through the labyrinth of his life: infatuation with computer science, work for an advertising agency, books for children and teenagers, screenplays for thrillers and, finally, novels in which he managed to use his previous experience.

3 LABYRINTH: A RESORT?

The principle of the Labyrinth, so revered by Zafón, is used in the structure of texts of the tetralogy. This is shown in constant spinning and digressions from the main intrigue, which either pushes the action forward, or pulls it back. Sometimes the structure of the labyrinth is formed by the fragmentation of the narrative and the artificial violation of its logical sequence, when the story neglects some parameters of the space-time continuum. Disparate fragments of heterogeneous information combine into polyphony of thoughts, experiences and intentions of characters.

In tetralogy there is a clear perception of life as a labyrinth, full of difficulties and dirty tricks; as a chaos from which there is virtually no escape; as some shuttle traffic and an imminent return to the world of absurdity. All the characters inevitably find themselves in situations, real or imaginary, which plunge them into a maze. In tetralogy, we find ourselves in a classical labyrinth, which is a limited space where the courses, without intersecting, lead to the center of reciprocating pulsations, reminiscent of ritual dance. The character is in a man-made trap, unable to find salvation.

The end of the labyrinth does not mean solving the problem, but it is only one of its links. The real, physical labyrinth echoes with the mental maze, in which the protagonist wanders in search of a solution to the riddle. Heroes often make mistakes, wander, are lost - both in their conclusions and in choosing a "topographic" path. They do not cope with the task of determining the right center of the labyrinth - both material or physical, and existential. The labyrinth in these novels is a symbol of the universe, a symbol of the absolute reality, where the deceptive appearance of order turns into chaos. The labyrinth remains one of the central metaphors of the writer's artistic picture of the world and can be traced in recounting descriptions of abandoned parks, illuminated by moonlight, cemeteries and crypts. The bleakness of the scenes taking place in the cemeteries supports the general atmosphere of mystery and fear. The scenery of the crypts and gravestones creates shadows, perceived as awe of someone's unrequited souls. One may constantly feel a craving for graveyard symbols and for forces of Evil. The cemetery in the "Shadow of the Wind" is depicted both as a labyrinth and city of the dead, possessing its own sinister power: "At the foot of the mountain one could see the endless city of the dead, which climbed the slope and spread over the top. Avenues from burial places, boulevards from gravestones and alleys from tombstones, turrets topped with sparkling angels, and forest graves grew and grew in number". [14: 416].

The reader sees "un enjambre de estatuas del color de la tormenta" [15: 433] ("lace of statues of a rainy color of a storm". Apparently, the cemeteries seriously injured the vulnerable soul of the writer. In any of his works, it is easy to meet the original description of these sad places: "In the end, I was able to distinguish the gates of the cemetery, the outlines of crosses and sculptures, clearly outlined against the backdrop of a bottomless horizon pierced by factories and pipes that injected red and black into the firmament. A pack of hungry dogs was sniffing something at the pedestal of huge angels guarding this shelter of the deceased". [15: 578]. The obsession with which the writer resorts to the cemetery topic in all his works can be regarded "not only as a category characterizing the cognitive substratum and the uniqueness of the perception of the world by a gifted linguistic person, but also as a special narrative device, while the landscape, repeatedly described and dissolved in this multiplicity goes into the rank of a reader's presupposition [16: 77].

3.1 Reality Is Somewhere Around: You Cannot Catch It

The tetralogy "Cemetery of Forgotten Books" holds the idea of impossibility of understanding the reality around us, failure to read and know all the books forgotten in the labyrinths of libraries. The writer believes that reality is biased and every attempt to order and explain the essence of the world or to comprehend the supreme plan for the existence of the universe does not produce anything other than fiction or disappointment. If time, according to the characters of Ruiz Zafón, is an illusion, then the world itself is also illusory. In one of his interviews he described the impression that led him to create tetralogy (about his source of inspiration): "The starting point (for the "Shadow of the Wind ") was given to me by these enormous hangars of old books, which rise in California; they led me to the idea that in the world there are very valuable things that have been left behind somewhere. I filled this idea with labyrinths and tunnels, this is my way of visualization, and moved it to Barcelona where there is no such type of warehouses, but this transfer allowed me to start my exploration of the mysterious city." [7].

We will emphasize that one of the outstanding distinguishing features of Ruiz Zafón's works is the incredible number of various incidents, actions, events, remarks and reflections that entangle the main storyline. Perhaps this is how the eclectic idea of the world is embodied as a certain polyphonic all-unity, where one aspect of reality turns out to be identical or isomorphic to its other aspect [17: 136].

As we have shown above, in the books of tetralogy there are always words describing air, atmosphere, sky, clouds, lighting, and smells. This vocabulary sets the mood, forms a certain semantic field and is an indicator of the author's self-perception; an indicator that the view of the novelist is always directed above the ground and the realms of fancy does not elude him. On each page of tetralogy, you can find "ethereal", "atmospheric" words: fogs, rains, drops, twilight, dusk, shadows, smoke, and steam. This vocabulary assumes the role of an allegory of a figurative picture of the world and the life of the heroes. There are often curious, though somewhat puffy and bombastic, meteorological comparisons: "The blanket made of clouds, scattering electric sparks, was approaching from the sea [...] I looked up and saw the storm pour out patches of black blood among the clouds, eclipsing the moon and spreading the mantle of darkness over the rooftops and facades of the city". [14: 70]. The main heroine of the novel "Shadow of the Wind" Clara declares inconsolably: "Este es un mundo de sombras" [14: 36] ("Our world is a world of shadows.") As for the statement of Daniel's father, which begins the day of visiting the cemetery of forgotten books, "hay cosas que sólo pueden verse entre tinieblas" ("There are things that can only be seen at dusk") [14: 8] is, from our point of view, a reference to Marquez's novel "One Hundred Years of Solitude," where the blind could see better than the sighted.

The title of the novel "The Shadow of the Wind", referring to a non-existent something, is a semblance of postmodern simulacrum - a fantasy and sentimental allegory of nonexistent. As E. Ratnikova notes, the simulacrum, "as a rule, denotes an illusory image (however, without the original or prototype we are accustomed to), a mask, a simulation, i.e. a demonstration of what does not have a true reality. Reality appears in this case unclear, blurred and indefinite. One of the main features of the simulacrum is that it is not a distorted copy of reality; it simply lacks the original prototype in the form of a genuinely real object. The simulacrum is considered to be the only reality for the postmodernist" [4: 69].

In addition, in the novels of tetralogy, you can see a barely visible, dotted "Russian trace". It manifests itself, in particular, in the eclecticism and even the absurdity of some comparisons: *Había quedado con Bea en el claustro de la universidad a las cinco y, muy a mi pesar, el día amenazaba con hacerse más largo que Los hermanos Karamazov* [14: 195]. The development of the plot is compared with the principle of Russian nested dolls. The manner of the author to cut off in the middle of the proverb, sayings and other phraseological units can be considered as an element of eclecticism, which makes the novel very idiomatic and absolutely understandable only for the initiated. ("How are things with Pepita? - With the presence of the spirit, worthy of imitation. Her neighbors keep her on dope with brandy infusions, and when I came to her, she was lying immovably on the floor and snoring like boars, issuing roulades that seemed to have pierced the carpet. - Leopard can change... [the spots]". (Literally: "Spirit (genius) and figure.... ["hasta la sepulture"] (remain unchanged)"). [14: 195].

4 DISCUSSION

Architectural symbolism plays an extremely important role in Zafón's work. The function of idea production is realized not so much with the help of the plot, as the environment of the action, a deeply thought-out props, in the form of architectural structures, sometimes endowed with the properties of a living being, and sometimes - of a temporal abstraction. Stone walls, statues, mausoleums are sometimes watching the fate of the heroes and give a special flair to the action, or they affect the course of their destinies, becoming a kind

of portal between the past and the present, the real and the surreal. Architectural structures and spaces often play a key role; they live a separate life, and are personified. The concept of "house" is interpreted in the mystical optics not as an allegory of the strength of being, but as a model of the universe and identification of the individual [18]. In all Zafón's novels one can single out detailed descriptions, sketches of houses and palaces, symbolically penetrating the destinies of their inhabitants. Most of the homes are haunted with secrets and traps, which a new tenant inherits. The buildings serve the author for depicting the characters' inner becoming, or momentary mood, entanglement or destruction of people the buildings belong to or used to belonged to: "The dwelling of the Aldaya family was located across the street. The wrought iron gate, twined with ivy and strewn with fallen leaves, guarded it. <...> A stream of rust was leaking from keyhole of the door with a bloody stream." [15: 173].

In the perspective of architectural symbolism, a constantly repeating image of the station - the point of departure and point of destination for real and imaginary voyages, is also seen. The station is a witness or even the culprit of illusions and disappointments. La Estación de Francia de Barcelona, assessed as one of the most beautiful in Europe, is an image of a special space where the feeling of happiness is dying under the onslaught of desperation. This station is strikingly portrayed in the "Shadows of the Wind": "The França railway station was empty and its platforms looked like mirror swords blazing at sunset and disappearing into a fog. Julian took a seat on one of the benches under the dome of the railway station and took his book. He had already understood that Penelope would not come to the date. [14: 232]. The station can become a symbol of escape, attempts to acquire a new life, a knot of time, where the vectors of our movements are tightened, and the time pulsation is felt alarmingly: "The lobby of the França railway station spread a long mirror at my feet; in it the clock hanging from the ceiling was reflected. Soon I heard the bell of the church of Santa Maria struck two o'clock. The train to Paris had already left the station, but Christina did not return. And then I realized that she had left." [15: 472].

4.1 Conclusions

Thus, Ruiz Zafón has such warm feeling to architectural constructions, inanimate images of cities and houses, palaces and cemeteries, temples and stations which become full-fledged characters of his works, symbols. The emotional characteristics of an architectural object become extremely important. The emphasis of the author's intention is focused on that impression that the image can produce. Barcelona of this Spanish artist, like St. Petersburg of F. Dostoevsky, is not an inert background of all that is happening. The city accepts the protagonist, directs him, influences his personal formation, changes from an alienated landscape into an interested ally, an accomplice of the action. The city is embodied, personalized: "Una brisa fresca peinaba la ciudad" [14: 48]. In the heat of globalization, the individuality of the sorcerous Barcelona is lost, and it is regretfully experienced by the novelist: "For me Pelai was one of those avenues in Barcelona that looked mostly like the traditional streets of Madrid, with the right balance of shops, cafes and authenticity. Today, Pelai has become too touristy, losing its identity, and it possesses the same clothing stores, as in many other cities". [19]. Describing Fernando street, the writer shares his perception of its buildings, remembering that its sidewalks "estaban flanqueadas por emporios que más que comercios parecían santuarios: confiterías con aires de orfebrería, sastrerías con escenografía de ópera ..." [19] ("used to be framed with shopping malls that looked like more sanctuaries than shopping outlets: confectioneries seemed to be a jewelry store, and ateliers were like decorations for an opera. "Some seemingly insignificant objects get the impression of museum rarities or rather curious rarities. The writer also notices some strange shops - for example, a shop of stuffed animals, which once accidentally was visited by Salvador Dali, wondering whether it was possible to dry the bodies of two hundred thousand ants [19]. Thanks to tetralogy, eclectic Barcelona has become the capital of a modern eclectic bestseller, and Catalan guides have developed fascinating literary tours of Barcelona of Carlos Ruiz Zafón and the heroes of his books.

Journalists emphasize that the novelist easily gives interviews, is always welcoming and talkative, and is generous with confiding confessions: "Most of all I like to work with the language, from my childhood I was attracted by the languages: the language of the printed word, the language of literature, the language of music, the language of numbers ... the codes that we create to represent reality and to manage it. From the young age I wanted to use these languages to inform something or to tell something. This is how I explain the world to myself and try to explain the world to others, share my thoughts <...> This is my way of life, this is what I dedicate myself to, this is what really fills me, what interests me so much to this day and what I have been doing almost all my life." [6: 22] Genre heterogeneity of the novel can be considered as a kind of parody which is not debunking-sarcastic, but eulogizing, exalting, synthesizing and extolling of the literature of mankind as a whole. [20: 17]. The author attributes the metaphor "cemetery of forgotten books" not only to literature. This figure of speech serves as the emblem of memory and an allegory of collective identity.

The characters of Ruiz Zafón's novels and the objects that meet on their way or surrounding them are in constant interaction and lead a tense polylogue. Inclusions of the realities are in harmony with the gothic fleur of his narrative. The labyrinth crystallizes into the dominant metaphorical category of the artistic picture of the writer's world and is one of the main system-forming elements of his creativity, the motive and the principle of the world-modeling, in which the truth turns out to be stranger than fiction. There is no need to build a labyrinth, because the universe itself is a desperate labyrinth. Novels of Carlos Ruiz Zafón, written by him over the past 20 years and evoking an unprecedented emotional and aesthetic response, represent an innovative aesthetic phenomenon in world culture, the uniqueness of which is based on the eclectic and dynamic nature and architectonics of the author's art picture of the world, comprehensively and fully embodied in the tetralogy "The cemetery of forgotten books."

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