

"THE OUTSTANDING RUSSIAN WRITER M.A. BULGAKOV"

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Annotation: This article immerses the reader in the multifaceted world of one of the most mysterious and vibrant Russian writers of the 20th century, Mikhail Afanasyevich Bulgakov. You will learn about his path from a doctor to a writer, about the tragic and wonderful confrontation with the era and about the creation of major masterpieces. Special attention is paid to the testament novel "The Master and Margarita", a universe where eternal questions about good and evil, cowardice and love, the power of art and God-given peace are solved.

Keywords: Mikhail Afanasyevich Bulgakov, "The Master and Margarita", good, evil, love, the theme of peace and alienation.

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Master of Mystery: Fire and Peace by Mikhail Bulgakov

In the pantheon of Russian literature, there are names that shine with a steady, classical light, and there are those that are like a flash of lightning in the night — dazzling, fiery, forever changing the sky. Mikhail Afanasyevich Bulgakov's name is just such a lightning bolt. A writer whose fate has become a symbol of the tragic and beautiful confrontation between the Artist and Time, and whose work is a mystery that will be solved for centuries to come. He came into this world with the Kiev sun in his childhood and with the smell of medicines from his university years. A doctor who saw life and death without embellishment, he was forever infected with the "literary virus." And medicine retreated before the mighty force of vocation. Bulgakov, the writer, was born in the crucible of the Civil War, absorbing its chaos, absurdity and pain. His early short stories and novellas, like "Notes of a Young Doctor," breathe harsh truth, served with caustic sarcasm and endless compassion. But the real Bulgakov appeared to the world when he took up his pen to create his own parallel world — the world of Moscow in the 1920s. And it wasn't just a city with trams and communal apartments. It was a theater of phantasmagoria, where the Soviet bureaucracy acquired the features of a mystical monster, where the layman faced the inexplicable, and reality constantly cracked, through which another, otherworldly reality peeked.

"The White Guard" is a nostalgic requiem for a passing world, a "last dream" about Home, Honor and the Russia he loved. And "The Days of the Turbins" is a play that became a stage miracle: Stalin adored it, having watched the play dozens of times, although she talked about "enemies." This paradox is the key to understanding Bulgakov's fate: persecuted and forbidden, his muse possessed magical powers against which any censorship was powerless. And so, gathering together all his sarcasm, all his pain, all his faith in love and in eternal values, Bulgakov proceeds to the main book of his life. The novel is a labyrinth. The novel is a testament. "The Master and Margarita." This book is a universe that lives by its own laws. They

enter it as if it were another city, and they come back different. Here, the devil, Woland, and his retinue are a crooked mirror that impartially reflects human vices. Here Pontius Pilatus has been walking along the moon road for two thousand years, redeeming his fear. Here, a writer, a Master burned by harassment, finds not fame, but "peace" — the highest reward for a tortured soul. And here Margarita, whose love is stronger than the devil and death, becomes the embodiment of eternal femininity, the one that "eternally wants evil and eternally does good." Bulgakov didn't just write a novel. He wove a magic carpet out of several storylines, where the Yershalaim chapters cast a shadow on Moscow, and the Moscow chapters cast a reflection on Yershalaim. He proved that good and evil are not enemies, but eternal companions, that cowardice is the most terrible sin, and a manuscript written with the blood of the heart "does not burn."

Unknown Bulgakov: The edge of theater and love

In addition to the brilliant novelist, there was also Bulgakov, a playwright who gave more than ten years of his life to the theater. His plays — "Zoya's Apartment", "Crimson Island", "Cabal of Saints" ("Moliere") — were sarcastic satires on modernity, for which they were ruthlessly banned. Working at the Moscow Art Theater was both an outlet and a source of torment for him: his dramatizations, like "Dead Souls," were successful, but his own plays made their way onto the stage with inhuman difficulty. [2,p. 3]

A special place in his life is occupied by Elena Sergeevna Shilovskaya, the third wife and prototype of Margarita. Their meeting was like a lightning strike. It was Elena Sergeevna who became his muse, secretary, defender and support during the most tragic years. She not only kept diaries, which became an invaluable source for biographers, but it was to her that he dictated the latest editions of *The Master and Margarita*. Bulgakov confessed: "I have already given this play away. She took it with her. But that's okay, I remember it by heart." It was about their love. The fate of Bulgakov himself is a finished novel. Bans, poverty, desperate letters to the government, where he asked not for mercy, but for justice: "either the right to write, or let them be released." And — in a mystical way — protection from above. He was not arrested, he did not perish in the camps, like many of his fellow writers. He left on his own, slowly fading away from illness, having managed to dictate the last edits to his great novel. Mikhail Bulgakov left us not answers, but great questions. He taught us to laugh at the absurd, not to be afraid of the dark, because it is in it that the stars are visible, and to believe that true love and true art are immortal. His work is an eternal dialogue with God and the Devil, with history and with himself. And everyone who opens his books becomes a participant in this dialogue, touching the secret, whose name is Genius.

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