

Culturological Approach in the Poetics of the Novel "Master and Margarita" M.A. Bulgakova

Batyrshina Zhumakul Kolmirzaevna
Lecturer at Termez State Pedagogical Institute

Abstract: This article deals with the study of the moral-philosophical and mythopoetic understanding of a person, age and life in Mikhail Bulgakov's novel "The Master and Margarita", as well as the concepts of a cultural approach in the poetics of the novel.

Key words: Writer, literary critic, concept, work, modern reality, aesthetics

The publication of *The Master and Margarita* in the late 1960s, more than a quarter of a century after the death of the writer, became one of the most important events not only in Russian, but also in world literature of the 20th century. Since its publication, the novel has attracted the attention of both literary critics and critics for its unusual and complex artistic structure, originality of the genre, and finally, philosophical and moral issues. The work of M. Bulgakov has its own unusual content and unique form, that is, the multifaceted structure of the text, the free mixing of time coordinates, historically consistent layers and unusual symbols.

Margarita, they name many prototypes of Bulgakov's characters, cultural sources, but there are not enough ideas for a full-fledged scientific study of his literary heritage. Nevertheless, in the last 10 years, Bulgakov studies have reached the level of discussing conceptual approaches to the legacy of the great teacher. Note that real Satanists consider Bulgakov their "religious scholar", but they do not publish evidence of this.

In *The Master and Margarita*, Yeshua exists in two roles: as a real image of an earthly person who finds himself in unusual everyday circumstances, and as an emanation of the transcendent image of a God-man, as a symbol of an ideal timeless being, corresponding to the gospel legend. Love, Freedom and Truth rise for Yeshua above any circumstances, over any authority and, consequently, over any hierarchy in human relations. However, according to N. Zvezdanov, the main character of the novel "The Master and Margarita" is not Yeshua, but the fifth procurator of Judea, Pontius Pilate. The image of Pilate is a typical example of such a state when the inertia of habit and an unconscious craving for something new are fighting in the soul of a person. The reader of the novel becomes a witness of the struggle between the duty of the procurator and the feeling of a person in him, between old and new truths, between tragic fate and personal tragic guilt, between the old moral law "an eye for an eye" and infinite mercy and forgiveness. Thirst for redemption, grief and suffering - these are the characteristics of Pilate's spiritual world after the trial of Yeshua, N. Zvezdanov believes.

The novel, permeated with a large number of literary, philosophical, mythological, cultural-historical analogies and allusions, immediately crashes into our memory with the classic works of world literature, such as Lesage's *Lam Bes*, Goethe's *Faust*, Hoffmann's *The Devil's Elixir*, "Divine." creates associations. Comedy Dante. In fact, the novel contains plot schemes that are very common in world literature, such as the incarnation of the devil in the human world, a contract between a person and the devil, variations of gospel stories, and so on. various cultural associations. At the same time, this novel is a unique work of Russian literature of the 20th century, reflecting the contemporary reality of the writer in close connection with historical legend and fantasy.

The novel "The Master and Margarita" is, as it were, the result of all the literary activity of Mikhail Bulgakov. In it, the writer appears in all his guises. According to E. Proffer, "the theatrical novel and the satirist about the adventures of Chichikov, the science fiction writer of Happiness and Adam and Eve, and the historian of Days Past are equally involved. Here again we encounter familiar themes and motifs. here we come. <.> He again touches on the themes of violence, bureaucracy, the ominous whisper of those in power" 2. Together with him, we think about the history and nature of man, about the meaning of life and death, about the conflict between the creator and society, and, finally, about the true purpose of art.

Conclusion

It should be noted that the above views, sometimes contradictory, successfully coexist, and Bulgakov's heritage remains wider and deeper than the declared concepts. This is due to the fact that many researchers do not take into account that a work that causes extremely contradictory impressions is primarily an aesthetic phenomenon. In addition, most Bulgakov scholars do not consider it necessary to consider all his works as an artistic and aesthetic whole, focusing on the writer's last novel.

References

1. The Last Sunset Novel, also called The Master and Margarita, written and written by E. S. Bulgakov on June 15, 1938. See Mikhail Bulgakov. A diary. Letter. 1914 - 1940. - M .: Modern Writer, 1997. - S. 476.
2. Simonov K. Preface to the novel "The Master and Margarita" // Moscow. - 1966. - No. 11. - P. 6.
3. See Skobelev V. In the fifth dimension // Rise. pp. 124 - 128;
4. Mikhailov O. Bulgakov's prose // Siberian fires. - 1967. S. 184 - 185;
5. Lakshin V. Roman M. Bulgakov "Master and Margarita" // New World. - 1968