

The Master And Margarita Mikhail Bulgakov

From the author of *Dept. of Speculation*, a dazzling and deadpan new novel about hope and despair, fear and comfort as it plays out in these times of environmental and political turbulence

A new adaptation of the magical satire by Mikhail Bulgakov.

An audacious revision of the stories of Faust and Pontius Pilate, *The Master and Margarita* is recognized as one of the essential classics of modern Russian literature. The novel's vision of Soviet life in the 1930s is so ferociously accurate that it could not be published during its author's lifetime and appeared only in a censored edition in the 1960s. Its truths are so enduring that its language has become part of the common Russian speech. One hot spring, the devil arrives in Moscow, accompanied by a retinue that includes a beautiful naked witch and an immense talking black cat with a fondness for chess and vodka. The visitors quickly wreak havoc in a city that refuses to believe in either God or Satan. But they also bring peace to two unhappy Muscovites: one is the Master, a writer pilloried for daring to write a novel about Christ and Pontius Pilate; the other is Margarita, who loves the Master so deeply that she is willing literally to go to hell for him.

The weather in Moscow is good, there's no cholera, there's also no lesbian love...Brrr! Remembering those persons of whom you write me makes me nauseous as if I'd eaten a rotten sardine. Moscow doesn't have them--and that's marvellous." —Anton Chekhov, writing to his publisher in 1895 Chekhov's barbed comment suggests the climate in which Sophia Parnok was writing, and is an added testament to the strength and confidence with which she pursued both her personal and artistic life. Author of five volumes of poetry, and lover of Marina Tsvetaeva, Sophia Parnok was the only openly lesbian voice in Russian poetry during the Silver Age of Russian letters. Despite her unique contribution to modern Russian lyricism however, Parnok's life and work have essentially been forgotten. Parnok was not a political activist, and she had no engagement with the feminism vogueish in young Russian intellectual circles. From a young age, however, she deplored all forms of male posturing and condescension and felt alienated from what she called patriarchal virtues. Parnok's approach to her sexuality was equally forthright. Accepting lesbianism as her natural disposition, Parnok acknowledged her relationships with women, both sexual and non-sexual, to be the centre of her creative existence. Diana Burgin's extensively researched life of Parnok is deliberately woven around the poet's own account, visible in her writings. The book is divided into seven chapters, which reflect seven natural divisions in Parnok's life. This lends Burgin's work a particular poetic resonance, owing to its structural affinity with one of Parnok's last and greatest poetic achievements, the cycle of love lyrics *Ursa Major*. Dedicated to her last lover, Parnok refers to this cycle as a seven-star of verses, after the seven stars that make up the constellation. Parnok's poems, translated here for the first time in English, added to a wealth of biographical material, make this book a fascinating and lyrical account of an important Russian poet. Burgin's work is essential reading for students of Russian literature, lesbian history and women's studies.

With an introduction by the writer and critic Viv Groskop. In this imaginative extravaganza the devil, disguised as a magician, descends upon Moscow, along with a talking cat and an expert assassin. This riotous band succeed in fooling an entire population of people who persistently deny the devil's existence, even as they are confronted with the diabolic results of a magic act gone wrong. The devil's project soon becomes involved with The Master, a man who has turned his back on his former life and sought sanctuary in a lunatic asylum, and his former lover, Margarita. A literary sensation from its first publication, *The Master and Margarita* has been translated into more than twenty languages. Mikhail Bulgakov's novel is now considered one of the seminal works of twentieth-century Russian literature. By turns acidly satiric, fantastic and ironically philosophical, this story constantly surprises and entertains.

THE STORY: The devil, his acrobatic cat and other colorful cronies come to Stalin's Moscow to wreak hilarious surreal havoc on the lives of writers, critics and bureaucrats who have lost touch with their feelings. Satan sends some to the madhouse

THE ORIGINAL AND BEST TRANSLATION BY MICHAEL GLENNY 50th Anniversary Edition Afterwards, when it was frankly too late, descriptions were issued of the man- expensive grey suit, grey beret, one green eye and the other black. He arrives in Moscow one hot summer afternoon with various alarming accomplices, including a demonic, fast-talking black cat. When he leaves, the asylums are full and the forces of law and order are in disarray. Only the Master, a man devoted to truth, and Margarita, the woman he loves, can resist the devil's onslaught. Brilliant and blackly comic, *The Master and Margarita* was repressed by Stalin's authorities and only published after the author's death. The Vintage Classic Russians Series- Published for the 100th anniversary of the 1917 Russian Revolution, these are must-have, beautifully designed editions of six epic masterpieces that have survived controversy, censorship and suppression to influence decades of thought and artistic expression.

Satan, Judas, a Soviet writer, and a talking black cat named Behemoth populate this satire, "a classic of twentieth-century fiction" (*The New York Times*). In 1930s Moscow, Satan decides to pay the good people of the Soviet Union a visit. In old Jerusalem, the fateful meeting of Pilate and Yeshua and the murder of Judas in the garden of Gethsemane unfold. At the intersection of fantasy and realism, satire and unflinching emotional truths, Mikhail Bulgakov's classic *The Master and Margarita* eloquently lampoons every aspect of Soviet life under Stalin's regime, from politics to art to religion, while interrogating the complexities between good and evil, innocence and guilt, and freedom and oppression. Spanning from Moscow to Biblical Jerusalem, a vibrant cast of characters—a "magician" who is actually the devil in disguise, a giant cat, a witch, a fanged assassin—sow mayhem and madness wherever they go, mocking artists, intellectuals, and politicians alike. In and out of the fray weaves a man known only as the Master, a writer demoralized by government censorship, and his mysterious lover, Margarita. Burned in 1928 by the author and restarted in 1930, *The Master and Margarita* was Bulgakov's last completed creative work before his death. It remained unpublished until 1966—and went on to become one of the most well-regarded works of Russian literature of the twentieth century, adapted or referenced in film, television, radio, comic strips, theater productions, music, and opera.

Collects Kafka's short stories and parables, each reflecting his concern for modern man's search for identity, place, and purpose. Set against the backdrop of the Enlightenment, the delectable decadence of Versailles, and the French Revolution, *The Last Banquet* is an intimate epic that tells the story of one man's quest to know the world through its many and marvelous flavors. Jean-Marie d'Aumout will try anything once, with consequences that are at times mouthwatering and at others fascinatingly macabre (Three Snake Bouillabaisse anyone? Or perhaps some pickled Wolf's Heart?). When he is not obsessively searching for a new taste d'Aumout is a fast friend, a loving husband, a doting father, and an imaginative lover. He befriends Ben Franklin, corresponds with the Marquis de Sade and Voltaire, becomes a favorite at Versailles, thwarts a peasant uprising, improves upon traditional French methods of contraception, plays an instrumental role in the Corsican War of Independence, and constructs France's finest menagerie. But d'Aumout's every adventurous turn is decided by his at times dark obsession to know all the world's flavors before that world changes irreversibly. As gripping as Patrick Suskind's *Perfume*, as gloriously ambitious as Daniel Kehlman's *Measuring the World*, and as prize-worthy as Andrew Miller's *Pure*, *The Last Banquet* is a hugely appealing novel about food and flavor, about the Age of Reason and the ages of man, and our obsessions and about how, if we manage to survive them, they can bequeath us wisdom and consolation in old age.

This study takes as its premise that the novel, which is fascinating for both what it reveals and what it conceals, carries within itself a coherence of meaning. It is widely acknowledged that religious categories of understanding are necessary for a proper interpretation of the novel, but it is common to conclude that Mikhail Bulgakov's outlook is heterodox. This study places him within

the theological tradition of Eastern Orthodoxy.

Mikhail Bulgakov's novel *The Master and Margarita*, set in Stalin's Moscow, is an intriguing work with a complex structure, wonderful comic episodes and moments of great beauty. Readers are often left tantalized but uncertain how to understand its rich meanings. To what extent is it political? Or religious? And how should we interpret the Satanic Woland? This reader's companion offers readers a biographical introduction, and analyses of the structure and the main themes of the novel. More curious readers will also enjoy the accounts of the novel's writing and publication history, alongside analyses of the work's astonishing linguistic complexity and a review of available English translations.

The author of the critically admired, award-winning *A Replacement Life* turns to a different kind of story—an evocative, nuanced portrait of marriage and family, a woman reckoning with what she's given up to make both work, and the universal question of how we reconcile who we are and whom the world wants us to be. Maya Shulman and Alex Rubin met in 1992, when she was a Ukrainian exchange student with “a devil in [her] head” about becoming a chef instead of a medical worker, and he the coddled son of Russian immigrants wanting to toe the water of a less predictable life. Twenty years later, Maya Rubin is a medical worker in suburban New Jersey, and Alex his father's second in the family business. The great dislocation of their lives is their eight-year-old son Max—adopted from two teenagers in Montana despite Alex's view that “adopted children are second-class.” At once a salvation and a mystery to his parents—with whom Max's biological mother left the child with the cryptic exhortation “don't let my baby do rodeo”—Max suddenly turns feral, consorting with wild animals, eating grass, and running away to sit face down in a river. Searching for answers, Maya convinces Alex to embark on a cross-country trip to Montana to track down Max's birth parents—the first drive west of New Jersey of their American lives. But it's Maya who's illuminated by the journey, her own erstwhile wildness summoned for a reckoning by the unsparing landscape, with seismic consequences for herself and her family. *Don't Let My Baby Do Rodeo* is a novel about the mystery of inheritance and what exactly it means to belong.

A novel is a story, a collection of experiences transmitted from the mind of one to the mind of another. It offers a way to unwind, a way to focus, a way to learn about life—distraction, entertainment, and diversion. But it can also be something much more powerful. When read at the right time in your life, a novel can—quite literally—change it. *The Novel Cure* is a reminder of that power. To create this apothecary, the authors have trawled through two thousand years of literature for the most brilliant minds and engrossing reads. Structured like a reference book, it allows readers to simply look up their ailment, whether it be agoraphobia, boredom, or midlife crisis, then they are given the name of a novel to read as the antidote.

One Of The Great Imaginative Novels Of The Century, A Fierce Political Satire, Filled With The Most Dazzling Surreal Humour. One Hot Spring, The Devil Arrives In Moscow, Accompanied By Two Demons, A Beautiful Naked Witch And A Huge Black Cat With A Fondness For Chess And Vodka. When The Visitors Leave, The Asylums Are Full And The Forces Of Law And Order In Disarray. Only The Master, A Man Devoted To Truth, And Margarita, The Woman He Loves, Remain Undiminished. An Audacious Revision Of The Stories Of Faust And Pontius Pilate, The Master And Margarita Is One Of The Essential Classics Of Modern Russian Literature.

A new edition of the bestselling classic – published with a special introduction to mark its 10th anniversary This pioneering account sets out to understand the structure of the human brain – the place where mind meets matter. Until recently, the left hemisphere of our brain has been seen as the ‘rational’ side, the superior partner to the right. But is this distinction true? Drawing on a vast body of experimental research, Iain McGilchrist argues while our left brain makes for a wonderful servant, it is a very poor master. As he shows, it is the right side which is the more reliable and insightful. Without it, our world would be mechanistic – stripped of depth, colour and value.

It is 1933 and Mikhail Bulgakov's enviable career is on the brink of being dismantled. His friend and mentor, the poet Osip Mandelstam, has been arrested, tortured, and sent into exile. Meanwhile, a mysterious agent of the secret police has developed a growing obsession with exposing Bulgakov as an enemy of the state. To make matters worse, Bulgakov has fallen in love with the dangerously candid Margarita. Facing imminent arrest, and infatuated with Margarita, he is inspired to write his masterpiece, *The Master and Margarita*, a scathing novel critical of both power and the powerful. Ranging between lively readings in the homes of Moscow's literary elite to the Siberian Gulag, *Mikhail and Margarita* recounts a passionate love triangle while painting a portrait of a country whose towering literary tradition is at odds with a dictatorship that does not tolerate dissent. Margarita is a strong, idealistic, seductive woman who is fiercely loved by two very different men, both of whom will fail in their attempts to shield her from the machinations of a regime hungry for human sacrifice. Debut novelist Julie Lekstrom Himes launches a rousing defense of art and the artist during a time of systematic deception, and she movingly portrays the ineluctable consequences of love for one of history's most enigmatic literary figures.

Advice on achieving a fulfilling old age from one of the bestselling authors of *Plato and a Platypus Walk into a Bar . . .* After being advised by his dentist to get tooth implants, Daniel Klein decides to stick with his dentures and instead use the money to make a trip to the Greek island Hydra and discover the secrets of aging happily. Drawing on the inspiring lives of his Greek friends and philosophers ranging from Epicurus to Sartre, Klein uncovers the simple pleasures that are available late in life, as well as the refined pleasures that only a mature mind can fully appreciate. A travel book, a witty and accessible meditation, and an optimistic guide to living well, *Travels with Epicurus* is a delightful jaunt to the Aegean and through the terrain of old age that only a free spirit like Klein could lead.

Perestroika finally brought to public light the work of Bulgakov (1891-1940). In his 1990 study in Polish (evolving over some 20 years), Drawicz (1932-97), a leading Polish authority on Russian literature and affairs, treats Bulgakov's life and essays on such topics as how “Russian literature has g?one to the Devil” many times” (including his own Lesser Devil), satire, comedy and compromise, and normality. The book includes a glossary of Russian terms, events, and personalities not fully explained in Drawicz's text. It lacks a subject index. Windle (classical and modern European languages, Australian National U., Canberra) has translated and published on Slavic literature. c. Book News Inc.

“A painfully timely story . . . an artful memoir . . . a powerful, vital book about damage and the ghostly afterlives of abuse.” —Los Angeles Review of Books True crime, memoir, and ghost story, *Mean* is the bold and hilarious tale of Myriam Gurba's coming of age as a queer, mixed-race Chicana. Blending radical formal fluidity and caustic humor, Gurba takes on sexual violence, small towns, and race, turning what might be tragic into piercing, revealing comedy. This is a confident, intoxicating, brassy book that takes the cost of sexual assault, racism, misogyny, and homophobia deadly seriously. We act mean to defend ourselves from boredom and from those who would chop off our breasts. We act mean to defend our clubs and institutions. We act mean because we like to laugh. Being mean to boys is fun and a second-wave feminist duty. Being rude to men who deserve it is a holy mission. Sisterhood is powerful, but being a bitch is more exhilarating . . . “Mean calls for a fat, fluorescent trigger warning start to finish—and I say this admiringly. Gurba likes the feel of radioactive substances on her bare hands.” —The New York Times “Gurba uses the tragedies, both small and large, she sees around her to illuminate the realities of systemic racism and misogyny, and the ways in which we can try to escape what society would like to tell us is our fate.” —Nylon “With its icy

wit, edgy wedding of lyricism and prose, and unflinching look at personal and public demons, Gurba's introspective memoir is brave and significant." —Kirkus Reviews "Mean will make you LOL and break your heart." —The Millions

As the turbulent years following the Russian revolution of 1917 settle down into a new Soviet reality, the brilliant and eccentric zoologist Persikov discovers an amazing ray that drastically increases the size and reproductive rate of living organisms. At the same time, a mysterious plague wipes out all the chickens in the Soviet republics. The government expropriates Persikov's untested invention in order to rebuild the poultry industry, but a horrible mix-up quickly leads to a disaster that could threaten the entire world. This H. G. Wells-inspired novel by the legendary Mikhail Bulgakov is the only one of his larger works to have been published in its entirety during the author's lifetime. A poignant work of social science fiction and a brilliant satire on the Soviet revolution, it can now be enjoyed by English-speaking audiences through this accurate new translation. Includes annotations and afterword.

"The Procurator of Judea" by Anatole France (translated by Michael Wooff). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

The Russian playwright and novelist Mikhail Bulgakov (1891 - 1940) is now widely acknowledged as one of the giants of twentieth-century Soviet literature, ranking with such luminaries as Pasternak and Solzhenitsyn. In his own lifetime, however, a casualty of Stalinist repression, he was scarcely published at all, and his plays reached the stage only with huge difficulty. His greatest masterpiece, *The Master and Margarita*, a novel written in the 1930s in complete secrecy, largely at night, did not appear in print until more than a quarter of a century after his death. It has since become a worldwide bestseller. In *Manuscripts Don't Burn*, J.A.E. Curtis has collated the fruits of eleven years of research to produce a fascinating chronicle of Bulgakov's life, using a mass of exciting new material - much of which has never been published before. In particular, she is the only Westerner to have been granted access to either Bulgakov's or his wife Yelena Sergeyevna's diaries, which record in vivid detail the nightmarish precariousness of life during the Stalinist purges. J.A.E. Curtis combines these diaries with extracts from letters to and from Bulgakov and with her own illuminating commentary to create a lively and highly readable account. Her vast collection of Bulgakov's correspondence is unparalleled even in the USSR, and she draws on it judiciously to include letters addressed directly to Stalin, in which Bulgakov's pleads to be allowed to emigrate; letters to his sisters and to his brother in Paris whom he did not see for twenty years; intimate notes to his second and third wives; and letters to and from well-known writers such as Gorky and Zamyatin. *Manuscripts Don't Burn* provides a forceful and compelling insight into the pressures of day-to-day existence for a man fighting persecution in order to make a career as a writer in Stalinist Russia.

TRANSLATED BY RICHARD PEVEAR AND LARISSA VOLOKHONSKY Consumed by the idea of his own special destiny, immured in poverty and deprivation, Rashkolnikov is drawn to commit a terrible crime. In the aftermath, Rashkolnikov is dogged by madness, guilt and a calculating detective, and a feverish cat-and-mouse game unfolds. The only hope for redemption, if Rashkolnikov can but recognise it, lies in the virtuous and faithful Sonya. The Vintage Classic Russians Series- Published for the 100th anniversary of the 1917 Russian Revolution, these are must-have, beautifully designed editions of six epic masterpieces that have survived controversy, censorship and suppression to influence decades of thought and artistic expression.

A classic anthology of wildly inventive and comic tales that brilliantly satirize post-revolutionary Russia. "Amusing and excellent," this famous collection of Soviet satire from 1918 to 1963 devastatingly lampoons the social, economic, and cultural changes wrought by the Russian Revolution (Isaac Bashevis Singer). Among the seventeen bold and inventive writers represented here are the brilliant Mikhail Bulgakov, Ilf and Petrov, Mikhail Zoshchenko, Yevgeny Zamyatin, Valentin Katayev, and Yuri Kazakov. Whether the stories and novellas collected here take the form of allegory, fantasy, or science fiction, the results are ingenious, critical, and hilariously timeless. "The stories in this collection tell the reader more about Soviet life than a dozen sociological or political tracts." —Isaac Bashevis Singer "An altogether admirable collection . . . by the highly talented translator Mirra Ginsburg . . . Many of these stories and sketches are delicious, even—a miracle!—funny, and full of subtlety and intelligence." —The New Leader "Hilarious entertainment. Beyond this it illuminates with the cruel light of satire the reality behind the pretentious façade of the Soviet state." —The Sunday Sun This volume considers the Russian writer Bulgakov's work, *The Master and Margarita*. It opens with the editor's general introduction, discussing the work in the context of the writer's oeuvre as well as its place within the Russian literary tradition. The introductory section also includes considerations of existing translations and of textual problems in the original Russian. The following sections contain several wide-ranging articles by other scholars, primary sources and background material such as letters, memoirs, early reviews and maps.

A complete translation of short works by the author of *The Master and Margarita* includes six of his articles from the 1920s and features such subjects as the Gogolian bureaucracy that followed the Revolution, the subjugation of science to the state and the consequences of the battle between Communism and the old order. Original.

Preparing to deliver a lecture in Pisa, Professor Horace Dorlan plans to incorporate music and performance into his scientific presentation. On the eve of his big event, however, strange things start to happen. Consciousness and reality start to shift, divergent voices speak of confusing things and questions start to mount up. Where, for instance, is his wife, and why is there a miniature musical quintet in his room, and what of the accident that afflicted him?

Introduction by Simon Franklin; Translation by Michael Glenny "From the Hardcover edition."

The Master and Margarita Penguin Classics

Mikhail Bulgakov's novel «*The Master and Margarita*» is, among other things, a satire. The author criticises real people in the Soviet Union of the 30s and creates absurd situations by mixing reality and fiction. That mix is hidden everywhere throughout the novel in small details which, at first sight, seem to be trivial, but which are significant for those who know why they are mentioned. In this book you can find annotations, ordered by chapter, explaining the names, locations, situations, quotations and other elements which Mikhail Bulgakov used to illustrate his view of Soviet society, with the aim of better understanding the novel. The terms are mentioned in the order of their first appearance in the novel. On various places in this book you will find Quick Reference (QR) codes which you can scan to gain immediate access to more detailed information on the «*Master and Margarita*» website. The book also contains a series of 33 colour illustrations made by the author.

Unlock the more straightforward side of *The Master and Margarita* with this concise and insightful summary and analysis!

This engaging summary presents an analysis of *The Master and Margarita* by Mikhail Bulgakov, which is widely considered to be the author's masterpiece and one of the finest novels of the 20th century. Through three interwoven narrative strands, namely Pontius Pilate's persecution of the man who would later be known as Jesus Christ, a love story set in Moscow in the 1930s and the Devil's visit to that city, the novel delivers biting satire and explores weighty themes such as the interplay between good and evil and the importance of spiritual and intellectual freedom. Due to pervasive censorship in the Soviet Union, the novel was not published until almost 30 years after its author's death, and is now the work on which his reputation rests. Indeed, although Bulgakov died in poverty and obscurity, his writing now enjoys popular and critical acclaim around the world. Find out everything you need to know about *The Master and Margarita* in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

"Great and terrible was the year of Our Lord 1918, of the Revolution the second." It is 1918: the Russian Revolution has just ended, Ukraine is in the midst of civil war, and in Kiev, the two Turbin brothers are preparing to fight for the White Guard in the wake of their beloved mother's death. Friends charge in from the streets amid an atmosphere of heady chaos, downing vodka, keeling over, taking baths, playing the guitar, falling in love. But the new regime is poised for victory, and in its brutal triumph lies destruction for the Turbins and their world. This novel, Mikhail Bulgakov's literary debut, may in fact have saved the writer, whose works were often censored under the Soviet regime: Stalin was an avid fan of a play based on *The White Guard* and allegedly went to see it more than fifteen times. Michael Glenny was the first to translate Bulgakov's works into English--this edition makes his deft, brilliant translation once again available for new readers.

Presents a satirical drama about Satan's visit to Moscow, where he learns that the citizens no longer believe in God. He decides to teach them a lesson by perpetrating a series of horrific tricks. Combines two distinct yet interwoven parts, one set in contemporary Moscow, the other in ancient Jerusalem.

Disappearances, destruction and death spread throughout Moscow like wildfire, and Margarita has discovered that her lover has vanished in the chaos. Making a bargain with the devil, she decides to try a little black magic of her own to save the man she loves.

English translation of Mikhail Bulgakov's classic Russian novel, with an introduction by the translator, John Dougherty, and several footnotes explaining references to uniquely Soviet cultural, social and political concepts.

In this landmark study of the history and meaning of fairy tales, the celebrated cultural critic Marina Warner looks at storytelling in art and legend—from the prophesying enchantress who lures men to a false paradise, to jolly Mother Goose with her masqueraders in the real world. Why are storytellers so often women, and how does that affect the status of fairy tales? Are they a source of wisdom or a misleading temptation to indulge in romancing?

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