

1: The Master and Margarita by Mikhail Bulgakov

"Master and Margarita" has been a favorite of mine for decades, one of the very few novels I have ever read more than once. For those who do not know, this is one of the many spin-offs of the Faust legend; it is a cult classic and has inspired works of music and art.

This mysterious magician of uncertain origin arrives with a retinue. The name refers to the Biblical monster and the Russian word for Hippopotamus. Pilate recognises an affinity and spiritual need for Yeshua. Sympathetic characters Linking plots A and B are the rather sympathetic characters of Berlioz, Pontius Pilot and Ivan Ponyryov, a young, aspiring poet whose pen name Bezdomny means "homeless". Ivan, the young poet "Homeless", tries to chase and capture the gang and warn of their evil. This lands him in a lunatic asylum, where he meets the Master. Connecting these two themes are Satan himself, and the Master with his devoted lover Margarita. This coincides with the night of Good Friday: All three events in the novel are linked by this. Margarita enters naked into the realm of night. She flies over the deep forests and rivers of the USSR. Standing by his side, she welcomes the dark celebrities of human history as they arrive from Hell. She survives this ordeal without breaking, and for her pains, Satan offers to grant Margarita her deepest wish. Margarita selflessly chooses to liberate a woman whom she met at the ball. For her second wish, she chooses to liberate the Master and live in poverty-stricken love with him. The Master and Margarita, for not having lost their faith in humanity, are granted peace but are denied light – that is, they will spend eternity together in a shadowy yet pleasant region, having not earned the glories of Heaven, but not deserving the punishments of Hell. He burnt the first manuscript of the novel in , seeing no future as a writer in the Soviet Union. The second draft was completed in by which point all the major plot lines of the final version were in place. The third draft was finished in Bulgakov continued to polish the work, aided by his wife, but was forced to stop work on the fourth version four weeks before his death in In the publisher Posev Frankfurt printed a version produced with the aid of these inserts. In the Soviet Union, the first complete version, prepared by Anna Saakyants, was published in , based on the version of the beginning of proofread by the publisher. In the last version was prepared by literature expert Lidiya Yanovskaya based on all available manuscripts. English translations[change change source] There are quite a few published English translations of The Master and Margarita, including: Michael Glenny, New York: Harvill, ; with introduction by Simon Franklin, New York: Ardis, , ; New York: Richard Pevear and Larissa Volokhonsky, London:

Bulgakov forces us as readers to consider the intersections among these worlds. Bulgakov reveals how we cut ourselves off from the wellsprings of magic and wonder, and invites us to join him in mounting a broomstick and riding off into the night sky, free from the constraints of our everyday lives. The Necessity of Shadows: A key character is Woland, the devil at the center of the magical action. From his appearance in the first chapter, Woland presents an arresting and disconcerting figure. Woland immediately inserts himself into a conversation with Berlioz, the editor of a literary magazine and chair of MASSOLIT, a prestigious literary association, and Ivan, a poet also known by his pen name Bezdomny, engaging in a debate with them about the existence of God. Berlioz parrots many of the current arguments against the existence of God, but Woland deftly counters his arguments in a manner that veers between the charming and the sinister. This debate introduces a theme that runs throughout *The Master and Margarita*: In a famous passage later in the novel, Woland provides the following cogent description: But would you kindly ponder this question: After all, shadows are cast by things and people. Here is the shadow of my sword. But shadows also come from trees and from living beings. Do you want to strip the earth of all trees and living things just because of your fantasy of enjoying naked light? However, he does not simply punish -- instead, he also rewards Margarita for her devotion, intelligence, loyalty, and bravery. He rescues the Master from his exile in the asylum and ultimately grants him and Margarita a destiny of peace and rest together. In doing so, Woland overturns our expectations. Bulgakov describes a world where good and evil powers work together to provide some justice and balance in our lives, in spite of the thoughtless and cruel ways that humans behave. *The Master and Margarita*: He is a broken man, living in an asylum, remembering his love for Margarita, while at the same time turning his back on the art that Margarita loved, protected, and honored: In a lengthy conversation with Ivan, the Master paints an idyllic portrait of his life with Margarita, who creates a cozy sanctuary full of roses and love, in which the written word is treasured and respected: Sometimes she would squat down next to the lower shelves or stand up on a chair next to the upper ones and dust the hundreds of books. She predicted fame, urged him on, and started calling him Master. She waited eagerly for the promised final words about the fifth procurator of Judea, recited the parts she especially liked in a loud sing-song voice, and said that the novel was her life. He provides harrowing descriptions of his brutal treatment by the literary world in Moscow, as editors, publishers, and fellow writers publicly criticized him for his novel. Although Margarita salvages some pages, this scene marks the end of her life with the Master, who turns his back on Margarita and his art. He describes himself as a man without a name or a future, marking time in the asylum. Bulgakov depicts the Master as a broken man, whose loss of spirit and cowardice in the face of adversity led him to lose everything of value in his life. Margarita Margarita poses a stark contrast to the Master. When we finally meet her in part two, she is grieving over losing the Master, but she also shows herself to be intelligent, energetic, and fearless in her determination to find him and rebuild their life together. In doing so, Margarita is not taking an easy path. She is married to a successful husband who adores her. The two live in a large apartment with a great deal of privacy, a true luxury in Stalinist Moscow. She is beautiful, but she cannot put behind her deep dissatisfaction with her life, apparently perfect on the surface, but with no depth. She is living a lie. Her despair starts to break when she has a dream about the Master, which she views as a portent that her torment will soon come to an end. After rushing from her home, she has a fateful conversation with Azazello, whom Woland has tasked with inviting her to officiate as his queen at his ball. After wreaking havoc at the apartment of a publisher who had tormented the Master, and comforting a small boy who awakened, terrified by the destruction, she participates in a moonlight gathering of other magical creatures. The hope that there she would succeed in regaining her happiness made her fearless. Her devotion is rewarded by Woland, in scenes full of magic and moonlight. Although the Master crumbles in the face of adversity, Margarita becomes the ultimate hero and savior through her courage and commitment to the Master and his art. *The Moon Throughout The Master and Margarita*, Bulgakov uses key symbols to tie together the different chapters and storylines. Perhaps the most important symbol is the moon, which appears frequently in practically every chapter. The moon conveys a kind of otherworldly truth. Moonlight imparts insight and truth even to the most delusional of characters. The moon lights the night rides of Woland, his companions, Margarita and the Master. *Night Ride* The moonlight also features prominently in the Pilate chapters, serving as a lynchpin between them and the rest of the novel.

Pilate looks up at the moon for solace in the face of his agony from his migraines and his cowardice, with his faithful dog Banga as his sole companion. And it torments not only him, but his faithful guardian, the dog. If it is true that cowardice is the most grave vice, then the dog, at least, is not guilty of it. The only thing that brave creature ever feared was thunderstorms. But what can be done, the one who loves must share the fate of the one he loves. The man in the white cloak with the blood-red lining got up from his chair and shouted something in a hoarse, broken voice. It was impossible to make out whether he was laughing or crying, or what he was shouting, but he could be seen running down the path of moonlight, after his faithful guardian. Bulgakov cannot give salvation to the Master, perhaps because of the enormity of his cowardice against art, perhaps because he has been so damaged by a hostile society. In these final passages, Margarita gives the Master, and the reader, a soothing picture of a peaceful life, perhaps one Bulgakov himself longed for: I can see the Venetian window and the grape-vine curling up to the roof. There is your home, your eternal home. I know that in the evenings people you like will come to see you, people who interest you and who will not upset you. They will play for you, sing for you, and you will see how the room looks in candlelight. You will fall asleep with your grimy eternal cap on your head, you will fall asleep with a smile on your lips. Sleep will strengthen you, you will begin to reason wisely. And you will never be able to chase me away. I will guard your sleep.

3: The Master and Margarita - Wikipedia

Bulgakov began working on The Master and Margarita, his masterpiece, as early as ; he dictated the final revisions weeks before his death in In , he married his third wife, Elena Sergeevna, thought to be a model for Margarita.

History[edit] Mikhail Bulgakov was a playwright and author. He started writing the novel in , but burned the first manuscript in , as he could not see a future as a writer in the Soviet Union at a time of widespread political repression. In the early s Bulgakov had visited an editorial meeting of an atheistic-propaganda journal. He is believed to have drawn from this to create the Walpurgis Night ball of the novel. He wrote another four versions. When Bulgakov stopped writing four weeks before his death in , the novel had some unfinished sentences and loose ends. A censored version, with about 12 percent of the text removed and more changed, was first published in Moskva magazine no. In , the publisher Posev Frankfurt printed a version produced with the aid of these inserts. In the Soviet Union, the first complete version, prepared by Anna Sahakyants, was published by Khudozhestvennaya Literatura in This version remained the canonical edition until The last version, based on all available manuscripts, was prepared by Lidiya Yanovskaya. Plot summary[edit] The novel alternates between two settings. The first is Moscow during the s, where Satan appears at the Patriarch Ponds in the guise of "Professor Woland ", a mysterious gentleman and "magician" of uncertain origin. He arrives with a retinue that includes the grotesquely dressed valet Koroviev; the mischievous, gun-happy, fast-talking black cat Behemoth; the fanged hitman Azazello; and the female vampire Hella. The association is made up of corrupt social climbers and their women wives and mistresses alike , bureaucrats, profiteers, and, more generally, skeptics of the human spirit. Part one of the novel opens with a direct confrontation between Berlioz, the atheistic head of the literary bureaucracy, and an urbane foreign gentleman Woland , who defends belief and reveals his prophetic powers. Berlioz brushes off the prophecy of his death, but dies pages later in the novel. The fulfillment of the death prophecy is witnessed by Ivan Ponyrev, a young and enthusiastically modern poet. He writes poems under the alias Bezdomny "homeless". His futile attempts to capture the "gang", while warning of their evil and mysterious nature, lands Ponyrev in a lunatic asylum. The rejection of his historical novel about Pontius Pilate and Christ has led the Master to such despair, that he burned his manuscript and turned his back on the world, including his devoted lover, Margarita. Bulgakov referred to his own apartment as one of the settings in the Moscow section of the novel. She refuses to despair over her lover or his work. This takes place the night of Good Friday. All three events in the novel are linked by this. Margarita enters naked into the realm of night, after she learns to fly, and control her unleashed passions. She takes violent revenge on the literary bureaucrats who had condemned her beloved to despair. Margarita brings an enthusiastic maid, Natasha, with her to fly across the deep forests and rivers of the USSR. Standing by his side, she welcomes the dark celebrities of human history as they arrive from Hell. She survives this ordeal and, for her pains, Satan offers to grant Margarita her deepest wish. The woman had been raped and killed her resulting infant. Her punishment was to wake each morning and find the same handkerchief by which she had killed the child lying on her nightstand. For her second wish, she chooses to liberate the Master and live a life of poverty and love with him. Neither Woland nor Yeshua appreciate her chosen way of life, and Azazello is sent to retrieve them. The Master and Margarita die, metaphorically, as Azazello watches their physical manifestations die. Woland and his retinue " including the new disciples, Master and Margarita " travel rapidly away from Moscow, space and time rendering the buffoonery and mischief that they had perpetrated there irrelevant. They shed the disguises of their brief adventure and become pure spirits. Moscow, left far behind, has been shaken by their visit. Gradually, though, the events that shook Moscow are explained away by rational accounts of hysteria and mass hypnosis. The possibility that Satan had returned in person to Russia, riven as it was by revolution and the ascendancy of atheism over Christian ideals, falls into ridicule. There are several interpretations of the novel: Response to aggressive atheistic propaganda Some critics suggest that Bulgakov was responding to poets and writers whom he believed were spreading atheist propaganda in the Soviet Russia, and denying Jesus Christ as a historical person. He particularly objected to the anti-religious poems of Demyan Bedny. The novel can be

seen as a rebuke to the aggressively "godless people". There is justification in both the Moscow and Judea sections of the novel for the entire image of the devil. Both Satan and Jesus Christ dwell mostly inside people. It shows Freemason rituals, which this theory suggests originate from the mystery plays of Ancient Egypt and Ancient Greece. Such writers suggest that Bulgakov had knowledge of Freemasonry. Critics believe Bulgakov drew from this extravagant event for his novel. The decorations included a forest of ten young birch trees in the chandelier room; a dining room table covered with Finnish tulips; a lawn made of chicory grown on wet felt; a fishnet aviary filled with pheasants, parakeets, and one hundred zebra finches, on loan from the Moscow Zoo; and a menagerie including several mountain goats, a dozen white roosters, and a baby bear. The bear became drunk on champagne given to him by Karl Radek. In the early morning hours, the zebra finches escaped from the aviary and perched below the ceilings around the house. Ambassador to the Russian Federation, hosted an Enchanted Ball at Spaso House, recreating the spirit of the original ball as a tribute to Ambassador Bullitt and Bulgakov.

4: The Master and Margarita - Simple English Wikipedia, the free encyclopedia

translation of The Master and Margarita, made by Diana Burgin and Katherine Tiernan O'Connor in , and its preface written by the American scholar Ellendea Proffer, are subjects of Barkov's rage.

Thanks September 6, at 1: I am Russian from Moscow, i was raised on this novel, i was many times near that apartment. I agree that the translation should be careful and thorough, there is so rich and colorful Russian language, then you might easy lose the meaning. As many books and plays of Soviet Union they had dowble meaning. Thank you again, Love, Alexandra Tselouiko December 4, at 7: December 11, at 6: It was an old hardcover, I believe the Glenny version. Later, after having returned my copy to the library, I bought the Ginsburg version green cover with Behemoth the cat looking diabolical and was just aghast that the teacher let the students believe this was an acceptable translation. The translation really is almost as important as the original creative, and in this case, makes all the difference. Rightly deserves to be considered among the finest works of the 20th century, and both Bulgakov and the translator deserve a medal. July 14, at 8: Ginsburg and Glenny did the first translations in Andrew Bromfield, who has done many translations from the Russian over the years, did one for Penguin in January 3, at 5: This copy made me laugh out loud from the start. Can anyone suggest which translation this may be- it was obviously an older one! April 3, at 6: My entry is dated Sept 30th, , so far almost at the end. My basic point is about the conflict between what sounds nice to you as an English speaker on the one hand and what is actually a balanced translation of the original text on the other. I approach this as a native English speaker who knows Russian very well, comparing various translations of one section with the original Russian text. As a long-time student of Russian myself, I partly agree with you, but think this is a complex question. April 6, at 1: I can only say that I disagree with nothing. I just thought my thoughts on comparing some different translations of a small section of the text might interest someone. People quite reasonably were saying that something sounds or flows better in English, or that the humorous feel is nicer here than there, or that it makes more clear sense in this version than that one, etc. I read the book in Russian about 15 years ago, and some parts in English when looking at different translations out of interest. Any such translation would, of course, be ridiculous.

5: The Master and Margarita (TV Mini-Series ") - IMDb

The Master and Margarita by Mikhail Bulgakov Translated by Diana Burgin and Katherine Tiernan O'Connor " The Master and Margarita has at last been translated accurately and completely.

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6: Mikhail Bulgakov - The Master and Margarita

The Master and Margarita, Mikhail Bulgakov The Master and Margarita is a novel by Russian writer Mikhail Bulgakov, written in the Soviet Union between and during Stalin's regime.

7: The Master and Margarita: Translations | A Guy's Moleskine Notebook

the master and www.enganchecubano.comok Intro and Chapter 1 1 January 05, the master and margarita by mikhail bulgakov translated by diana burgin and katherine tiernan o'connor.

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