

**BULGAKOV'S ARTISTIC WORLD: THE PROBLEM OF CHOICE AND
RESPONSIBILITY TEACHER OF RUSSIAN LANGUAGE AND LITERATURE**

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Abstract

The article is devoted to the analysis of one of the central problems in the artistic world of Mikhail Bulgakov — the problem of moral choice and personal responsibility. It is proved that this problem is the core of his key works: "The White Guard", "The Heart of a Dog", "The Master and Margarita", "The Run" and plays about the fate of the artist. The research is based on the thesis that Bulgakov creates a special universe where immutable moral laws operate, and reality is multidimensional (everyday, historical, mystical). In these circumstances, the characters constantly find themselves in a situation of existential choice between duty and conformity, serving truth and conformity, cowardice and courage.

Keywords

moral choice, multidimensional reality, truth, conformity, cowardice and courage.

Annotasiya

Maqola Mixail Bulgakovning badiiy olamidagi Markaziy muammolardan biri — axloqiy tanlov va shaxsiy javobgarlik muammosini tahlil qilishga bag'ishlangan. aqola Mixail Bulgakovning badiiy olamidagi Markaziy muammolardan biri — axloqiy va shaxsiy javobgarlik muammosini tahlil qilishga bag'ishlangan. Bu muammo aqola Mixail Bulgakovning badiiy olamidagi Markaziy muammolardan biri — axloqiy tanlov va shaxsiy javobgarlik muammosini tahlil qilishga bag'ishlangan. Bu muammo uning asosiy asarlarining asosi ekanligi isbotlangan: "oq gvardiya", "itning yuragi", "usta va Margarita", "yugurish" va rassom taqdiri haqida pyesalar. Tadqiqot Bulgakov o'zgarimas axloqiy qonunlar ishlaydigan va haqiqat ko'p o'lchovli (kundalik, tarixiy, mistik) bo'lgan maxsus olamni yaratadi degan tezisga asoslanadi. Bunday sharoitda personajlar doimo burch va muvofiqlik, haqiqat va muvofiqlik, qo'rqqoqlik va jasoratga xizmat qilish o'rtasida ekzistensial tanlov holatiga tushib qolishadi.

Kalit so'zlar

axloqiy tanlov, ko'p o'lchovli haqiqat, haqiqat, muvofiqlik, qo'rqqoqlik va jasorat.

Bulgakov's Artistic World: the problem of choice and responsibility
Bulgakov's world is a universe of moral trials, where the characters constantly find themselves at a crossroads. Their choice determines not only their fate, but also the very essence of their humanity. Responsibility here is not a legal concept, but an existential, moral, and creative category that often comes into tragic conflict with external circumstances (the state, ideology, and fate itself). Bulgakov has eternal fundamental principles of the universe, immutable moral laws. They are above political regimes, ideologies, and social upheavals. They are personified in various works by Yeshua Ha-Nozri, as well as by Woland as "a force that eternally desires evil and eternally does good," punishing their violation. Reality is multidimensional. It includes not

only everyday Moscow or Kiev, but also mystical, biblical, otherworldly dimensions. A person's choice matters in all these layers of existence. Fate (fate, circumstances) is active, but it does not negate free will. A hero can be thrown into the crucible of a Civil War or face the devil, but his reactions and decisions are his personal response to fate.

The main types of choice and responsibility in the works:

A choice between duty and survival, honor and conformity. The White Guard: The central choice of the Turbin family and their circle is to stay or run, fight or surrender. Alexey, Nikolka, and Elena stay in the City, protecting their values (home, honor, and each other), taking full responsibility for this step. Their choice is a choice of dignity in the face of disaster. Talberg, on the contrary, makes a "ratty" choice, saving himself at the cost of betraying his family and ideals. His irresponsibility towards his loved ones is condemned by the author. "Running": The heroes (Khludov, Charnota, Golubkov) are fleeing from the horrors of the Civil War, but running does not release them from responsibility. Their conscience torments them (especially Khludov, who carries the burden of executions). The choice here is how to live with the consequences of your choice, how to redeem yourself.

A choice between serving the truth (art, science) and conformity. "The Master and Margarita": The Master makes the main choice — to take responsibility for writing a novel about Pontius Pilate, that is, for the truth. This choice leads him to tragedy (bullying, fear, a madhouse). His refusal to fight ("I don't play it anymore") is also a choice for which he loses his "light", but gets "peace". Yeshua makes an absolute choice in favor of the truth, even under pain of death, and takes responsibility for all of humanity ("All good people"). "The Life of Monsieur de Moliere" ("The Cabal of Saints"): Moliere tries to maneuver between serving art (his theater) and the need to please the king and the "cabal." His tragedy lies in the inability to make a clear choice without loss. Responsibility to talent conflicts with responsibility to the troupe and one's own safety. "The Heart of a Dog": Professor Preobrazhensky initially assumes a godlike responsibility ("improving" the human race), but refuses it after seeing the catastrophic consequences. His choice in the end is to admit his mistake and take it all back. This is a scientist's responsibility to nature and society. Sharikov, having received "all rights", completely avoids moral responsibility, transferring it to ideology ("share everything").

A choice between cowardice (inaction) and courage (action). "The Master and Margarita": Pontius Pilate is the archetype of a man who chose a position against his conscience. He understands that Yeshua is innocent, but out of fear of losing power, stability, or maybe just because of "cowardice" (as the greatest vice, according to Bulgakov) sends him to his death. His punishment is eternity in a state of unbearable moral responsibility for this choice. This is a central example in Bulgakov's work: inaction where it is necessary to act according to conscience is the gravest sin. Margarita makes an active, sacrificial choice — to become a witch in order to save the Master. She takes responsibility for her love by making a deal with the dark forces. Key antitheses that reveal the problem. The House and Chaos: Choosing to protect the House (like the Turbins) is an act of responsibility for one's microcosm. Escaping from it or destroying it (Sharikov in Preobrazhensky's apartment) is irresponsibility. The truth vs. Benefit: Serving the truth (Master, Yeshua) is the highest form of responsibility. Serving benefit and career (the entire Moscow literary and theatrical community in the "Master", Shvonder) is a rejection of moral choice. Faith vs. Fear: The choice dictated by inner faith (in the ideal, in love, in truth) is opposed to the choice dictated by fear (Pilate, Aloysius Mogarych). [2,p. 2]

Bulgakov's forms of responsibility:

Conscience: The inner judgment, the most difficult (Pilate, Khludov). Retribution/The court of Woland: An external, almost karmic punishment for irresponsibility, lies, greed (Muscovites, Berlioz, Baron Maygel). Creative immortality/Oblivion: A master who refuses to fight is not

worthy of the "light", but his truth, contained in the novel, is eternal ("manuscripts do not burn"). The artist's responsibility extends beyond his lifetime. Love and Sacrifice: The highest form of taking responsibility for another (Margarita). Conclusion: Bulgakov's philosophy of choice. In Bulgakov's artistic world, one cannot help but choose. Even giving up a choice (like Pilate's) is a choice that entails enormous responsibility. Bulgakov removes from a person the idea of him as a toy of history ("the whirlwind of the civil war") or circumstances. In the midst of chaos, under the pressure of a totalitarian system or having met with the devil, a person is left alone with his freedom. The main thesis that follows from all creativity: A person is determined not by circumstances, but by his moral choice in the face of these circumstances. And for this choice, he bears an absolute, irrevocable responsibility — to himself, to others, to eternity. Cowardice and conformity are the main sins in this ethical system, and the courage to be oneself and serve the truth (in science, art, and life) is the highest, albeit tragic, virtue.

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