

Artículo de investigación

Pontius Pilate's lack of freedom in M. Bulgakov's novel *The Master and Margarita*

Несвобода Понтия Пилата в романе М. Булгакова "Мастер и Маргарита"

La falta de libertad de Poncio Pilato en la novela de M. Bulgakov, *El maestro y Margarita*

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Abstract

The author of the article turned to the Bulgakov novel in order to examine the most important historical, literary and political problem of Jerusalem. The constant political tension on this issue has not been diminishing for more than two millennia. There are many debatable literary and philosophical ideas and images on this topic. M.A. Bulgakov created his bright mythological version. Professor Nemtsev justifies this in order to summarize some of the results of the study of *The Master and Margarita*. The key scene of the novel, describing the conversation of the procurator of Judea with the high priest, is interpreted as the plot center of the work. *Methodology*: the key scene should be considered epistemologically in order to recognize the ideology of the menippea novel, and most importantly, to help the reader decide in the right direction. For this purpose, the author of the article published a reader's guide entitled "Methods for analyzing the works of Mikhail Bulgakov".

Key words: Pilate, Judea, myth, existentialism, philosophy of the novel, religion, personality of the hero.

Аннотация

Автор статьи обратился к роману Булгакова с целью рассмотрения важнейшей исторической, литературной и политической проблемы Иерусалима. Постоянная политическая напряженность по этому вопросу не ослабевает уже более двух тысячелетий. Есть много спорных литературных и философских идей и образов на эту тему. М. А. Булгаков создал свою яркую мифологическую версию. Профессор Немцев обосновывает это тем, что суммирует некоторые результаты исследования Мастера и Маргариты. Ключевая сцена романа, описывающая беседу прокуратора Иудеи с первосвященником, трактуется как сюжетный центр произведения. *Методология*: ключевая сцена должна быть рассмотрена эпистемологически, чтобы признать идеологию романа мениппеи и, самое главное, помочь читателю принять решение в правильном направлении. С этой целью автором статьи было опубликовано читательское пособие под названием "методика анализа произведений Михаила Булгакова".

Ключевые слова: Пилат, Иудея, миф, экзистенциализм, философия романа, религия, личность героя.

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Resumen

El autor del artículo recurrió a la novela de Bulgakov para examinar el problema histórico, literario y político más importante de Jerusalén. La tensión política constante sobre este tema no ha disminuido durante más de dos milenios. Hay muchas ideas e imágenes literarias y filosóficas discutibles sobre este tema. M.A. Bulgakov creó su brillante versión mitológica. El profesor Nemtsev justifica esto para resumir algunos de los resultados del estudio de El Maestro y Margarita. La escena clave de la novela, que describe la conversación del procurador de Judea con el sumo sacerdote, se interpreta como el centro de la trama de la obra. Metodología: la escena clave debe considerarse epistemológicamente para reconocer la ideología de la novela Menippea y, lo más importante, para ayudar al lector a decidir en la dirección correcta. Para este propósito, el autor del artículo publicó una guía para el lector titulada "Métodos para analizar los trabajos de Mikhail Bulgakov".

Palabras clave: Pilato, Judea, mito, existencialismo, filosofía de la novela, religión, personalidad del héroe.

Introduction

Detailed consideration of the role and personality of the procurator of Judea is necessary in order to solve the goals set by the author.

Pontius Pilate was a stranger to the dichotomous problem of solving other people's riddles and views. The Jewish religion, on guard of which the Sanhedrin and the high priest stood, was alien and indifferent to him; he only had to be reckoned with. He believed that any wandering philosopher and physician is just a tramp, and every Roman warrior is part of the state he served. Any sympathy for Pilate prevents him from fulfilling his soldier's duty to the emperor Tiberius.

In this sense, the dialogue of Pilate, who has recklessly found sympathy for the vagabond and the pupil of this vagabond, the former tax collector Levi, is especially indicative of the dialogue between authority and personality (Bulgakov, 1990). One cannot, the other does not want; one wants, the other cannot do what needs to be done. In addition, another reaction of the Hegemon is significant: "And the kingdom of truth will come?" - "It will come, Hegemon," Yeshua answered with conviction. "It will never come!" Pilate suddenly cried out in such a terrible voice that Yeshua drew back." (Bulgakov, 1990). They both talk about different things: the tramp about the eternal, the procurator about the earthly "kingdoms of truth."

Pilate's lack of freedom due to debt and current circumstances, as well as any senior government official, is fully visible in these scenes. Emperor Tiberius, perhaps, was in the same conditions. Could they be internally free at all?

Woland does not know the conventions, he is not bound by duty and attachment to anything. He

knows only one prohibition: do not encroach upon the authority of Yeshua. He is completely free from debt and feelings, from obligations and influences. Finding an evil principle in a person, he allows evil to develop unhindered. But Woland understands that people cannot do without justice and mercy, therefore, he has to put up with these qualities. The researcher has already noticed that Woland is known only to those who "suffered and languished," who are involved in the "feat of self-denial, the miracle of creativity, the miracle of love" (Nemtsev, 1984). Woland is Pilate! Asking the Master to finish the novel, he takes care of himself. The Master is Yeshua, endowed with supra-mundane power to decide his or someone else's fate.

Such an unusual harmony of the novel "The Master and Margarita" organically fit into the sixties. The sixties were Soviet romantics, who understood the novel as an appeal to them and saw in his idea disappointment in Stalin, but not in social ideals. Woland is to some extent the hypostasis of Stalin as a principle of power for them. However, Woland is not exactly Stalin. This is an abstract figure, like an underlined abstract Master, who does not have a name and biography, and does not remember even close people. Pilate and Yeshua, although they have historical names, are also not canonical, and the events associated with them do not always have reliable analogies.

There was no divine, but there was much devilish. However, at the same time, the devil did not exist either. Since Woland expresses German folklore ideas about the devil with his persona and portrait, werewolf techniques must be inherent to him. Woland is a truly travesty figure, but it is embodied not only in one Afraniya (Gasparov, 1989). Obviously, he shows with his

behavior a whole complex of disguises, mimicry, and laboring, which exist in Christian culture as an idea of evil spirits. He could have been a buckle in Pilate's hands, and a swallow fluttering on the balcony, and even Pilate himself for a while.

Woland, as a "fallen angel," carries the reflection of Yeshua, and they are closely related in the text. In popular notions, the devil is terrible, dangerous, it is better not to deal with him. Although according to the Christian canon, the devil is only an opponent of God, his other, destructively insidious, side. The master who received peace is deprived of freedom. Voltaire argued that there is no freedom in paradise. However, we see that there is no freedom in "peace" either. A man is deprived of paradise because of his mind (it means freedom). Reason is doubt, devilry. The recognition of the Master's merit (correctly "guessed") immediately deprives him of his freedom and paradise. The freest person is the "prince of darkness." However, Yeshua was free before the execution, being in the power of Pilate and the devilish forces.

However, crafty Woland is also Pilate. So, the Master made Pilate Satan, because Satan is unlimited freedom. This is the second plan, just as the Master is Yeshua, endowed with supra-mundane power to decide his or someone else's fate. In fact, only Woland, of all the heroes of the menippea, knows all the circumstances and subtleties of the life-behavior of other heroes. He also at times strikingly reliably betrays the thoughts of Nietzsche and his hero Zarathustra, disagreeing with the world order.

It seems that the narrator of the novel, and therefore the critic of the Lord, is Woland. If Bulgakov "coded the text," then his code is to encourage the reader to freedom — inner freedom to the limit. Under these conditions, a close reading of one of the key scenes of the "Master's novel" should show a completely different set of characters. This is important to consider when referring to the topic of Rome and Russian culture (Nemtsev, 2001). However, the tragedy of the characters is incomplete and incomprehensible without a careful analysis of the scene in the garden with Pilate and Kaifa.

Analysis of this and other parts of the aesthetic text makes it possible to reveal the motives of behavior, the role of Pilate and the essence of the personality of Yeshua, which is the goal of the author of the article.

Methodology

The goal can be achieved only by aesthetic analysis of the text, because the text is aesthetic. *The conceptual analysis of the poetics of Bulgakov's largest work as an independent artistic phenomenon*, which was in weak contact with the literary process of the 1920s and 1930s, was chosen to achieve the goal.

Achieving this goal involves identifying features of the key scene of the work, namely the meeting of the Procurator of Judea and the High Priest in the garden. The definition of artistic and aesthetic techniques of plot-compositional organization as modeling, and not reflecting, should be a priority. The main goal of the research is to identify the specificity of the creative heritage of M.A. Bulgakov as an artistic unity. Achieving this goal involves the following tasks:

1. To reveal the role of various integral-forming elements in the specifics of the functioning of Bulgakov's works and to show that Bulgakov's novel *Master and Margarita*, showing cyclical signs, is a high-order artistic and aesthetic unity.
2. To determine the forms and patterns of the formation of the author's consciousness as an aesthetically organizing center of the work. To reveal the nature of the interaction of the subjective forms of the expression of the author's consciousness in the works of one major genre (novel) of Bulgakov in the 1920s and 1930s; to identify the specifics of the relationship "the author-creator - the hero is the ideal reader" in the prose of the period under study.
3. To establish the patterns of the phenomenon of the "Master's novel" in the framework of the menippea novel "The Master and Margarita" as a special artistic form and a special one.
4. To determine the type of Bulgakov hero as a hero-ideologue who builds his life in accordance with the knowledge of the world.
5. To investigate the artistic forms of the manifestation of the aesthetic sense of history, that is, the poetics of the artistic nature of Bulgakov, and on the basis of this, to reveal the features and diversity of artistic synthesis methods as the basis for modifications of the classical novel form.

Works related to one or another period are distinguished by corresponding genre and pathos-aesthetic features. Therefore, the personality traits and worldview of the writer in the period of biographical time in which a large work is created can be reconstructed as a result of the analysis of the work. We believe that the menippean novel "The Master and Margarita" is a travesty narrative in the genre of tragedy.

The theoretical value of the work lies in the development of the methodological foundations of the analysis of the writer's artistic world. The artist, having created the author-creator as the spokesman for the concept of the work, goes to the periphery of attention; the narrator (the protagonist of the author-creator), the main conductor of the artistic idea of the work, and the hero (the active aesthetic figure of the plot), the bearer of the idea of the work, come to the fore.

Practical significance. The material and conclusions of the study can be used both for reading the basic lecture courses on the history of Russian literature of the 20th century, and for reading special courses, conducting special seminars on Russian prose of the past century, on the works of Bulgakov. Certain provisions on the author's problem, on the poetics of Bulgakov's works, can be taken into account when reading such methodologically important disciplines as "Introduction to Literary Studies", "Theory of Literature".

The methodological basis is the basic ideas of the theory of the author of a work of art (M.M. Bakhtin, V.V. Vinogradov, B.O. Korman, Y.M. Lotman, A.P. Chudakov, V.V. Kozhinov, M.M. Hirschman), according to which not the real author, but the author-creator and his protagonist-narrator are spokesmen for the concept of the entire work, the ideas of the theory of art (I. Kant, Z. Freud, R. Barth, etc.), as well as the works of Bulgakov. A comprehensive study of poetics is carried out on the basis of system-typological and historical-functional approaches.

Results

The master framework novel conveys a very tense intrigue. There are five tragic events: the interrogation of Yeshua, the conversation with Kaifa, the execution of Yeshua, the attempt of Levi to save Master, the revenge of Pilate. Bulgakov experts interpret the conversation with Kaifa as an attempt by Pilate (not Levi) to save Yeshua. Then the composition of this episode becomes superfluous: it is wasteful to give

almost a fifth of the novel to the uninformative and repetitive episode. Either this is the writer's miscalculation, or there is a different and deeper meaning. We are convinced that the story of Bulgakov must be approached with increased confidence in the details, which sometimes open up direct paths to the artistic idea. This is partially applied by us in our work (Nemtsev, 2004).

Here, Pilate first tries to pacify the high priest diplomatically, explaining that the Roman authorities do not encroach upon the rights of the spiritual local authority. Roman authorities are interested in correcting any of their mistakes. However, then the Jewish autonomy must also meet at least in the matter of the wandering philosopher and doctor ... Kaifa, despite the remarkable ability of the Jews to compromise, remains adamant with the help of a "quiet but firm voice" (Bulgakov, 1990). Then he, too, "proudly and calmly" (Bulgakov, 1990) responds to internally restless Pilate.

Then the Hegemon understood that "Ha-Nozri was departing for ever, and there was no one to cure the dreadful, wicked pains of the procurator, there was no remedy for them except death. But it was not this thought which now struck Pilate. The same incomprehensible anguish that had already visited him on the balcony pierced his whole being" (Bulgakov, 1990). Then it is a question of this "incomprehensible anguish", forcing Pilate "made him grow cold in the scorching sun" (Bulgakov, 1990). It seemed to the procurator that "he did not finish speaking with the convict, or perhaps he did not hear out of something". The melancholy also "remained unexplained", especially after involuntarily flickering thoughts, as if inspired by an evil spirit: "Immortality ... immortality came ..." (Bulgakov, 1990).

That's why "With a cold, moist hand he tore at the clasp on the collar of his cloak, and it fell to the sand". And he said: "Cramped, I feel cramped!" (Bulgakov, 1990). These are the words of a true man who has fallen into the conditions of internal bondage.

It should be said that the high priest is also in trouble. Kaifa, who was probably accustomed to a measured life, laments to himself: "Oh, what a terrible month of Nisan we're having this year!" (Bulgakov, 1990). Immediately, the enemy of the Jewish people in anger told him: "Know, then, that from now on, High Priest, you will have no peace!" (Bulgakov, 1990).

In the consciousness of the unconditional rightness of his business, Pilate takes measures to discredit the authority of the Sanhedrin, for which "... in a room shielded from the sun by dark curtains, with a certain man, whose face was half covered by a hood, though he could not have been bothered by the sun's rays in this room". (Bulgakov, 1990).

Further "... And so, Pilate mounted the platform, mechanically clutching the useless clasp in his fist and squinting his eyes" (Bulgakov, 1990). However, he does not resign himself to the violent sun, and even ceases to squint, but opens the eyes with a challenge: "Pilate lifted his face and thrust it straight into the sun" (Bulgakov, 1990), not realizing what he does with this proud challenge. ... "Green fire flared up behind his eyelids (Giuliani, 1994), his brain took flame from it, and hoarse Aramaic words went flying over the crowd" (Bulgakov, 1990).

However, back to the beginning of Chapter 2. Pontius Pilate is involved in a conversation with Yeshua apart from his will (Bulgakov, 1990): he had not even thought of thinking about the truth, which was incomprehensible to him before. The first evangelist writes "The high priests asked Jesus, what authority does he do with everything?" (Rev.). The Fathers of the Church believed that knowledge of the truth is hidden from the questioners for two reasons: when they are unable to understand the truth and when they despise the truth and are not worthy of its knowledge. Pilate, therefore, was simply unworthy of the truth! And, therefore, sympathy for the vagabond can be inspired by someone. Maybe Woland? Rather, Yeshua, in which Woland was embodied! After all, Yeshua "avoids the sun" (Bulgakov, 1990), "shields her hand from the sun" (Bulgakov, 1990). Then it's not without reason that Yeshua walks along the moon's ray in the Epilogue, although his symbol is the sun ... If we turn to the New Testament, we will see Christ's self-name: "I am ... the bright and morning star" (Rev.) - the planet Venus, or Lucifer, was always called that - the Christian designation of the "proud and powerless imitator of the light that constitutes the mystical" glory "of the deity, that is, Satan (Averintsev, 1994).

If Yeshua came to the idea that all people are kind, then how did this thought form in his head? There are no motives in the text. Maybe the "proud imitator" Woland inspired him? This would not be surprising: if the Son of God is humanized, then his nature can be half satanic ... By the way, after analyzing the five editions of the novel, the researcher says about Yeshua: "He

is a man. The hero's humanity is sharpened by the author from correction to correction" (Yanovskaya, 1991).

By showing people the way of salvation, Yeshua sacrifices his soul, and, dying, goes into the "department of Woland." This, in our opinion, is the root of Bulgakov's "hereticism": he showed Yeshua, possessed by Satan at times.

Therefore, Pilate got rid of him and formally did the right thing, let his conscience be tormented. Naturally, Pilate deserved forgiveness, but why did it go so long? Pilate is tested by fame that no one had. He also carried out the mission, which consisted in the silent statement of the divine origin of Yeshua: as there is no God without Satan, and there is no Yeshua without Pilate.

That is why Yeshua is not so unambiguous, it is precisely humanly complex and contradictory. Wanting to be always truthful, he betrays Levi Matvey, his disciple, during the interrogation. In addition, seeing all good, he is ready to consider Satan as such! Therefore, his feelings and intentions cannot be invariably divine, and, on the contrary, therefore Satan sometimes leaves Yeshua, turning into a swallow, a dog, a chair, and so on. The Fathers of the Church at the beginning of the first millennium believed that there was generally a single lie; however, due to the differences between false teachings, there were many types of lies.

The swallow (that is, Woland?) Inspired Pilate with the formula for saving a vagabond: declare him mentally ill (Bulgakov, 1990). This slyness did not suit the Heavenly Father, and he appeared next to Yeshua, having banished the swallow - Pontius saw a "golden column of dust" (Bulgakov, 1990). The Father-God wanted to show people the value of the atoning execution, sacrificing the Son, while simultaneously saving the Son from his satanic nature. The unsaved Yeshua arranged for Woland - this state of affairs strengthened his influence on the earth.

Then Satan returns to Yeshua again. This can be concluded by knowing that Bulgakov did not show the resurrection of Yeshua, as the researcher noted (Mechik-Blank, 1999). Here the writer also diverges from the gospels. However, he should not illustrate the Evangelists, especially if he wants to emphasize the sacrifice of Yeshua, his tragic earthly doom.

This is the tragedy of Pontius Pilate, that he, along with Yeshua, is held hostage by two world principles. The prospect of glorious immortal

glory caused an "unbearable longing" (Bulgakov, 1990). Under the suggestion from above, in turn, Yeshua lost his quick wits and showed naivety when he started talking about a meeting with Judas (Bulgakov, 1990).

The truthfulness of Yeshua is extremely important in this place of interrogation, as it destroys the wandering philosopher. So it should be. He should not talk about state power and in general about any power on earth. He is right in a dispute with Pilate about the "kingdom of truth and justice" only in that he knows for sure: any "good man" will be awarded such a kingdom after death. Pilate, however, does not know about this and means the kingdom of truth and justice on earth, which, he is sure, cannot be here. Therefore, each is right in its own way in this dispute. But Yeshua, to whom the truth is revealed more than to others, is more sophisticated.

Yeshua asks Pilate, addressing his soul, for mercy, so that he would let him go. Satan undoubtedly inspires this request. Then Woland again turns into a swallow and tries to tempt Pilate with the merciful mood, as it was possible to do earlier. But he is adamant, he "with a furious gaze" escorts the swallow, "again flung up onto the balcony" (Bulgakov, 1990). The procurator is now beyond the control of Satan, because new and serious circumstances have come to light when investigating the tramp case, we are talking about insulting the power of Caesar, and he will not accept temptation.

It is also important, as we have already noted, that the sun "shone with some unusual rage in Yershalaim these days" (Bulgakov). No wonder: there is a tragic battle of two beginnings.

It is described in the Revelation of St. John the Divine as a struggle between angels. Archangel Michael (sic!), always holding the side of God, undertook to suppress a rebellion: "And there was a war in heaven: Michael and his angels fought against the dragon, and the dragon and his angels rebelled against them. But they could not resist, and there was no place for them in heaven. And the great dragon was cast out, the ancient serpent, called the Devil and Satan, who deceives the whole universe, was cast down to the earth, and his angels were cast out with him" (Rev.). So Lucifer is banished from heaven. This universal antagonism in Bulgakov only has more realistic features, so the main aesthetic load here is entrusted to artistic details and overtones - Woland (read: Lucifer) falls to the ground with a buckle from Pilate's raincoat.

In this sense, it is significant that the positions of Pontius Pilate and Joseph Caiaphas in the battle are clearly defined: the Jewish high priest does not hide from the sun, refusing the procurator's offer to go to the balcony, to the shelter, his dark hood falls down (Bulgakov, 1990), but the procurator, on the other hand, puts on a hood, fearing the sun (Bulgakov, 1990). The light makes him a terrible headache ... Kaifa in this situation is on the side of God, Saw is an ally of Satan. The procurator uses the entire arsenal of diplomatic tricks to save the life of Yeshua. But Kaifa is solid. Bulgakov's Kaifa and Kaiafa of the New Testament are different: "He said to them in reply: Do you want me to let you have the King of Judea?" He knew that the chief priests betrayed Him out of envy" (Mar.).

Then the truly diabolical anger of Pilate is shown, the anger of impotence. There is no doubt that this time, finally, the resourceful Woland embodied in the procurator. Woland's prediction tells the procurator to the high priest that from now on there will be no rest. "Not to you, nor to your people" (Bulgakov, 1990), he says, announcing the revenge of the prince of this world. Kaifa objects that God will protect his people. And again, there is no complete truth in the words of both opponents. Satan will not completely destroy the Jewish people, and God will not fully protect them. Since the power of each of them on earth is not absolute.

The head of the secret service, Afraniya, is very afraid of the sun's rays: he remains in a hood draped over his face, even in a curtained room (Bulgakov, 1990). Pilate, during the announcement of the execution and the release from execution of one of the criminals, experiences a strong sun impact, not hiding from its unbearable rays, and even bravely resisting the sun.

During a conversation with Kaifa, anger or a buckle from the cloak smothers Pilate's throat, and he tears it off and throws it on the sand. The court clerk picks it up and for some reason serves the procurator. He goes with it on the platform to the crowd, and, automatically holding in his hand, announces the sentence and amnesty. This Woland turned into a buckle, because he has no need for mixing functions, let them perform those who are supposed to and who are doomed to fulfill them.

In the Master's novel, Yeshua dies from the merciless sun, from the "sun burns" (Bulgakov, 1990), as evidenced by Afraniya. The head of the secret service still conveys the mysterious words of Ha-Nozri: "He said that he thanks and does not

blame for taking his life. - Whom? - deafly asked Pilate. "He did not say that, Hegemon," (Bulgakov, 1990).

Yeshua, the procurator, tormented by his conscience, accepts these words at his own expense. We know that the executed "madman" "thanks" and does not "blame" the Father, who gave him his life, then took it away. Alas, Pilate, under the influence of his feelings, forgot the words of a wandering philosopher that "only the one who hung up" "can cut the hair" on which life hangs ...

The American researcher noted that Pilate was even tempted repeatedly: "... the ending of the Yershalaim novel is usually interpreted as an act of mercy by Woland and the Master towards Pilate. However, there is reason to believe that the devil is more concerned about the fate of Yeshua than the fate of Pilate. ... Woland ... acts smarter: he tempts the Master, putting efforts to ensure that the Master completes his novel with the liberation of the suffering hero, but did not remember that there is another hero in the novel - the crucified Yeshua." Other temptations of the Master are that Woland "encouraged the Master to compose a novel on ... a strange topic", he also presented "easy money", in which he sees a parallel with Gogol's "Portrait". Like the artist Chartkov, the Master, having accepted the money, concludes a pact with Satan. In addition, "The master, having finished the novel, feels a sense of melancholy, then surprise and then fear:

... I began to fear the darkness. This is metaphysical darkness - the element of the devil, prince of darkness" (Mechik-Blank, 1999).

There is nothing surprising that the prince of this world prompted the Master to write a novel. We clearly see how he fears his skill.

Chapter 26 of the "Burial" shows the routine of the government in Judea. This chapter is full of the feelings of Pontius Pilate that during the day he missed something irreparably, and he tries to correct and redeem his blunder by the vengeful murder of Judah from Kiriath. The chief of the secret service manifests his inherent miracles of performance. The drama of the situation is that all these actions of the wise power of the Roman Empire by the standards of eternity and supreme expediency are meaningless. God doesn't even need it. And the earthly power in this way brings confusion into the providence of God. Moreover, his forced cowardice (in which the executed Yeshua allegedly accuses him because of his human weakness, but more on that below) - by

the standards of eternity, not human cowardice (Bulgakov, 1990). He thinks so, and this is his drama ruler. His power and mind are very limited. And the experiences are in vain. "There was no execution!" (Bulgakov, 1990), Pilate's limited human consciousness rejoices in a dream. In this regard, let us recall the words of Nietzsche: "A delusion (belief in an ideal) is not blindness, a delusion is cowardice." (Nietzsche, 1996).

However, the main reason why the execution took place, happened — the hegemon believed in "the insane dreamer and the doctor" (Bulgakov, 1990). He is ready to sacrifice his career and life in retrospect for his sake. So, what the procurator of Judea regretted was to be done!

The tragedy of unearthly and human power lies in this conflict. But the tragedy of the artist is close to her: the Master could not finish the novel until he saw the finale with the help of Woland, being at the threshold of life, in the realm of "peace". The inaccuracy of the investigation is also obvious - "one of the best investigators in Moscow" did not draw the conclusions that led to the truth (Bulgakov, 1990). Here is the diocese of Woland. The source of the whole affair is not in the events of the Patriarchs, but in the Master's novel. No contemporaries appreciated the writer, except Margarita.

Referring to "Chapter 2. Pontius Pilate," where the hegemon in the morning is tormented by the smell of rose oil. It must be said that in ancient Rome, a red rose was considered a military sign, reminding that blood could be shed at any moment. In Dante's Divine Comedy, the white rose is mentioned as a symbol of heavenly love (Alighieri, 1982), but the red rose symbolizes the blood of Christ. The same associations are preserved in Christianity to this day. By the way, the Master confesses to the sad woman with yellow flowers in her hands that he loves roses (Bulgakov, 1990) that he just met in the alley. We saw not only the opposition of roses to "disgusting, disturbing yellow flowers", which "for some reason appear first in Moscow" (Bulgakov, 1990), but also the fact that the Master loves roses not yellow - "bad color" (Bulgakov, 1990). Maybe white? In the Master's novel, there is quite a lot of red color, but now, in "Chapter 25. As the procurator tried to save Judah from Kiriath," Pontius under his feet "stretched an untidy red, as if bloody, puddle ..." because the procurator, angry at the servant, smashed a jug of wine on a mosaic floor (Bulgakov, 1990).

The wine was red, Pilate sees, with "inflamed last insomnia eyes," two white rozov of his red pool (Bulgakov, 1990). Perhaps, they symbolize someone's dying love? Or maybe someone's innocent fate?

Pilate's terrible headaches are directly related to the smell of rose oil, which seems to come from all the plants of the garden, as well as from the dinner prepared by the cooks of the Legion. So, as we can see, the blood symbol, in the form of the smell of rose oil hateful to the procurator, at the very beginning of the Master's novel comes from the garden and the place of accommodation of the first cohort of the Twelfth Lightning Legion. Indeed, the main events of a small novel will take place in the garden, and then the soldiers of the first cohort will become direct participants in the upcoming execution of three criminals.

Throughout the framework novel and the main one too, the sunlight constantly competes with twilight and darkness, and this simple light metamorphosis in the Master's novel exhaustively commented to us on the display of all semantic shades of events.

Of course, a thunderstorm with rain, a "purple thick", and a dust cloud also form the background that specifies the events described, but the main thing after all is in the struggle of light with darkness. And these light signs accompanying the unfolding events - both the interrogation of the philosopher tramp, Pilate's key conversation with Kaifa in the garden, and the execution on Lysa Gora - provide that additional knowledge and understanding, without which the free Bulgakov menippea cannot be perceived.

All this shows that Pontius Pilate in the Master's novel is a significant and tragic figure. The hegemon here resembles the Grand Inquisitor, who has temporarily taken upon himself the burden of divine authority, from a poem by Ivan Karamazov.

In "Chapter 2. Pontius Pilate" it is shown in detail that Pilate really did his best to save Yeshua. Kaifa did everything he could to execute a philosopher tramp. The procurator and the high priest immaculately did the ordained from above, for which the reward was due. Kaifa, according to Jewish ancestral traditions and Jewish law, which was considered by the Roman imperial power, doomed his people to collective punishment and centuries of persecution, but at the same time to the special protection of the Almighty. The God-chosen people, who once chose God as one and the only one who professed monotheism, have since been doomed to constant

suffering and widespread fame. Pilate was also granted unconditional fame and redemption in two thousand years. He became the interlocutor of Yeshua, close to him during the highest for Orthodox Christianity holiday - Easter, symbolizing the eternal resurrection and the path of the moon on the pre-Easter full moon to the Sun.

In the chapters devoted to the modern narrator Moscow, the action constantly returns to the ancient Yershalaim events, guessed in detail by the Master. Moreover, the heroes of this part of the menippea, not recognizing or recognizing either Yeshua or Woland, often commemorate Pilate. So, Alexander Nikolaevich Stravinsky seemed to Ivan Pontius Pilate (Bulgakov, 1990). Why are both people comparable? First, they have a lot of power, and it was Stravinsky's large retinue, which provided "signs of attention and respect" (Bulgakov, 1990), prompting Ivan to compare the professor with the procurator. In addition, the doctor "speaks Latin, like Pilate," (Bulgakov, 1990).

The artistic nature of the "Dionysian" Ivan Ponyrev very precisely felt the essence of the chief doctor of an unusual clinic, but could not comprehend it with his mind. Stravinsky reminds us of Pilate in a poll by Ivan, during which he logically convinces an extremely upset poet that he is abnormal. Then, with the help of his "very piercing eyes" (Bulgakov, 1990), he seeks to break the will of the patient ... He acts with logic, hypnosis and authority. Thus, Stravinsky and the power he represents does a lot more and more efficiently than the imperial system that Pilate serves. The new power corrects the "clear" members of the Soviet society, and the treatment consists of hypnosis, which turns patients to a given outlook (Nemtsev, 2004).

Ivan Nikolaevich will never become a follower of the Master. In the final of the novel, the real hypnotists of the school of Professor Stravinsky, turning into Chekist investigators, accuse Woland's team of mass hypnosis, which stirred Moscow up. So, the famous clinic is rather a correctional home for those who have doubted the regime's ideas. Peace and obedience reign in this prison. Stravinsky (Bulgakov, 1990) insists on "complete peace". The master came here for "peace" ... Maybe the clinic is a lair? Maybe, maybe ...

Everything secret in the menippea came out under the influence of Satan: Yeshua during interrogation, for all his veracity, was forced to keep silent about the main thing; Yeshua lied that

he did not know his father; Levi, with all the love of God, has to curse him; omnipotent Pilate does not know what he is doing and does not understand at all what is going on around him; Finally, the high priest took upon himself the curse that emanated from his misunderstanding of his mission.

Discussion

«Что же побуждает писателя изобразить Иисуса и Пилата совсем иначе, чем в евангельской традиции, которая, собственно говоря, является нашим единственным источником о тех событиях 14 нисана 30 г.?» – задаётся вопросом германский исследователь Людольф Мюллер. И... не находит ответа, а лишь пытается определить верное направление: «Поскольку евангелия возникли в грекоязычном мире, а сам Иисус жил в среде, говорящей на арамейском языке, употребление арамейской формы имени показывает, таким образом, что Булгаков за новозаветной традицией, родившейся в эллинистическом мире, стремится нащупать более древний исторический пласт» (Muller 2000).

To understand the fuller problems of the Bulgakov work, we published a book in which a wider range of issues for discussion and analysis is offered to the general reader (Nemtsev, 2017). The book shows both awkward and frivolous, very subjective assessments of the Bulgakov heritage, as well as many promising meanings. However, we have noted one common feature of publications: the authors rarely pay attention to their predecessors. Such disunity of Bulgakov scholars, both Russian and foreign, is a noticeable feature of modern literary criticism.

Conclusion

The conclusion of one of our books contains the idea that if we pull together all the nodes of the relationship between the heroes of the Master and Margarita novel in one knot, then we can conclude that a person is fragile and can hardly find moral equilibrium without help. Not everyone is capable of such a balance. Bulgakov sees in this the advantage of a loving nature like Margaret, as well as among creative natures, who find a real support in a diverse reality. This may be an artist (Master), a philosopher (Kant). As a result, a peculiar model of the world in the spirit of Goethe's tradition is created, in which the truth and reality, which affirms it, mutually complement each other. Thus, the scene in the palace garden gave an opportunity to see and

appreciate to the reader of the novel the high meaning of it, and, therefore, the power of Bulgakov's talent.

The novel shows the inner emptiness of Pilate, who feels himself only a high-ranking servant of the emperor. At the same time, Kaifa, who possesses the inflexibility and strong spirit, supported by faith in God, represents him. In the palace garden, in the key scene of the whole novel, two characters are quite eloquently manifested: the statesman Pilate, the servant of Caesar, and the keeper of religious values, Kaifa. The latter performs a difficult mission - to promote the worldwide appearance of Yeshua to the people, but most importantly - his sacrifice, the atonement of human sins as an example of lifesaving. Kaifa, of course, is entrusted with the most important thing, which the heathen Pilate does not realize until the end of his mission, therefore his role is to ensure the authenticity of what is happening. As a result, he himself will believe in Yeshua; his warrior soul could not accept the truth.

Recall the "Legend of the Grand Inquisitor," written by Dostoevsky in the novel "The Brothers Karamazov." This is a poem by Ivan Karamazov. In Spain, where the Inquisition reigns, Jesus Christ appears. He quietly passes through the streets, heals the sick, and he is recognized. When he resurrects a deceased girl, the Great Inquisitor, who is close by, seeing this miracle, orders to seize Christ, and at night comes to him in prison. The Great Inquisitor informs Christ that they will burn him tomorrow as the worst heretic. He adds with reproach that Christ did not give people happiness, and therefore the inquisitors had to take responsibility for the people. People do not know what to do with their freedom, so the inquisitors are forced to dispose of it themselves.

The old man waits for bitter and terrible words in response. But Jesus comes close to him and kisses his bloodless mouth. The old man releases the prisoner with farewell: "Go and do not come again ... do not come at all ... never, never!" "The kiss burns on his heart, but the old man remains in the old idea," the story ends (Dostoevsky, 1990).

Pontius Pilate is the Grand Inquisitor who has temporarily taken upon himself the burden of divine authority, the "slave of honor" and freedom.

The master shows in his novel, which occupies four of the 32 chapters of the novel, only the day

Jesus died and the night that followed, but much is said about the personality of Yeshua in the events of less than 24 hours. German researcher Ludolf Muller asks: "What motivates the writer to depict Jesus and Pilate in a completely different way than in the Gospel tradition, which is our only source for those events of Nisan 14, 1930?". He does not find an answer, but tries to determine the right direction: "Since the gospels arose in the Greek-speaking world, and Jesus lived in an environment that speaks Aramaic, the use of the Aramaic form of the name shows, therefore, that Bulgakov was in the New Testament tradition, born in the Hellenistic world seeks to grope a more ancient historical layer." (Muller, 2000).

Woland, of course, is not a complete figurative identity of the ideas of philosophers, but a kind of synthesis, reflecting, according to Bulgakov, the absolute truth, the idea of power ruling the world.

"Ancient chapters" among other things show the birth of the myth. So, the master was frightened, desperate. Yeshua was also scared before the execution, he even asked Pilate to let him go. But who speaks about cowardice as a vice - and this is the central thought of the novel? This is Afraniya, who has devilish prudence, vision and intelligence. Did not Woland turn into him? Yeshua does not say anything special in describing the scene of execution — only in the transfer of Afraniya ... (Bulgakov, 1990). Pilate thinks about cowardice in his dream (Bulgakov, 1990). Then he writes this phrase on the parchment of Levi Matvey, who "incorrectly writes down" ... (Bulgakov, 1990). All this is an exact psychological method of Woland's influence on Pontius Pilate, who has been tormented by his conscience for two thousand years, although he has already ceased to be afraid. This is a myth needed by Christianity. Satan needs to be feared.

In the Master's novel, there is a lot of impenetrable shadow and a merciless sun, and Pontius Pilate, tormented by this, finds himself in a hopeless situation, suffers from execution. However, the execution was pleasing to God, because Yeshua could not forgive him, a sinful ruler. Woland, too: Pilate, after all, believed in the Son of God. The master, to whom Woland and Margarita opened their eyes, saved Pontius. With the help of evil spirits, the hegemon received liberation from the painful eternal redemption. But having risen to free heights, he became Satan. Pilate, under any conditions, is a victim of circumstances, because after

forgiveness, his disputes with Yeshua are also agonizing - how can he justify himself in execution if the penalty opened the way to saving people! These circumstances make Pilate one of the most tragic figures in world history.

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Bulgakov created two worlds - ancient and modern. The first is piercingly harsh and the Moscow world is simply lightweight. The first world is colored by the redemptive tragedy of the Jewish people. The second world does not even notice its heroes.

The trouble with the Master is that he guessed exactly this Providence of God. The very plan with the Son of man, designed to show people the true way of salvation. Having shown this pride, the Master did not humble himself, did not repent, but described his discovery of the entire drama of the execution of Yeshua. Woland, like Margaret turned to them, only appreciated this. Satan was there, so he could confirm the authenticity of the incident with Yeshua and Pilate.

Pilate did not understand everything to the end, for which he was forgiven.

The master appreciated more his skill — the dignity of the writer, historian, thinker — than the follower of Yeshua. He betrayed his Master, being proud of his gift as a diviner and soothsayer, not because of greed, like the gospel Judas. He did not want to be poor in spirit. Even his appearance with a confession to an imaginary "charitable institution", the clinic of Professor Stravinsky, does not correct the situation, but attracts the reproachful attention of the Lord. So this is the true payment for the truth.

... Recall how Yeshua walked along the moonbeam on the night of the full moon on the eve of the feast of Easter. The moon at this time fully symbolizes the renewal, from the sign of dying and birth turning into resurrection. (There is an opposite point of view: "Moonlight is not an emanation of God, not Divine energy, which the ancient mystics spoke about, but created light. Pilate is forgiven, but still he goes into the night") (Mechik-Blank 1999). We respond to this with the words of an evangelist: "An unclean spirit has come out of a possessed person in the Capernaum synagogue at the request of Jesus" (Mar 1: 25,26). That is, people came up with creature light; the unclean spirit is more inherent to man than the angelic, but Jesus despised these regulations). The annual march of Yeshua on the moonbeam, which is observed by Ivan Nikolaevich, is the eternal resurrection of the Son of man.

This genre has the right to exist. After all, it is necessary to understand what is "the poor in spirit" and what is a great artist. If the writer sees the truth, he, being great, ceases to be a "poor spirit." The Savior said that only they would be saved, that is, those who seek faith, but not the truth. "The poor in spirit" are simple, naive, and the one who sees the truth is tempted, for, having learned the truth, in this case the Providence of God. Pride is a sin. Truth is a temptation. Why should you know everything, weak in spirit? Tempted Satan has no place in the kingdom of God ...

That Master is attracted to the kingdom of the dead, where peace is prepared for him. The novel "The Master and Margarita" about it. However, the nameless Master proclaimed Pontius Pilate forgiveness before leaving the final of his nameless novel. He, too, was rewarded with a reward for it ... if he, as a sinful artist, did not dare to "turn the pupils" on the Lord and not penetrate his plan. So that he cannot see the light, and it means forgiveness: "... from much wisdom there is much grief, and multiplying knowledge increases sorrow" (Eccl. 1:18).

However, the paradox is that only under these conditions canonization of the mission of the Son of man on Earth was possible.

And that's why the Master was noted for his creative feat. But the reward came in accordance with the laws of his craft. He, too, was resurrected, but in a figurative sense: the resurrection of the Master was the publication of his novel in the Bulgakov novel Master and Margarita. However, the "Master's novel" on the

epilogue initiated by Woland does not end, even though the epilogue represents the outcome of the Master's plot. This novel has a continuation in the main text of the menippea. His theme is the triumph of Yeshua's ideas.

Therefore, the past, present and future merged in the framework testament of Bulgakov. Tragedy gave a true catharsis.

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