

ANGELS AND DEMONS BY CARLOS RUIZ ZAFÓN. (THE ISSUE OF DUALITY)

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Abstract

The novels of C. Ruiz Zafón are a product of a vast creative experiment, which results in the coexistence of several literary genres and styles in the tissue of just one work. His books show a close interconnection in structure, plot and content. This article deals with Zafón's works as an example of magic realism, whose aesthetics puts under question the reality of reality itself. Particular attention is paid to the category of duality and its manifestation in the ethical dualism of Good and Evil (Blessing and Curse), their identical duality. The article raises the problem of duality of the world and the person as an inalienable characteristic of the author's mythological and linguistic pictures of the world, which is thoroughly antynomic in Zafón's works. The problem of duality is studied in connection with similar literature tendencies created in the course of various art movements. Its comprehension is connected with the motives of shadow, mirror, game, dream, and mask. The dualism of Good and Evil is defined as the dominant metaphorical basis of the artistic picture of the writer's world and is regarded as one of the main system-forming elements of his works, motive and principle of author's world-modelling.

The dualism of the Good and Evil crystallizes into the dominant metaphorical picture of the writer's world of art and is one of the main system-forming elements of his creativity, the motive and the principle of the world-modelling. The intertwining of reality and fiction allows us to say that C. Ruiz Zafón is the heir of Cervantes, who created this conflict of reality and fiction, the struggle between the Good and Evil and a dreaming hero, who has to confront the reality in which the truth is more incredible and strange than the fabrication itself.

Keywords: eclecticism, dualism, duality, continuity, modern Spanish literature, symbol, metaphor, image frequency, imaginative world-building.

1. INTRODUCTION

Classical Spanish literature is, beyond doubt, the jewel above them all. One can remember the "Don Quixote" of Cervantes, the comedy of "cloak and sword" by Lope de Vega or amazing poems by G.Lorca. Following Cervantes, who became perhaps a synonym for the concept of "Hispanic literature", memory will tell the reader of the works of B. Pérez Galdos and representatives of the "generation of 1898" M. de Unamuno and R. M. del Valle-Inclán, whose career was at the turn of the XIX -XX centuries. It is probably no exaggeration to note that the literature of modern Spain in the 21st century was on the periphery of mass literature. If one decides to create a list of names of the most famous writers who have created their works in Spanish, then the overwhelming majority of them will be writers of Latin America: G.G. Márquez, J. Borges,

J. Cortázar, M.V. Llosa, L. Esquivel, P.Neruda, I. Allende, and others. Literary scholars explain this situation by the fact that after 1939, when a fascist dictatorship was established in the country, the majority of writers had to emigrate, many contemporary writers were banned by censorship. After the fall of the dictatorship, Spanish literature experienced a significant upsurge, however, many authors continued to remain unknown to a wide range of Russian readers.

So, in what way can the Spanish contemporaries answer to the high-priest of classics? Perhaps we can call the most fashionable Spanish writers of nowadays Carlos Ruiz Zafón and Arturo Perez-Revert, in whose works there are traces of mixed realism, fantasy and mysticism, detective and historical novel. Here we can talk about the influence of the tradition of "magic realism" in Hispanic literature from the Latin American counterparts. Successfully catching the demand of a modern reader and the market, both writers were able to preserve the traditions of classical Spanish literature, creating deep and exciting works. Literature critics find common features in the work of A. Pérez-Revert and the classic of Spanish literature B. Pérez Galdos. As for C. Ruiz Zafón, he was awarded equation with G. Garcia Márquez and was even called the "Spanish Bulgakov" for the roll call of his novel "The Angel's game" with the plot lines of "Master and Margarita".

The authors of this article have already addressed to Zafón's works in their previous article [1]. But the labyrinths of the cemetery of forgotten books, as well as the labyrinths of Barcelona and labyrinths of consciousness of the protagonists created by the writer, do not dismiss the researchers and make them return again and again to his works. In this article, we would like to dwell on the problem of duality, dualism of images, literary device, extremely peculiar to the writer.

1.1 The Issue of Duality

The comprehension of the problem of the duality of being and consciousness for many centuries has been addressed by philosophers, psychologists, and artists. Understanding of multilayered structure of the universe and the contradictory nature of a person were reflected at the early stage of formation of literature, in myths and folklore. Beginning with ancient times, writers also pondered over this problem, creating a multiple reality in their works ("duality" or "multi-world"), as well as the characters of twins.

The problem of duality arose in its most acute form in the literature of the XX century, passing through the works created in different art movements. Its comprehension is connected with the motives of shadow, mirror, game, dream and mask. The dead ringer can be considered positively (as a friend, assistant, alter ego), and negatively (as an evidence of a violation of the harmony of the personality, the manifestation of asymmetry, something that emerged from the demonic world or the deep spheres of the human soul). We can say that Zafón's problem of duality of the world and person has become an integral characteristic of the linguistic world-image. As S.Sineva states, "The archaic image of the multi-level model of the universe caused the emergence of duality in literature. The literature of Romanticism addressed to mythology, folklore and transformed the ancient ideas about the multilayered world and the genetic connection of the universe and person. Then the literature of realism, symbolism, modernism and postmodernism in their attempt of understanding the problem of duality went along the path of deepening psychologism and creating a kaleidoscopic set of subjective "realities". [2].

The philosophical basis for the phenomenon of duality in literature was the ideas of the ontological duality of human consciousness, ethical dualism. Many philosophers considered ethical dualism to be the root of contradictions, since in the human soul there is an eternal dispute between Good and Evil (I. Sirin, T. Zadonsky, I. Kant, D. Merezhkovsky, E. Fromm, et al.), which may be related with the dual nature of the Absolute itself (F. Schelling, V. Soloviev), which is the single source of both light and dark beginnings in a person. This ambivalence of Good and Evil has been reflected in fiction in the form of a multifaceted personification of the satanic host (Lucifer, Mephistopheles, Demon, Woland, et al.).

1.2 Angels

Almost all of Zafón's books are inhabited with figures of angels. One of the books of his tetralogy is even called "The The Angel's game". The angels living in the author's books bear a negative connotation, appear in nightmares, are symbols of fear and despair, personify the image of Evil. It is interesting to note that the commitment to creating images of fallen angels reflects the picture of the world, perhaps, a linguistic picture of the world, namely by the speakers of the Spanish language. Thus, the Spanish sculptor Ricardo Belver created the most famous figure of a fallen angel in the Madrid Retiro Park. The second figure, entitled "Scary Force" is in the capital of Ecuador, Quito, and depicts the face of the Devil. In the novel "The Light of September", Zafón creates and exaggerate an absolutely gothic atmosphere of horror with the help of images of angels: "Un ejército de gárgolas y ángeles esculpidos sobre la piedra guardaba el friso de la fachada, cual bandada de espectros petrificados a la espera de La noche" [3, 19]. – "A whole army of angels

and chimeras, carved on stone, like a pack of petrified ghosts, were guarding the frieze of the facade in anticipation of the night". And further: "Las puertas de Cravenmoore se abrieron ante ellos sin necesidad de utilizar el extraño llamador forjado en bronce a imagen y semejanza del rostro de un ángel" [3, 24]. – "The doors of Gravenmur opened themselves before them, so they did not have to use the fancy forged door knocker in the form of an angelic face".

In the same novel, the image of the angel and the devil merge into one sinister image, the wings of the angel became the wings of the devil, his hands changed into paws with claws: "Alzándose de entre las sombras, una titánica silueta desplegó dos grandes alas negras, las alas de un murciélago. O de un demonio. El ángel extendió dos largos brazos, coronados por dos garras () Había algo más en aquella siniestra figura que una simple máquina () Las pupilas demoníacas de la criatura se redujeron lentamente hasta formar un filamento sangrante sobre córneas de obsidiana, emulando los ojos de un Gran felino" [3, 176]. – "Among the shadows a titanic silhouette rose, deployed two huge black wings, the wings of a bat. Or the wings of a demon. The angel held out two long arms, two clawed paws (). In this sinister figure, there was something more than just a machine. () The demonic pupils of the creature slowly narrowed and turned into a bloody slit that cut through the obscuring cornea into the eyes of a huge cat".

In "The Shadow of the Wind" Hasinta Coronado tells Daniel about the horrible image of an angel pursuing her in a dream: "En sus sueños, Jacinta veía el pasado, el futuro y, a veces, vislumbraba secretos y misterios de las viejas calles de Toledo. Uno de los personajes habituales que veía en sus sueños era Zacarías, un ángel que vestía siempre de negro y que iba acompañado de un gato oscuro de ojos amarillos cuyo aliento olía a azufre" [4, 310]. – "In her dreams Hasinta saw the past and the future and, sometimes, could discern the mysterious events taking place on the ancient streets of Toledo. One of the characters who were always in her dream was Zachary - an angel, always dressed in black, and accompanied by a yellow-eyed black cat whose breath spread the smell of sulfur."

1.3 Demons

The author again identifies the angel and the devil, while the angel is constantly accompanied by the devil. Sometimes angels at Zafón are the tool of revenge. Thus, in the "Shadow of the Wind", the sinister character of Coubert who hates inspector Fumero makes an ally with the angel: the angel and Coubert try to destroy the enemy: "Esta vez, las garras de Coubert se hundieron en los ojos de Fumero y lo arrastraron Como garfios. Acerté a ver cómo las piernas del inspector se arrastraban por la puerta de la biblioteca, cómo su cuerpo se debatía en sacudidas mientras Coubert lo arrastraba sin piedad hacia el portón, cómo sus rodillas golpeaban los escalones de mármol y la nieve le escupía en el rostro , Cómo el hombre sin rostro le aferraba del cuello y, aqzándolo como un títere, lo lanzaba contra la fuente helada, cómo la mano del ángel atravesaba su pecho y lo ensartaba y cómo el alma maldita se le derramaba en vapor y aliento negro" [4, 548]. - "This time Coubert's claws dug into Fumero's eyes and dragged him along like hooks. I was able to see how the inspector's legs crossed the library door, how his body trembled with blows, while Coubert, not feeling mercifulness, dragged him to the exit, his knees beating against the marble steps and snowstorms whipping him in the face. I saw the man grab him by the throat and, lifting him like a puppet doll, threw him on the icy fountain, and the outstretched hand of the angel sculpture tore his chest and strung it like a spit, and how the damned soul turned into black steam, spreading stench". (The angel created by Lazarus in the novel "The Light of September" is also described as a demonic creation: "un ángel de metal, un coloso dotado de dos grandes alas y de casi dos metros de altura, de "Alas negras y pupilas demoníacas" [3, 128]. – "...an angel of metal, endowed with huge wings and of almost two-meter tall, with black wings and pupils of the demon" [3, 128]. Further, when the reader meets Daniel Hoffmann, whom the author calls a satanic character, he sees him in the image of an angel: "Y, ¿Sabe una cosa, Simone? Daniel Hoffmann me llamó por mi nombre., Yo le abrí la puerta de mi corazón. Poco después, una luz maravillosa se hizo en el sótano y Daniel Hoffmann apareció de la nada, vistiendo un deslumbrante traje blanco . Si usted lo hubiese visto, Simone. Era un ángel, un verdadero ángel de luz. Nunca he visto a nadie que irradiase aquel aura de belleza y de paz [3, 224]. –"And, you know what, Simon? Daniel Hoffman called me by his name. And I opened the doors of my heart to him. Soon the cellar lit up with a wonderful light, and Daniel Hoffman emerged from nothing, dressed in a dazzling white suit. If you only saw him, Simon! It was an angel, a real angel of light. I have never seen anyone who poured such an aura of beauty and peace around him".

The characters of many novels, such as Lazarus, Kolvenik, Cain play the role of a fallen angel, fly high, consider themselves gods capable of creating life from death, and ruin their own souls. In the novel "Marina" Kolvenik, the creator of infernal machines and items able to resuscitate and kill mice and men, is described as follows: "(Kolvenik) Había estado trabajando sin descanso. Había reconstruido su garganta y su boca. Su apariencia era monstruosa Se había dotado de una voz profunda, metálica y malévola. Sus mandíbulas

estaban marcadas con colmillos de metal. El alma de Mijail que yo amaba aún seguía quemándose en su propio infierno" [5, 236]. – "Kolvenik was working non-stop. He recreated her throat and mouth. She looked like a monster. He endowed her with a deep metallic, sinister voice. Her jaws were supported by metal fangs. And the soul of Michael, whom I loved, was slowly burning down in its own hell." And further, in another dialogue, Kolvenik is described as a failed imitator of the divine Creator: "Mijail, no lo comprendes ... Tú no puedes hacer el trabajo de Dios..." [5, 223] "Michael, you do not understand ... You cannot do the work of God..." And further: "El territorio de los seres humanos es la vida-dijo el doctor-. "La muerte no nos pertenece". [5, 281] – "A territory, subject to human beings - is life," said the doctor. "Death does not belong to us." And in the later novel of the tetralogy, "The Angel's game", the villain of Corelli, entrapping the protagonist Oscar, is depicted as a divine apprentice deposed from heaven: "-Qué quería ser usted de niño, señor Corelli? -Dios". [6, 292]. – "Who did you want to be as a child, Mr. Corelli? – The God." It should be emphasized that, in our view, the elements of this obsessive perception of the angel and other biblical figures as antiheroes, the idea of identifying the angel with the personification of evil are the basis of the creative tissue of C. Ruiz Zafón's style. In "The Angel's game", Corelli wears the image of a divine messenger on his clothes: "El extraño tomó asiento junto a mí. Iba enfundado en un traje oscuro de tres piezas de factura exquisita y tocado con un pequeño broche plateado en la solapa de la chaqueta, un ángel de alas desplegadas que me resultó extrañamente familiar" [6, 111]. – "The stranger took the place next to me. His body was encased in a suitcase-three of impeccable cut, a small silver brooch perched on the lapel of his jacket, an angel with wide wings, which seemed to be astonishing similar to me".

In the following fragment, the devil, bearing the name of Corelli, is virtually identified with the figure of the angel: "El patrón ya estaba allí. Le vi de lejos, esperando imperturbable bajo la lluvia, al pie de uno de los grandes ángeles de piedra que custodiaban la entrada principal al camposanto. Vestía de negro y la única cosa que hacía que no se le pudiese confundir con una de las centenares de estatuas tras las verjas del recinto eran sus ojos" [6, 370]. – "The owner was already there. I saw him from afar, standing in an indifferent waiting under the streams of rain, at the foot of the figure of one of the huge stone angels guarding the main entrance to the cemetery. He was dressed in black, and the only thing that guaranteed to not confusing him with one of the hundreds of statues behind the bars of the graves was his eyes." And again the author confronts us with the devil, merging with the figures of angels and organically dissolving in their flesh.

In "Shadow of the Wind" the character of Carax, the classic symbol of duality, an unfortunate lover and at the same time the writer who has sold his soul to the devil, since his childhood has found solace and entertainment in creating figures of angels with a wolfish grin. Here again, the painful obsession, the writer's mania to turn a bright angel into a hostile force absorbs us: "Llegada la Navidad, Julián se entretenía en recomponer las figuras del pesebre y urdir intrigas en las que el niño Jesús había sido raptado por los tres magos de Oriente con fines escabrosos. Pronto adquirió la manía de dibujar ángeles con dientes de lobo e inventar historia de espíritus encapuchados que salían de las paredes y se comían las ideas de la gente mientras dormía" [4, 155]. – "When Christmas came, Julian found entertainment, rearranging the figures of the den and coming up with stories in which the Three Wise Men kidnapped the baby Jesus with terrible goals. Soon he had the mania to draw angels with a wolfish grin and invent stories with bodiless powers coming out of the walls and devouring human thoughts while their masters were asleep". In "The Palace of Midnight", again the angel and the devil turn out to be two sides of one essence and the symbols of destruction and revenge: "Una sombra oscura en el alma de Chandra juró volver de la muerte. Volver como un ángel de fuego. Un ángel destructor y portador de venganza. Un ángel que encarnaría el reverso oscuro de su propia personalidad. No os persigue un asesino. Ni un hombre. Es un espectro. Un espíritu. O, si lo preferís, un demonio" [7, 246]. – "The dark shadow of Chandra's soul vowed to return, rise from death. Return as the angel of fire. The angel of destruction and revenge. The angel, who would embody in himself the black side of his own essence. You are not pursued by a murderer. Not a man. This is a ghost. Spirit. A demon if you prefer."

2. GOOD AND EVIL

In "The Angel's game" the author directly speaks about the ambivalence of the Good and Evil, about the duality of one entity. When David begins to read the book "Lux Aeterna", which later turned out to be devilish, Zafón here again plays with words, leads us to a clash of seemingly incompatible concepts: the title of the book can be translated as "Eternal Light", which could also be interpreted, according to the Christian tradition, as "Divine Light". At the same time, David calls it "una suerte de libro de los muertos" [6, 220] – "a kind of book of the dead". David further writes about his reading: "Pasadas las primeras treinta o cuarenta páginas, uno se iba adentrando en un ... rompecabezas., En el que la muerte, referida en ocasiones. Como un ángel blanco con ojos de reptil y, En otros, como un niño luminoso, era presentada como una deidad

única y omnipresente que se manifiesta en la naturaleza". – "After reading the first thirty or forty pages, the reader plunged into a puzzle, in which death, which sometimes appears in the form of a white angel with the eyes of a reptilian, and in other episodes is portrayed in the form of a bright childish face, eventually turned out to be the all-powerful and only deity that is the basis of nature itself", "sólo había un principio y un Final, sólo un creador y un destructor que se presentaba con diferentes nombres para confundir a los hombres y tentar su debilidad, un único Dios, cuyo verdadero rostro estaba dividido en dos mitades: una dulce y piadosa; La otra, cara demoníaca" - "There was only one beginning and one end, only one creator and destroyer, calling themselves with different names, able to plunge the human race in embarrassment and take advantage of their weakness, there was only one God whose true face splits into two entities: one merciful and compassionate, but the other was the face of the devil". [6, 221].

All the fragments we mentioned earlier let us conclude that in C. Ruiz Zafón's style the images of Good and Evil are the main forces and main characters of novels, their inversion and merging, opposition and unity impregnate the tissue of each work. That is why, with persistent constancy the author is faithful to the dualistic figure of the demon-angel, the image of the fallen angel. This taste for fusion and connection, the collision of essences, being incompatible from the theological point of view, in some way can be considered to be the creative method and a way of understanding of the picture of the world by Zafón. The artistic images-comparisons offered by the author, differ significantly from the classical image of the angel: Zafón's angel has reptilian eyes, it is an angel in black robes, with a wolf's grin or a dog's smile, with claws and a smell of sulfur - the smell of the devil. An angel, who walks on the ceiling of the crypt upside down. Here again, it is an antithesis: top / bottom, day / night within the author's favorite Axis of the Good / Evil.

Inevitably, here one can notice Zafón's obvious fascination with the myth of Frankenstein, a clear parallel with this work, where the main character creates and animates the monster using the functions of the Creator that do not belong to him. Angel the Creator becomes Demon the destroyer. At the same time, Zafón in his way recalls and pays tribute to the memory of the author of "The Myth of Frankenstein" Maria Shelley, calling so his heroine in the novel "Marina", who turned out to be the daughter of the devilish character of Kolvenik.

We've come full circle again. The author of the novel, Maria, the creator and the literary mother of Frankenstein, turns out to be the daughter of Kolvenik's apprentice, who rebelled against his master and took upon himself the mission of the Creator. Just like Maria Shelley, the author of "Frankenstein", Zafón's characters destroy and recreate life, they try to revive the dead and breathe life into cars. In "The Angel's game", Corelli is driving David crazy, fobbing him his double - a doll: "Disparé de nuevo. La bala le alcanzó en el pecho y abrió un orificio humeante en la ropa (...) No hubo sonido alguno ni atisbo de movimiento en el cuerpo que acababa de encajar dos balazos, () Los ojos brillaban y tenía los labios congelados en una sonrisa sarcástica . Era un muñeco" [6, 561]. – "I shot again. The bullet dug into his chest and made a smoking hole in his clothes. The body, to which I had just released two bullets, made no sound and did not stir. His eyes glittered and a sarcastic smile played on his icy lips. It was a doll." And Oscar in "Marina" appears in the factory of Kolvenik who imagined himself as the Creator: "La factoría fue ampliada para el lanzamiento de nuevos mecanismos: miembros articulados, válvulas circulatorias, fibras óseas y un sinfín de ingenios. El parque de atracciones del Tibidabo se pobló de autómatas creados por Kolvenik como pasatiempo y campo de experimentación." [5, 87]. - "The factory venues were extended for the production of new mechanisms: bending parts of bodies, rotating organs, bone tissues and an endless number of inventions. The Tibidabo park was occupied by robots, invented by Kolvenik for entertainment and experiments". Kolvenik was dreaming of good, sought to heal deformed people, but he himself became a monster, the creator of assassin machines, leaving his control. At Zafón, Hell wins Paradise, and is its heir. And again the world of bizarre mechanisms opens before us in the "Light of September": "Bajo ese manto de claridad fantasmal, se descubría una interminable galería de criaturas mecánicas (...) Los pomos de las puertas eran rostros risueños que guiñaban sus ojos al girar. Decenas o quizá cientos de miniaturas y juguetes ocupaban una inmensidad de muros y vitrinas Suspendido de la techumbre invisible, un carrusel de hadas, dragones y estrellas danzaba en el vacío" [3, 27]. – "Under this veil of ghostly light, an endless gallery of mechanical creations was deployed. Instead of door handles there were smiling faces, winking when the door handle turned. Dozens or perhaps hundreds of puppets and toys crowded on endless walls and shop windows. Suspended on an invisible ceiling in the hollowness a merry-go-round of fairies, dragons and stars was dancing". This way the author describes the house of the main negative character. Harmless at first glance, the figures of fairies and stars create, nevertheless, an ominous atmosphere. Can we call them pure evil? Rather, it is another indication of the dualism of Good and Evil, which is customary for Zafón's works. It is also interesting to see the character of a clown, a jester that appears in a sequence of characters of robots. This character fits perfectly into the concept of the Axis of Good-Evil. Some researchers, for example Cirlot, consider the jester an inversion figure: it is no accident that buffoons usually

wore clownish crowns and sat on the royal throne [8, 47]. The Jester was the dead ringer of the king - the bearer of the highest values, the vicar of God on earth. At Zafón, buffoons symbolize the most ominous characters. In "Marina" the reader encounters the eerie Harlequin, who pursues Oscar: "Algo me agarró los tobillos. Frente a mí, el arlequín se arrodilló y extendió las manos hacia mi cara. Creí que iba a perder el conocimiento. Recé por que así fuese. Un segundo más tarde, aquella cabeza de madera, piel y metal estalló en pedazos." [5, 200]. – "Something grabbed my ankles. Against me a harlequin was on his knees and was stretching out his hands to my face. I thought that I would lose consciousness and prayed that it would happen. A second later this head of wood, metal and skin exploded into pieces." In "The Prince of Darkness" the author draws a tripartite figure: the Jester-devil-angel: "Fue entonces cuando advirtió que que del esta solo en el interior del mausoleo (...) Uno de los ángeles de piedra que había visto a la entrada caminaba invertido sobre el Techo. La figura se detuvo y, contemplando a Max, mostró una sonrisa canina y extendió un afilado dedo acusador hacia él. Lentamente, los rasgos de aquel rostro se transformaron y la fisonomía familiar del payaso que enmascaraba al Dr. Caín afloró a la superficie" [11, 145]. – "It was then that I felt that I was not alone inside the mausoleum... One of the stone angels I saw at the entrance was walking on the ceiling with his head down. The figure stopped and looked at Max, revealing a smile with fangs, and pointing at him with his pointed finger in the accusatory gesture. The features of this face changed very slowly, and the familiar face of the clown, the mask worn by Dr. Cain, fell to the ground." Note, that the mask issue is one of the characteristics of the "duality" method used by Zafón. The issue of the mask as a "disguise", helping to hide the true essence, has long been the high topic of the world literature ("Alexander, or False Prophet" by Lucian, "Amphitryon" by Plautus, "A Midsummer Night's Dream" by W. Shakespeare, "Little Zaches" by E. A. Hoffman, "Masquerade" by M. Lermontov, "Balaganchik" by A. Blok, "Naked Masks" by L. Pirandello, "Invitation to the Execution" by V. Nabokov, "Imaginary Values" by N. Narokov and others). Mythological ideas about the werewolves among the gods and cultural heroes (Narcissus, Arachne, Zeus, etc.) made the basis for the literary metamorphosis (Ovid's "Metamorphoses", Apuleius' "Golden Ass", "Golden Pot" by E. Hoffmann, "Silva" by Vercor, "Transformation" by F. Kafka, "The Heart of a Dog", "Master and Margarita" by M. Bulgakov, "Easy Steps" and "Verlioka" by V. Kaverin, etc.). Metamorphosis is one of the key techniques of the author: his characters continuously undergo changes. A striking example of this dualism and metamorphosis can be the engineer Chandra in the "Palace of Midnight", who, passing through the fire, from the benefactor and altruist turned into a murderer and a villain. Again, in the novel "Prince of Darkness" the protagonists are pursued by a circus troupe of statues in the garden and the center of this group turns out to be a terrible buffoon: "En el centro del jardín de estatuas descansaba sobre un pedestal una grana figura que representaba un payaso sonriente y de cabellera erizada. Tenía el brazo extendido y el puño enfundado en un guante desproporcionadamente grande" [11, 35]. – "In the center of the garden of statues there was a huge figure of a smiling buffoon on a pedestal resting with a mane of hair burgeoned. His arm was outstretched and his fist clad in a disproportionately large glove seemed extra-large." And the main diabolical character of the novel, Dr. Cain, also decides to become a jester: "el Dr. Caín había renunciado a su grado de adivino y vidente para asumir una nueva personalidad, más modesta, pero más acorde con su sentido del humor. Ahora era un payaso que actuaba con el rostro pintado de blanco y rojo, aunque sus ojos de color cambiante delatarían su identidad tras docenas de capas de maquillaje". [11, 124]. – "Dr. Cain decided to give up his position as a predictor and seer to take on a more modest role that suited his sense of humor more. Now he became a clown, who played his part by covering his face with white and red paint, but his color-changing eyes would give out his personality even under a dozen tons of make-up." In the "Light of September" the main female characters are pursued by the clown: "Apenas habían recorrido un par de metros cuando la puerta principal se cerró con fuerza a sus espaldas. Irene gritó y se aferró a Ismael. La silueta de un hombre gigantesco se alzó frente a ellos. Su rostro estaba cubierto por una máscara que representaba un payaso demoníaco" [3, 248]. – "They barely walked a couple of meters when the main door slammed shut behind their backs. Irene screamed and grabbed Ismael. A silhouette of a giant man rose in front of them. His face was covered with a mask of a demon jester." In "The Angel's game" it is the image of the Harlequin that gives the child's room of the son of the villain, Marlaski, an ominous atmosphere: "La estancia parecía sacada de una visión de ensueño, una fantasía de cuento de hadas. Había juguetes y libros de cuentos en los estantes. Uncle de la Felice de l'Étienne de l'enfant, de la maestra de la tamão, de la maestra de la tamaño, real esta senta frente a un tocador, mirándose al espejo (...) A simple vista parecía la habitación de un niño consentido, Ismael Marlasca, pero tenía el aire opresivo de una cámara mortuori". [6, 455]. – "The room seemed as if it descended from a dream, from a fairy tale. On the shelves there were toys and fairy tales. A full-size porcelain harlequin was sitting next to the sideboard, looking in the mirror. At first glance, it looked like the room of a beloved and spoiled child, Ismael Marlasca, but made a suffocating atmosphere of the funeral hall."

2.1 What Makes Duality

The idea of duality of the world and person is also connected with the topic of dream. In the mythology of many nations there were ideas about the confusion of reality and illusory being. We can distinguish several basic values of this issue in mythology: another reality in which there exist other ideas about time and space; the physical characteristics of the objects change, so it becomes possible to communicate with one's ancestors, spirits and gods, and temporary death. At Zafón's novels the motif of dreams, prophetic dreams is one of the characteristic and recurring techniques, one of the basis of the characteristic symbolism. Alicia, one of the main characters of the "Prince of the Fog", in her dreams foresees the image of the sinister clown of Cain: "Alicia posó su mano sobre la de Roland y éste alzó la mirada: He soñas con ese payaso cada verano desde que tengo cinco años" [3, 91]. – "Alicia put her hand on Roland's hand and he looked up at her: I used to see this clown in my dream every summer, since I was five years old." In "The Angel's game" the characters constantly see prophetic dreams. David Martin dreams of the death of his teacher Vidal, the death, with which the novel eventually ends. "Sojé que que acudía al entierro de don Pedro. Un cielo ensangrentado atenazaba el laberinto de cruces y ángeles que rodeaban el gran mausoleo de los Vidal en el cementerio de Montjuic .. Una comitiva silenciosa de velos negros rodeaba el anfiteatro de mármol ennegrecido..Cada Figura portaba un largo cirio blanco". – "I dreamed that I came to the funeral of Don Pedro. The bloody sky made the silhouettes of the labyrinth of crosses and angels that surrounded the huge mausoleum of the Vidal family in the cemetery of Montjuic even sharper. The silent retinue of faces, wrapped in black veils surrounded an amphitheater of blackened marble. There was a tall white candle in the hands of each of the figures" [6, 242]. It is Christina Sagnier who predicts the ending of the novel in her dream: "Empezo a hablarme de un sueño que había tenido, la historia de una niña que vivía en una ciudad laberíntica y oscura cuyas calles y edificios estaban vivos y se alimentaban de las almas de sus habitantes. Su sueño, como en el relato que le había estado leyendo durante días, la niña conseguía escapar y llegaba a un muelle tendido sobre un mar infinito. Caminaba de la mano de ne extraño sin nombre ni rostro que la había salvado y que la acompañaba ahora Hasta el fin de aquella plataforma de maderos tendida sobre las aguas donde alguien la esperaba, alguien que nunca llegaba a ver, porque su sueño, como la historia que estaba leyendo, estaba inacabado". – "She began to tell me her dream about a girl who lived in a dark city-maze whose houses and streets were alive and fed on the souls of the characters of their inhabitants. In her dream, as in the story that I had been reading her for many days, the girl managed to escape from the city, and she found herself on a pier, stretching into the endless sea. She was walking hand in hand with a man with no face and no name, who had saved her and was leading her along those wooden scaffolding, stretched over the sea to its edge, where someone was waiting for her, someone who she could not have seen, as her dream, as well as the story that I was reading to her, was left unfinished." [6, 543]. It is necessary to note that this perception of duality and illusory life, life as a dream is extremely characteristic of Spanish literature. We might recall first of all the work "Life is a dream" by the Spanish writer Calderon de La Barca. The expression, which became the title of the famous play, is included in a series of metaphors, characteristic of baroque literature: "the world (life) is a book, the world is theater", etc. In C. Ruis Zafón's works the idea of dignity and indignity of a person and human rights melts. As I. Turgenev, a famous Russian writer states, "a creature who courageously decides to confess to its nonentity, thereby rises to the size of that fantastic creature, the toy of which he considers himself. And this deity is also the creation of his hand". Any reader and/or researcher are confronted with a combination of the incongruous in Zafón's works. The author intertwists the ancient reverence for the man who "equals gods", common for the Renaissance, and the scholastic idea of the total dependence of a man on the Almighty. To reconcile these two positions is elementary: it is only necessary to declare the world an illusion. The greatness of a man is illusory, but his dependence on the deity is also illusory.

The issue of duality as one of the foundations of Zafón's method is also manifested in the use of the shadow. It is not by chance that one of the books of his tetralogy is called "The Shadow of the Wind". Following Jung, the author develops ideas about the shadow as the embodiment of the unconscious part of the human psyche, which is characterized predominantly negatively. Here comes the consideration of the shadow as an enemy, "evil genius", "demonic double", trying to subordinate all the thoughts and desires of a man. Here Zafón to some extent acts as the heir of earlier authors. One should recall such works as "Caleb Williams, or Things as They Are" by W. Godwin or "Shadow" by E. Schwartz. In several episodes of his novels Zafón considers the image as a "thing", a "mask". And here the influence of such works as "The Amazing Adventures of Peter Schlemile" by A. von Chamisso or "The Purple Palimpsest" by V. Kaverin) can be seen on Zafón. In some cases, the image of the shadow is the personification of the "second ME", the "memory model", which stores information about the feelings, thoughts, and hobbies of a person. Here, by the way, you can recall similar motives in the "Shadow" by E. Poe or the above mentioned "Purple Palimpsest". The motive for the loss of the shadow is connected with the eternal struggle in a man's deep-down of the dark

and light sides. In the "Light of September" the mysterious shadow that pursues Lazarus contains in a crystal bubble: "Corelli entonces dijo que esta dispuesto a devolverle el reloj y con él su alma, a cambio de algo que (...) El extraño cliente extrajo un Frasco de vidrio y, abriendo el tapón, lo colocó sobre la mesa. En un segundo, Blocklin contempló cómo su sombra se introducía en el interior del frasco, igual que un torbellino de gas" [3, 135]. – "Corelli then said that he was ready to give him back his watch and his soul in return of (...) his shadow. The strange client took out a crystal vial and, opening the lid, put it on the table. A moment later, Blocklin noticed his shadow plunging into the depths of the bubble, like a gas whirlwind". For Zafón the mysterious bubble contains a universal symbol - a shadow. Cirlo states that the sun is a reflection of spiritual light. At the same time the shadow is a double negative [8it was, 128]. Jung and Neumann share the view that the suppression of destructive instincts forms a shadow that is ready to break free at any time [9, 86]. Usually a man suppresses the evil and forms a shadow in his subconscious [10, 20]. In mythology the evil is always treated as the opposite side of the good, like the shadow of God. This principle is easily applicable to certain characters of Zafón. In "The Angel's game" the shadow turns out to be the personification of the devil himself: "-¿Dijo Marlasca lo que había hecho? -Dijo que había entregado su alma a una sombra.-¿Una sombra? -Ésas fueron sus palabras. Una sombra que le seguía, que tenía su misma forma, su mismo rostro y su misma voz" [6, 586]. – "Did Marlasca say what he had done?" He said that he gave his soul to a shadow." "Shadows?" "Those were his words". The shadow that was haunting him had his body, the same voice and the same face." Almost all anti-heroes of Zafón have the image of the shadow of a dead ringer: Chandra-Javal in the "Palace of Midnight", Kolvenik in "Marina", Carax in "Shadows of the Wind", Lazarus in "The Light of September". Sometimes the anti-heroes show the strength to kill their own shadow, thus killing themselves: "Lazarus extrajo el frasco de cristal que había albergado a la sombra durante años y lo alzó en sus manos. Con un alarido desesperado, la sombra penetró en él (...) El frasco estalló en mil pedazos; Como el aliento moribundo de una maldición, la sombra se extinguió para siempre. Y con ella, Lazarus sintió cómo la vida se le escapaba lentamente" [3, 275]. – "Lazarus took out a crystal vial that had been keeping his shadow for many years, and threw it up in his hands. With a hopeless cry, the shadow entered Lazarus (...) The vial crashed into a thousand fragments: like the breath of a mortal curse, the shadow evaporated forever. And Lazarus felt life slowly leaving him." In the final of "The Angel's game" we see the author's fusion of the symbol of shadow and symbol of the pact with the devil, to whom David has sold his soul in order to write a book: "Mil veces he huido de mi propia sombra, siempre mirando a mi espalda, siempre esperando encontrarla al doblar Una esquina, al otro lado de la calle o al pie de mi lecho en las horas interminables que precedían al alba. Nunca he permitido que nadie me conociese el tiempo suficiente como para preguntarme por qué no envejecía nunca, por qué no se abrían líneas en mi rostro" [6, 660]. "Thousands of times I used to run away from my own shadow, always looking back in terrible expectation to meet it behind me, turning the corner, on the other side of the street or at the foot of the bed in those endless hours that preceded the dawn. Never have I continued my acquaintanceship for such a long time that a person might have some questions: why I never grew old, why wrinkles never began to furrow my face".

3. RESULTS

The idea of dualism of the Good and Evil for R. Zafón, packed in one person is seen in the creation of images of twins or dead ringer in each novel. Images of twins go back to myths. Man has always believed that there was a hidden power controlling his thoughts and actions and at the same time opposing him, a force personified in the form of a dead ringer, whose role could be played by a twin, soul, mirror image, shadow, portrait, breath, and etc. Beliefs on existence of twins can be found in the mythology of many countries. In fiction this image has undergone a transformation from a twin as an exact copy of the hero - an "external" double (Medardus and Victorin from Hoffmann's "Elixirs of the Devil", the Lachinov brothers from B. Pilnyak's novel "Dvoyniki" – The Doubles) to the integral part of his essence, to the "second Ego" - the "inner" double ("William Wilson" by E. Poe, "The Portrait of Dorian Gray" by O. Wilde, "The Imaginary Values" by N.Narokov, "In front of the Mirror" by V.Kaverin, and et al.). In Zafón's works the villain Kolvenik from "Marina" had a twin brother who died in his childhood. The author leads us to the fact that perhaps Kolvenik is this very brother. In "The Prince of Fog" the house occupied by the Carver family retains the tragedy of the little Jacob, Fleishman's son, who had drowned in the sea. Later Jacob appear to be Roland, the main character of the novel, who is trying to hide from the persecution of the devil, Dr. Cain. In the "Lights of September" Lazarus makes up an alter ego for himself, the character of Jean Neville, coming from his childhood, as miserable as Lazarus himself. Here again the author creates the image of twins. "En nuestra escalera vivía un muchacho de mi edad llamado Jean Neville (...) Su madre, Anne, no le dejaba salir del edificio o del patio interior. Su casa era su cárcel. Ocho años atrás, Anne Neville había dado a luz dos mellizos en el viejo hospital de Saint C hristian, en Montparnasse. Jean y Joseph. Joseph nació muerto" [3, 93]. – "There was a boy on our floor, whose name was Jean Neville. His mother Anna did not let him leave the building or the patio. His home was his prison. Eight years ago, Anne Neville gave birth to twins at the

old San Christian Hospital in Montparnasse: Jean and Joseph. Joseph was born dead". In the story of Carax from the "Shadow of the Wind" the protagonist merges with the literary work, becomes inseparable from it: "Julián vivía en sus libros." Aqual cuerpo que acabó en la morgue era sólo una parte de él. Su alma está en sus historias. En una ocasión Le pregunté en quién se inspiraba para crear sus personajes y me respondió que en nadie. "Que todos sus personajes eran él mismo" [4, 206]. – "Julian used to live in his books; in the morgue, was only a part of him: his soul was in his stories. Once I asked him who was the prototype of his characters, who he was inspired by, and he answered that it was nobody, that all his characters are himself".

So, we can state that the creative style of C. Ruiz Zafón is an interlacing of symbols and obsessions, persistently returning to the reader in all novels. And, of course, the images of the Good and Evil as an alloy of one essence are practically the main concept of the author's method. The sky and Hell for Zafón are polar, but at the same time they mutually feed each other: the dualism of the Good and Evil is the material, the fabric from which the novels of Zafón are woven. Probably, the images of the Good and Evil in their inversion and fusion and the image of the demonic angel, represented by the figure of the fallen angel, are the main obsession and favourite image who the author is loyal to throughout his novels.

In "The Angel's game", the devilish (or, perhaps, divine?) book of Lux Aeterna harbors the whole meaning of Zafón's works, becomes the fundamental basis on which his works are based. "Una mezcla bizantina de referencias a diversas mitologías de paraísos y avernos se torcía aquí en un solo plano. Según D.M. Sólo había un principio y un final, sólo un creador y destructor que se presentaba con diferentes nombres para confundir a los hombres y tentar su debilidad, un único Dios cuyo verdadero rostro estaba dividido en dos mitades: una, dulce y piadosa; La otra, cruel y demoníaca" [6, 221]. – "A kind of Byzantine intertwining of hints and references to the diverse mythology of stories about heaven and hell that bizarrely collided with each other in one arena of events. According to Zafón there was only one beginning and one end, and only one single creator and destroyer who was represented by different names to confuse the person and to experience his weakness, the only God whose face splits into two: one is tender and compassionate and the second is demonic and cruel". The following dialogue of the protagonists of "The Angel's Game" is extremely exemplary: "Pero por lo que recuerdo, Lux Aeterna era un poema sobre la muerte y los siete nombres del Hijo de la Mañana, el Portador de la Luz. -El Portador de la Luz. ? Roures sonrió-Lucifer" [6, 426]. – "... but, as far as I can remember, Lux Aeterna was a poem about the death and seven sons of the Son of Morning, the bearer of Light. - The Bearer of Light? - Rourez smiled: Of Lucifer".

In conclusion, we would like to state that the dualism of the Good and Evil crystallizes into the dominant metaphorical picture of the writer's world of art and is one of the main system-forming elements of his creativity, the motive and the principle of the world-modelling. The intertwining of reality and fiction allows us to say that C. Ruiz Zafón is the heir of Cervantes, who created this conflict of reality and fiction, the struggle between the Good and Evil and a dreaming hero, who has to confront the reality in which the truth is more incredible and strange than the fabrication itself.

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