

## **THE IMAGE OF WOLAND IN THE NOVEL “MASTER AND MARGARITA”**

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### **ABSTRACT**

*The image of Woland carries a huge semantic load in the novel. Bulgakov introduces him into the narrative under the guise of Satan, repeatedly emphasizing and repeating this statement. But it is worth recalling the words of the famous literary critic Lydia Markovna Yanovskaya, who was undoubtedly right, saying:... "in literary criticism, the main thing is not to come up with versions that close the issue without solving anything...."*

*The epigraph from Faust - a hint of the identity of the image of Woland with Satan - forms a certain stereotype, not destroyed even by paradoxical (in the mouth of the devil) exclamations of "damn you!" Nevertheless, to identify Woland exclusively with the devil is to significantly impoverish this artistic image. In the text of the novel, we will find many indications of other prototypes of this image. They can be roughly divided into two large groups: mythical and real. Consider each of the groups.*

**Keywords:** *many indications of other prototypes of this image, originality of the novel, correspondences of characters, images of the Master and Margarita.*

### **INTRODUCTION**

A significant number of critical and literary works devoted to the comprehension of the artistic, problem-thematic, philosophical originality of the novel by M. A. Bulgakov "The Master and Margarita" explore it from the point of view of the compositional structure, genre features, the system of internal correspondences of characters and events, analyzes in detail the images of the Master and Margarita and the themes of love and creativity associated with these images.

Undoubtedly, in the structure of the novel, the image of Woland carries a great semantic load. He is visibly present in the novel throughout the text. According to him, he was even under interrogation by Yeshua Pilate:... " I personally attended all

this. And Pontius Pilate was on the balcony, and in the garden when he and Kaifa talked, and on the platform, but only secretly, incognito, so to speak, so I ask you - no words to anyone and a complete secret!... Tss! " Woland never says untruths - he doesn't want it.

Undeniable is the fact that the devil has the brightest, most colorful and unusual appearance in the novel: "the height was not small or huge, but simply high. <...> As for the teeth, on the left side he had platinum crowns, and on the right - gold. <... > mouth of some kind of curve <... > The right eye is black, the left for some reason is green. The eyebrows are black, but one above the other "such a portrait bumps us into the idea that the inner essence of Woland should be the opposite: behind the mask of a ridiculous foreigner M.A. Bulgakov hides the devil's features of the hero.

The author's notes characterizing Woland are interesting. On the one hand, Bulgakov emphasizes the "significance," power, which, first of all, is evidenced by the character's intonations and the fact that the hero "spoke in an impressive, heavy voice and with a foreign accent." On the other hand, the author's litters emphasize the obvious absurdity, comic nature of the devilish image: "he cheekily said, but without the accent that he damn knows for some reason, he disappeared and appeared."

## **DISCUSSION AND RESULTS**

In the description of Woland's very appearance, multicolored eyes can be especially noted. In the course of the plot, an internal metamorphosis occurs: the color of the eyes changes. If in the middle of the novel - "the right with gold spark at the bottom, drilling anyone to the core, and the left - empty and black, <... > as an exit to the bottomless well of all darkness and shadows," then at the very beginning of the work - "the left, green he is completely insane, and the right, black and dead."

Woland's appearance is also twofold. In one case, the devil is dressed in a gray suit, and looks impressive and catchy ("he was in an expensive gray suit, in shoes overseas, in the color of a suit"), in the other - "he is dressed in a nightgown, dirty and paid on his left shoulder," on one side he is "The Great Woland," on the other - a foreigner.

In my opinion, M.A. Bulgakov does not accidentally pay special attention to the color of the devil's eyes. Description of the eyes is the most important means of creating a psychological portrait of the character.

So what role does the eye motif play in characterizing Woland's essence? Despite the internal metamorphosis, the eyes do not lose their main shades: green and black. It seems to me that Bulgakov thus makes it clear to readers what the essence of the hero is. In the literary tradition, green is a symbol of demonic forces, and several

meanings also appear in Bulgakov's works, namely, wisdom, the desire for knowledge. Black color, in addition to the main associations with death, is a symbol of rebirth, the transition of the soul to another being, immortality. It is believed that black along with green indicates the dark beginning of the human soul. Having deciphered the meaning of the color scheme of Woland's eyes, we can conclude that Bulgakov not only wanted to make it clear that we have none other than the devil, but also emphasized in his character such features as universal wisdom and the desire for knowledge (remember with what truly human interest Woland asked two writers about the religious views of Muscovites: "the foreigner leaned back on the back of the bench and asked, even sounding curious:" are you atheists? "

We will attribute to the "superhuman" the following: knowledge of the past and future of all mankind (the presence of Pontius Pilate on the balcony, breakfast with I. Kant and the prediction to Berlioz of what death the writer will die: "Your head will be cut off!"); the ability to read other people's thoughts, the vision of any person through and through ("I did not like this Nikanor Ivanovich he burned the rogue")

Woland has not only all the knowledge that was accumulated by all people, but also his own "magic" knowledge, i.e. what the devil is supposed to know as a certain "third force" - this is the secret of the fifth dimension, and the ability to take different guises, and free movement in time and space, and eternal life. All this gives his image mysticism, mystery and mystery.

The human can be attributed to the fact that Satan, despite his power, is subject to human weaknesses and diseases. So, Woland says: "the leg got sick, and then this ball is still there" (but the demon should not be sick, and, moreover, have chronic diseases), "I strongly suspect that this pain in my knee was left to my memory by one charming witch, whom I met closely in a thousand five hundred and seventy-first year on Devil's Hill."

M.A. Bulgakov combines in the image of Woland difficult, at first glance, features. On the one hand, the devil is thoughtful, serious (remember what interest the hero shows in the people of their Moscow: "I am not an artist at all, I just wanted to look at Muscovites in mass, <... > I just sat and watched"), on the other hand, I am prone to payasnichestvo (to the words of Berlioz that you will not see anyone in Moscow atheism, exclaims: "Oh, what a beauty!" <... > "Ah, how interesting!"), Thanks to which the image of Woland looks quite contradictory.

Particular attention should be paid to the attitude of M.A. Bulgakov to his devil. Emphasizing which "department" the character belongs to. Bulgakov calls this "department" "peace." Perhaps "peace" is the ancient idea embodied by Bulgakov about the ultimate reconciliation of God and the Devil. Bulgakov's peace is not divine,

but bodily - spiritual - therefore deceiving, which is not divine. The author refuses to portray Satan according to church canons. In total, the writer leaves the function of Woland as a punisher of crimes unchanged. The rest of Bulgakov adheres to his ideas about the devil, namely: he does not consider his hero to be a concentration of universal evil, or an insidious tempter.

For the author, the image of Woland is a symbol of the "punishability" of human vices and crimes. The Bulgakov devil tends not so much to seduce as to punish.

Boris Sokolov wrote: "Bulgakov's images are often focused on the multiplicity of associations and have several literary and real sources."

This phrase of the famous literary critic is the best fit to start a conversation about the points of view of the image of Woland existing in critical literature. Critics draw parallels between the image of Woland in the novel and a number of possible prototypes: Mephistopheles, the Devil, Christ, Cagliostro, Stalin, Lenin, and Bulgakov himself. Perhaps it is worth getting acquainted with these points of view in more detail.

But most of all Bulgakov's Voland is associated with Mephistopheles from Goethe's *Faust*.

Recall again: the name itself was taken by Bulgakov from "*Faust*," is one of the names of the devil in German and dates back to the medieval "*Foland*." In *Faust*, the name Voland appears only once: Mephistopheles calls himself in the Walpurgis Night scene, showing himself and Faust the way to Broken among the evil spirits rushing there. From "*Faust*" is also taken in the Bulgakov translation and the epigraph to the novel, which formulates the principle of the interdependence of good and evil, which is important for the writer. These are the words of Mephistopheles: "I am part of the power that forever wants evil and forever does good." In Bulgakov's interpretation, the name "Woland" becomes the only name of Satan, as if not literary, but genuine. Under this name, the Master knows him.

The image of Woland carries a huge semantic load in the novel. Bulgakov introduces him under the guise of Satan. However, gradually the image of Woland gradually moves away from the ideas of Satan.

The image of the devil is unconventional, because he owns some of the obvious attributes of God. Bulgakov was well acquainted with the book of the English church historian and bishop F. V. Farrar "*The Life of Jesus Christ*" (1873). Extracts from it are preserved in the writer's archive.

The symbolism of the triangle on the Voland cigarette case is mentioned by many critics, such as: Andrei Zerkalov, Tatyana Pozdnyeva, as well as Irina Belobrovtsseva and Svetlana Kulyus. Woland's triangle just symbolizes the

cornerstone - the rejected stone, which became the head of the corner. The triangle is considered an important element of magical rituals, symbolizing power over souls.

The emphasized uncertain position of the triangle on the cigarette case (triangle points up-good, point down-evil) shades the unusual, duality of the figure of Woland. Prince of darkness, who, however, does no evil. This is quite consistent with the epigraph to the novel.

Woland is many-faced, as befits the devil, and in conversations with different people he puts on different masks.

Woland is an artist, the author's reimagined image of Satan.

Not the devil is terrible for the author and his beloved heroes. The devil, most likely, does not exist for Bulgakov, as does not exist for God.

In his novel lives a different, deep faith in man and humanity, moral immutable laws. Reading the novel, you constantly find confirmation that there really was no such devil in world literature before Bulgakov. Woland, with his cold omniscience and hard justice, sometimes seems to be the patron saint of merciless satire, which is forever turned to evil and forever performs good. He is cruel, as cruel satire happens, and the devilish jokes of his close associates are also the embodiment of some sides of this most amazing of art types; mocking provocations and mocking figure art of Koroviev, inexhaustible jokes of the best of the jesters - the Hippo, the "robber" of Azazello's directness. Satirical seems to boil around Woland. For only three days, Woland appears with his retinue in Moscow - and the rampage of satire and, of course, witchcraft, crashes into everyday life.

Bulgakov cannot divide the world only into good and evil, in addition to paradise and hell, "peace" stands out. It is there that the salvation of the soul of Margarita and the Master must be found. Perhaps Woland himself is striving for this peace. His aspirations are aimed only so that people can see and realize the true picture of the world. Only knowing all the problems and "dark" sides of life can you try to make it better. Woland has great knowledge, and he carries it to people. This is knowledge of virtue and sin. After all, Socrates also said that only a person who knows that there is good and that there is evil can do well.

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