

FEATURES OF THE NARRATIVE OF THE INTELLECTUAL DETECTIVE D. BROWN "THE LOST SYMBOL".

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Abstract: The article is devoted to identifying the features of the structure and functions of the narrative in the intellectual detective story "The Lost Symbol". It is noted that the montage composition of the chapters creates tension in the narrative, contributes to the subordination of the investigation to a certain time, and enhances the internal focalization of R. Langdon - the intellectual investigator and anti-hero Malakh. D. Brown uses the parameters of the crime genre (time and space) to demonstrate "ambiguity." Graphically, the features of the narrative are contained in italics of those phrases of the "internal monologue" of the characters that are semantically important for the author.

Key words: narrative, montage composition, intellectual detective, time and space, effect of ambiguity, «pointe» technique.

D. Brown's intellectual detectives arouse undoubted readers' interest in many countries of the world, translated into 60 languages, issued in millions of copies, successfully screened. A huge layer of background knowledge from various fields of culture, history, conspiracy "secrets", religious "revelations", along with a fascinating detective plot, attracts serious philologists who have chosen various aspects for the study of genre originalities, the structure of the text, the manifestation of intertextuality, and the peculiarities of the translation of D. Brown's detective stories. In modern criticism, the genre of the detective story is considered as "a literary work with a special type of plot structure, depicting the investigation of a complex intricate mystery associated with a crime and ending with the exposure and punishment of the criminal." This characteristic of the classical form of the detective story, we believe, is corrected by the intellectual detectives of D. Brown, since for all the similarity of the plot structure, the emphasis shifts towards the intellectual search, the solution of the crime not by CIA agents, but by the professor, culturologist R. Langdon.

Within the framework of this article, we will turn to some conclusions from the research of the last decade in order to confirm the "artistic merits" of the text, the interest in the "creative consciousness" of D. Brown, the wide possibilities and ingenuity of the detective story of the 21st century. who became famous for his ability to combine two genres in his literary works: thriller and intellectual detective" (Sklyarova, Samarina 2020:48)

D. Brown's novel "Angels and Demons" (2009) is part of a series of intellectual detective stories, in which the recurring character is the scientist and specialist in symbols, Robert Langdon. This work has a kind of traditional "design" - "Acknowledgments": "This novel could not have been written without the generous assistance of countless individuals who shared their knowledge and expertise" and the traditional confirmation of the "reality" of the "fictional"



narrative. Let us note the reinforcement of this information given in "Facts" by the date: "In 1991, a document was locked in the safe of the director of the CIA. The document is still there today. All organizations in this novel exist... are real» (Brown 2009: 3). At first glance, this work continues both culturally and thematically (the history of American Freemasons) and structurally the previous novels (a cross-cutting character, the limited framework of the chronotope, the peculiarities of the cultural space of Washington), but it is necessary to emphasize what characterizes the author's narrative devices in "The Lost Symbol" (including the principles of the writer's idiolect). The traditional structure (133 chapters and the Epilogue) is the principle of montage composition, emphasizing simultaneity events taking place in different dimensions, or interrupting the narrative at the most intriguing place (Chapter 63/64). In this work, D. Brown emphasizes the connection with the previous novels from the series, he does it ingeniously, without violating the principle of recognition of R. Langdon by different people. A girl from the passenger service recognizes the scientist by his invariable "uniform" and his sensational book: "My book group read your book about the sacred feminine and the church" (Brown 2009: 12). Anderson's reaction to R. Langdon clearly shows the gender difference in perception with the female reaction, is more extended and characterizes the character himself: "Anderson saw none of the cold hardened edge he expected from a man famous for surviving an explosion at the Vatican and a manhunt in Paris.... This guy eluded the French police in loafers» (Brown 2009:84). First of all, there is a direct reference to the novels "Angels and Demons" and "The Da Vinci Code". Secondly, the graphic feature of D. Brown's narrative is the italics, which emphasize the "inner monologue" of the character. Traditionally, D. Brown logically justifies R. Langdon's "comparison" of an unknown "space" with the one he used to be in (this technique is also a link with previous novels): "The passage before them now reminded Langdon of the passetto tunnel connecting the Vatican to Castel Sant' Angelo" (Brown 2009:228). Even at such a "non-plot level" in D. Brown's intellectual detective story, the reaction of the characters is important, which is a reflection of their creation. The main adept and theorist of narratology, W. Schmid, emphasizes: "The consciousness of the characters is one of the central factors of each narrative... Consciousness can be present in the narrative in two ways: either as an object of direct representation, or as an implicit, as a motivating factor in the actions of the characters, as the reader must conclude. (Schmid 2003:3). It is the "motivating factor" of the characters' actions that is an effective trigger for the confrontation between R. Langdon and the CIA, the military service of the Capitol against Malach. Also important for the theory of narratology is the identification of the "points of view" of the opposing characters. In this novel we will distinguish two contrasting views on events: R. Langdon (positive-active) and Malach (negative-active), as well as a clear author's position: "In this case, we are interested in the point of view (in terms of composition) the author evaluates and ideologically perceives the world he depicts" (Uspensky 1995: 19) D. Brown puts forward two polar points of view (Andersen, Catherine, Sato, Architect Bellamy) as dominant. direct "focalizations" to the events of R. Langdon and Malach.

Let us note some "innovations" in the narrative of D. Brown's intellectual detective "The Lost Symbol".

1. D. Brown seems to break the usual chronology of R. Langdon's awakening in his previous novels ("Angels and Demons" and "The Da Vinci Code") with the Prologue, in which he describes the ceremony of accepting a 34-year-old applicant into the Masonic ranks. Quoting fragments of the applicant's "inner monologue" as a reaction to the sacrament, D. Brown in the last phrase of the prologue outlines the negative in the plans of the new member of the



brotherhood: "The initiate exhaled, smiling inwardly as he gazed up at the unsuspecting gray eyed man who had foolishly admitted him into this brotherhood's most secretive ranks" (Brown 2009: 7).

2. In the intellectual detective story "The Lost Symbol" the author leaves R. Langdon without an assistant. In the two previous works, V. Vetra ("Angels and Demons") and Sophie Neveu ("The Da Vinci Code") were active collaborators of R. Langdon, without whose special knowledge the investigation of the crime would have been impossible. The author emphasizes the beauty, sportsmanship, attractiveness of the heroines, their analytical and professional abilities; There are "undoubted motivating factors" of a personal nature in the actions. R. Langdon's communication with them was brief (determined by the time of the detective investigation - T.H.), but certainly pleasant and ended with a "romantic date". The female characters in *The Lost Symbol* are completely different. Catherine Solomon is a serious scientist, the author of "provocative scientific" books, for her R. Langdon is a man of science, a friend and savior of her beloved brother. We believe that in *The Lost Symbol*, D. Brown modifies the very concept of "help" by introducing the authoritarian and intimidating head of the CIA, Inoue Sato, into the narrative at the first stage of the investigation in the Capitol. This character is almost exotic, not corresponding to the outwardly high status: "She had a fierce expression, a mottled complexion thinning hair, tobacco stained teeth and an unsettling white scar that sliced horizontally across her neck" (Brown 2009: 86). In the second stage (saving the pyramid and escaping), the Architect of the Capitol Bellamy acts as an assistant, and in the third, related to the history of the Solomon family, Catherine Solomon is added. This circumstance is dictated, I think, by several factors. Introducing the head of the CIA into the "game", the author emphasizes the global nature of the problem, which for R. Langdon means only "Peter is in danger", and for the Director of the CIA - danger for the country: "As we speak, this nation is facing a crisis" (Brown 2009: 85). Inoue Sato, referred to by Capitol Security Chief Anderson as a "little Japanese tank," is needed in the narrative as an "accelerator of action," all secret doors open instantly without a key. The author uses Sato's power to speed up the process of deciphering R. Langdon's symbols in the bowels of the Capitol (P. Solomon's Room of Reflection), and since she is in touch with all the special services, she is informed about a mysterious object in R. Langdon's bag. It is Sato who orders the Agents, equipped with the latest technology, to begin capturing Bellamy and R. Langdon. The CIA's analytical department, entrusted to I. Sato, deciphers the symbols on the pyramid.

D. Brown needs a "multi-vector" deciphering of this "subject" in the movement of the plot. Let us note another important device of D. Brown's narrative: "Polysemy turns out to be the device that is used to attract the reader's attention in a variety of types of texts and situations" (Akhapkin 2014: 137). It seems that this particular situation in the novel is an example of the quest of "ambiguity". The author traditionally uses prehistory (in violation of chronology), when P. Solomon gives "something" to a friend for safekeeping. R. Langdon takes the object with him to Washington. It is this item that Malach is hunting for; that is why Bellamy (in violation of his duty) provokes the escape of R. Langdon along with the "top of the pyramid". Bellamy was present at Zachary Solomon's initiation into the mysteries of the pyramid. In the future, other functions of the pyramid are revealed: mystical, historical (Freemasons), its transformation into a map, etc.

This whole "episode" can be considered the beginning of a new stage of the investigation, when there is also a redistribution of forces: R. Langdon turns from an ally into a criminal who is being hunted by the CIA. Note an interesting term that is taken from Aristotle's *Poetics*, and



transformed for modern use: "a pointe moment of recognition, a sudden transition from an inner point of view to an external one." N.I. Kirilenko introduces this term into the genre of "detective puzzle", transforming the concept: "... whodunit... includes in the structure of the plot a detective pointe associated with the exposure of the criminal and the accentuated sudden epiphany of the narrator, the rest of the characters and the reader during this exposure" (Kirilenko 2017:23). In this case, it can be argued that "pointe" is a transition for R. Langdon to a new stage of "epiphany" and search for the criminal.

3. In the intellectual detective story *The Lost Symbol*, Malach's omnipotence, his material wealth, and the implementation of daring large-scale plans by only one executor, in our opinion, are somewhat exaggerated by the author, and the story of his formation is logically poorly motivated. Let us agree with T.N. Amiryran's statement, applied only to this novel: "The composition of the work resembles a fairy-tale plot, where the characters are strictly divided into two distinct groups: good and evil..." (Amiryran 2012:15). This statement applies only to the creation of the image of Malach, the story of his pathological hatred for his father and aunt, his ability to reincarnate and easily gain the trust of any person, even those who are on "duty". D. Brown creates a powerful anti-hero, who must be outplayed not by the forces of the CIA, but, as always, by the brilliant moves in the investigation by the intellect and special knowledge of R. Langdon. We consider it necessary to dwell on the image of Malach, who enters into a duel with all the characters, organizing his own luxurious space and "calculating" the time of crimes. In all three intellectual novels of D. Brown there was a criminal - the executor of someone's powerful will (in "Angels and Demons" there was Silas and his Teacher, in "The Da Vinci Code" there was a CHEF who led the operation, in "Inferno" there was B. Zabrisk and the executors). Traditionally, the story of a performer who is always flawed in childhood (Silas is an albino despised by his father) is built, a black assassin Assassin carries out the tasks of the mysterious Janus, that is, global operations are developed by someone powerful who has at his disposal "staff and equipment" under the cover of his high-ranking position. Malach is a lone anti-hero, with an exaggerated awareness of his superiority over the world and all people. therefore, the author emphasizes his remarks, which are clearly beyond the comprehension of a normal person: "I am a masterpiece... I am an artifact... Moreover, he planned the operation to lure Langdon to Washington: "You are here, Mr. Langdon, because I want you here" (Brown 2009: 49). At the beginning of the story, D. Brown emphasizes Malach's passion for physical perfection and only from chapter 76 gives high intellectual demands, immersion in Masonic history, mythology, and rituals. The list of books he has read is included in the list of precedent names and texts, which is traditionally present in all the works of D. Brown. I would like to emphasize the reference to the coded name of Newton, which constantly appears in the writer's intellectual detective stories. D. Brown only hints that Malach has an "informant" in the Capitol, that is, he is the generator of the idea and the main executor. The story of the "whistleblower" is an additional multi-layered mystery. First, "he" calls Malach and warns him about R. Langdon's investigation. In Chapter 80, the "informant" turns out to be Architect Bellamy, who, at the risk of everything, helped Catherine and Robert escape. I. Sato convincingly accuses him of betrayal: "... when you received a phone call from a man who told you he had kidnapped Peter Solomon»...»(Brown 2009: 393). In a detective story, with such a confrontation, it seems that another "fairy-tale character" with a positive modality is needed. According to the law of conspiracy theories, the miraculous blind old man is not just a savior who receives a distress signal from Bellamy ("Will there be no help for the widow's son?"), but he knows how to encrypt the address of the shelter. The author seems to return to the history



of the "Roman" construction of Washington, which R. Langdon knows and told at the beginning of the story: "There is a refuge in Rome, north of the Tiber, with contains ten stones from Mount Sinai..." (Brown 2009: 353).

D. Brown creates a narrative in a real-current time format, but his own "time" of Malach's operation, which is presented in the novel in different ways. 1. The story of the transformation of Peter's son Solomon Zachary into Malach: "Solomon's brutal decision had meant the end of his son, Zach, but it had been the birth of Mal'akh" (Brown 2009: 429). 2. The countdown of the operation to eliminate Solomon's family begins with Malach's entry into the ranks of the Freemasons: "Three weeks ago..." Peter Solomon's abduction is also recorded: "One mortal man had seen Mal'akh naked 18 hours earlier" (Brown 2009: 17). We believe that D. Brown shifts the focus to the central events related to the history of the Solomon family. If in the previous works (the story of Vittoria's adoption or the quarrel with Sophie Neveu's grandfather) were not the central conflicts of the plot, then in the detective story "The Lost Symbol" time and the story of Zachary (Malach) motivate the entire intrigue of the novel. The author repeatedly stresses in various situations the fateful date: ten years ago. This is the time during which Malach has been accumulating his hatred and plan to destroy the Solomon family, becoming a member of a Level 33 Masonic lodge, eager to find the secret of the Great Mystery. D. Brown traditionally organizes the narrative narratively, introducing new characters into the investigation (from two camps), conducting an investigation in the Capitol and along the way creating stories about the interior of the Rotunda, the "Apotheosis" of Washington, which somewhat slows down the narrative. For A.M. Gorbunova, this technique of the writer (true, it applies to other novels, but we consider it fair for "The Lost Symbol" as well) reduces the energy of the detective: "D. Brown widely uses such a compositional device as retardation, the essence of which is to stretch the course of the narrative, slow down the plot development, delay the logical conclusion by describing the streets, interior, etc." (Gorbunova 2010:21). I would like to emphasize that defining the genre feature as an intellectual detective story, considering the historical background base, the imaginative creation of the cultural space of the Capitol to be an important filling of the "intellectual" component of the work and a demonstration of D. Brown's commitment to this "educational" kind of narration: "It is interesting that all the event segments of the narrative alternate with descriptive ones, in which R. Langdon talks about history, architecture and culture Europe" (Amiryan 2012:15). Within the framework of our analysis of the novel "The Lost Symbol", the story of the American Freemasons told by R. Langdon, the figurative description of the Capitol Rotunda, its direct focalization of the streets and squares of Washington, D.C., the laboratory of Catherine Solomon, etc., are of equal interest. The professional work of the hero with works of art (paintings) is an important point in the works of D. Brown. First, the final stage of this process is to determine the "path to the solution". Secondly, it is proof of the intellectual knowledge of Professor R. Langdon. Thirdly, the proof of the genre. E.A. Varlakova considers this circumstance to be an undoubted plus, focusing on the genre feature of such a detective story: "The text of an analytical detective story reflects in an artistic form the interest of society in cultural development" (Varlakova 2012:19)

4. Traditionally, in D. Brown's intellectual novels, there are clues in the investigation when various characters appear, which can be noticed either by R. Langdon or by an attentive reader. In the novel *The Da Vinci Code*, the emblem on Bézou's tie alarms the specialist in symbolism, as well as the indication of a low register of the voice with a French accent. In the novel "Angels and Demons" the voice of the criminal betrays him as a native of the East, etc. In the intellectual

detective story "The Lost Symbol" the ring of the Freemasons on the finger of Peter Solomon is instantly recognized by R. Langdon. Architect Bellamy's similar ring surprises the guard at the entrance to the Capitol and reassures R. Langdon. Let us note one more narrative and detective innovation in the novel. The author's explicit narrative attitudes allow critics to write about the "content-ideological model of the novel, the riddle" or the "code of the novel", the founder of which is considered to be D. Brown" (Slesareva 2014:5). Moreover, in the detective story "The Lost Symbol", each riddle or clue turns out to be multi-level according to the principle of "nesting dolls". And the characters seem to have an ambiguous status. Only in the final (Happy end) are the exact characteristics of the characters indicated, this is the reader's appeal to the intellectual "code" of D. Brown, when it is necessary not only to thoughtfully read and analyze the information, but also to return to earlier chapters in order to understand the meaning of the missing puzzle in the overall meaningful picture.

Findings:

1. D. Brown's narrative attitudes in the intellectual detective story "The Lost Symbol" differ from the traditional ones that can be noted in previous works (the absence of one assistant during the investigation).
2. The main anti-hero is the Criminal (Zachari-Andros Darius-Malach), whose main goal was to get the Mystery of the Freemasons. D. Brown creates a narrative in a real-current time format, but Malach's own "time" of the operation, which is presented in the novel in a variety of ways.
3. In addition to the buildings, Washington's National Space is represented by Capitol staff, CIA Director I. Sato, and agents.
4. A huge layer of background knowledge (the history of American Freemasons, a figurative description of the Capitol Rotunda, a tour of the iconic streets and squares of Washington, the laboratories of Catherine Solomon, professional cultural explanations of R. Langdon) is a trademark part of the content of D. Brown's intellectual detective.

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