

CAT BEHEMOTH IN M. BULGAKOV'S NOVEL "THE MASTER AND MARGARITA" – THE CHARACTER FOR COMMUNICATION

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Abstract

The last novel of the famous Russian writer Michail Bulgakov (1891-1940) is widely known as a "mystic" novel as well as a narrative of the fight between good and evil. Looking at this masterpiece from the other side, we can find a number of unique examples of communication in it. One of them is "hidden" inside the character Cat Behemoth – the one almost forgotten by the critics. In this article, we try to analyze Cat Behemoth as the character put into the novel for the aim of communication.

Key words: communication, advertising, identity, image, michail bulgakov, the novel "the master and margarita", cat behemoth, cat

"WHAT CATS?"

Studying the examples of communication, we can easily notice that the number of tools used by people for communication nowadays is very big. One of such tools definitely is the image of a cat. It is widely used in practice of advertising and promotion. We see images of cats on the cards, on the wrappers, on the posters and so on. Moreover, one example is really outstanding and deserves our special attention. We speak about the "cat picturing" context established by Bulgakov Museum in Moscow "in the honor" of Cat Behemoth – the character of M. Bulgakov's novel "The Master and Margarita". "Do you like cats? – asks the advertise, - Than go forward!"¹

It is necessary to say that the big love of cats has bloomed in Russian everyday life during the last decade. In the previous time especially in the second and the third decades of the XX century, the Soviet public did not like cats. The cat was taken as a symbol of the alien life style, people even were often afraid of keeping cats at home believing that cats are "demons". M. Bulgakov was the one who kept pussycat at his home, the cats name was Flushka² and, according to the writer's wife, Flushka was very lovely and smart being. Some critics take M. Bulgakov's pussycat as a prototype for Cat Behemoth in the novel. As far as the name of the cat in the novel is concerned, the most of the researchers take it as coming from the name of one of the strongest demons – Behemoth³.

"No one, of course, can say whether those figures were real or merely imagined" – replies the Author while describing Cat Behemoth and Koroviev, the other character of the novel. In different chapters of the novel, we can meet Cat Behemoth as a huge black cat, as a strange man who looks like a cat and as a cat who talks and behaves like a human being. Finally, the Author tells us that in fact the mysterious Cat Behemoth was "a slim youth, a page-demon, the greatest jester that there has ever been"⁴.

Bulgakov was not the very first one who used the cat as the magic character who can turn into a human being. The traditions of fairy tale both in Russia and in Europe give such examples. Nevertheless, Bulgakov was definitely the first one who created the character with the special mission – for communication – having put together the magic and communication tools.

Actually when we meet Cat Behemoth in the novel, we always see his special mission – to be a tool for communication. Behemoth lives between the world of animals and the world of human beings, the world of magic and the world of reality, the world of the dead and the world of the living, and finally

¹ <https://www.facebook.com/Bulgakov.House.Theatre>

² <http://masterimargo.ru/kot-1.html>

³ <http://masterimargo.ru/kot-1.html>

⁴ Mikhail Bulgakov "The Master and Margarita", London, 1967, P. 197.

we see him as a page who fulfilled the task of his Senior. Therefore, what was the task we may ask now? The answer is – communication.

THE STRANGER IN THE NOVEL

Chapter 1 of the novel “The Master and Margarita” is entitled “Never Talk to Strangers”. The very first trouble, which meets the two characters of the novel, Mikhail Alexandrovich Berlioz and Ivan Bezdomny, comes from their decision to share the conversation about the religion with the person they have never seen before. Actually, the theme of communication goes through the novel from the very beginning until the end. The very funny discussion between Berlioz, Bezdomny and “the unknown man”⁵ when everyone talks about something of his own and nobody understands the true meaning of the other’s words suddenly finishes with the kind offer coming from “the stranger with a foreign accent”⁶. “Wouldn't you like me to send a telegram to your uncle in Kiev?”⁷ – asks the “the stranger”. In the Russian original of the novel, this quote is a little bit different – “*He прикажете ли, я велю сейчас дать телеграмму вашему дяде в Киев?*”⁸ (“Would you like me **to order** to send a telegram to your uncle in Kiev **immediately**?”). Later on in Chapter 18 of the novel, we learn from Cat Behemoth himself that he was the one who sent the telegram.

*“The cat jumped down from the chair, stood up on its hind legs, put its forelegs akimbo, opened its mouth and said: ‘I sent the telegram. So what?’”*⁹ Again, we will pay attention to some difference between the translation and the original of the novel. In the original Cat Behemoth replies: “*Я, кажется, русским языком спрашиваю, дальше что?*”¹⁰ (“It seems to me, I told you **in Russian** – so what?”). This difference seems to be very significant. Cat Behemoth stresses that he speaks Russian and it can make us to suggest that the magic cat has learned many languages - certainly for the purpose of communication. By the way – let us remind the very beginning – the communicative mission of this character opened for us even before we meet the character himself.

The phenomenon of talking cat in the novel created not only in order to surprise the reader like in fairy tales. Studying the examples of “cat’s communication” in the novel “The Master and Margarita”, we may find out his special role – the Stranger who appears in the context always with the aim of building interaction.

The episode in chapter 4 when Cat Behemoth makes an attempt of buying a ticket for the tram shows us a very impressive metaphor of the failing attempt of communication.

*“...The strange animal walked up to the platform of an ‘A’ tram waiting at a stop, cheekily pushed off a screaming woman, grasped the handrail and offered the conductress a ten-kopeck piece”*¹¹.

Cat Behemoth here tries to behave according the rules – as the people take it. However, the human being responsible for the order – the Conductress – cuts off this attempt with shouting: “Get

off, or I’ll call the police!”¹². It would be funny to suggest that police may deal with an animal trying to pay for his tram ticket, that’s why the threat of the Conductress sounds like absurd. Cat Behemoth tries to follow the rules even in this case – “*The cat proved to be not only a fare-paying but a law-abiding animal. At the first shriek from the conductress it retreated, stepped off the platform and sat down at the tram-stop, stroking its whiskers with the ten-kopeck piece*”¹³. Cat Behemoth tries to build the communication with human society and failed. However, he does not give up; he jumps on to the

⁵ Mikhail Bulgakov “The Master and Margarita”, London, 1967, P. 7.

⁶ Mikhail Bulgakov “The Master and Margarita”, London, 1967, P. 6.

⁷ Mikhail Bulgakov “The Master and Margarita”, London, 1967, P.25.

⁸ <http://masterimargo.ru/book-3.html>

⁹ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 104.

¹⁰ <http://masterimargo.ru/book-18.html>

¹¹ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 27.

¹² Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 27.

¹³ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 27.

coupling-hook of the last car and moves, having saved his small money. It is important to notice – the episode with the cat who tried to go by tram is nothing as far as the fable of the novel is concerned. So why did the Author put it into the fable? Looking to this episode from the point of communication, we can see that it means a lot. The examples of failed communication repeat in the novel from one chapter to the other. Cat Behemoth with ten-kopek piece in his paw, already mentioned Berlioz with his disavowal theory and Bezdomny with his call to public, and lastly, Ha-Notsri and the one who “untruthfully wrote down”¹⁴ his words. Cat Behemoth does not attract anybody’s attention; nobody wants to kill him or put to the mental hospital for his words. The aim of Cat Behemoth was just to stress the absurd of fail communication. He is the Stranger who appears in the novel as an animal or as a human being trying to stand between the two sides of communication and to build the link. Here we can remind the epigraph to the novel from Goethe: “Say at last – who art you?” The common view about this quote is the following. Critics often say it is addressed to one of the main characters – Woland. However, we can suggest that Faust asks everybody to find out whether he is the same one he is taken to be or somebody different? It means that Bulgakov takes the problem of identity very wide. Going back to the episode when Cat Behemoth tries to go by tram, we can see how this character makes people to “drop off” their identity they use to show on public and to open the true one, less attractive. From one sight, people in tram behave according to the orders. From the other – they show their cruelty and absurd aggression. The funniest thing is that the Conductress even does not want to take money from the being she does not take as a man.

In the 28-th chapter of the novel Cat Behemoth quickly turns into a man while his mate Koroviev asks in polite manner: “*I beg your pardon,... no cats, did you say? What cats?*”¹⁵. It is remarkable – the episode deals with money again. Cat Behemoth and Koroviev came to the privilege shop and they were not allowed to enter. Finally, they were permitted after the cat’s look turned into the human. “*Are you judging by my suit? Never do that, my good man. You may make a terrible mistake*”¹⁶ - this notable advise Koroviev addressed to the man who did not want them to enter the shop at the beginning. The novel is full of remarks about the difference between the public identity and the real one. We will turn to this item further on and now we pay attention at one thing. Communication is the best indicator to reveal the identity, and the author of “The Master and Margarita” needs the one to be, so to say, “the universal communicator” in the novel. This one is Cat Behemoth. Bulgakov gives this character the role of “a Stranger” who appears any time when communication is needed, in the cases when communication seems to be impossible. Cat Behemoth lives his life like a “twisted story” until the end of the novel; at the very end, we understand his background, ready to take it as a different story. Cat Behemoth leaves the reader wondering what story is going to develop.

“YOU DON'T LOOK MUCH LIKE A BISHOP”

In the very beginning of the novel, we meet Cat Behemoth just as cat with long whiskers and black fur.

Then many times, we watch his changing image – from a stranger in the street to the young page. By the way, Cat Behemoth is the only one who discusses the other’s look very often. When for the first time we meet him as a cat talking like a human being in the chapter 7¹⁷ Cat Behemoth gives his opinion about the two other characters – Stepa and Azazello. In both cases, the opinion deals with their image. Stepa Likhodeyev, the manager of the Variety Theatre, wants to look like a respectable person. In fact, Stepa is a simple swindler who uses his official status for his private needs. Certainly, Stepa is afraid very often because he never can be sure that his “secret” will not be revealed. Now let us come to the episode of chapter 7 when Cat Behemoth begins to speak like a human being for the first time: “*Drives around in a free car! ' said the cat slanderously, chewing a mushroom*”¹⁸. To our

¹⁴ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p.12.

¹⁵ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 180.

¹⁶ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 180.

¹⁷ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 40.

¹⁸ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 45.

mind here, it is necessary to mention the following. The free car, which Behemoth mentions, is called in the Russian original of the novel as a municipal state property (*“Машины зря гоняет казенную!” – няябедничал кот, жуя гриб”*¹⁹). The thing is that in Soviet practice people who got notable administrative position got an opportunity to use transport belonging to the state for their official duty; this transport was free for them. Using the municipal car like his own one Stepa in fact stole the municipal money, and Stepa was afraid of anybody who could catch him. We can hardly decide what seemed for Stepa more awfully - Cat Behemoth, the home pet, who suddenly started to speak, or the coming out fact.

Now let us turn to Azazello coming out of the mirror. This character himself is nothing. His disgusting look we may take as the true image of Stepa who looked into the mirror a little bit before. We do not know the name of the “stranger” from the mirror. We get it from the Cat’s speech again. The man coming from the mirror immediately begins to compare himself with Stepa Likhodeyev: *“...he’s as much a manager as I am a bishop.”*²⁰ Cat Behemoth replies: *“You don’t look much like a bishop, Azazello”*.²¹ Bishop here is not an occasional metaphor; Stepa wants everybody to believe in his clear honesty. The true absurd of the situation when an animal has an ability to speak comes as context of the other absurd – the absurd of Stepa’s attempt to look respectable.

Analyzing the role of Cat Behemoth in the novel, we can see a number of cases when Behemoth discusses the problem of image. He venture to talk for the first time when the problem of image was touched, and it is not a contingency. Cat Behemoth as a character put into the novel for making communication has a task to discuss image. According to this, the following episodes of the novel seem to be remarkable.

In chapter 22 Woland introduces Cat Behemoth to Margarita. This episode shows us Behemoth working on his personal image. The funny dialog between Woland and Behemoth is concerned the dress code for the ball each of them is preparing for. As we learn from the text, Cat Behemoth put on a “white bow tie on an elastic band” and gilded his whiskers²². Cat’s attempt to have perfect look is ridiculous for Woland. He calls Behemoth “too ridiculous”, but in Russian original of the novel “The Master and Margarita” is used an idiom which can hardly be translated into English. Literally, it is “The buffoon of green pea” (*“шут гороховый”*)²³. This idiom comes from the medieval time when buffoons in Russia used to put on stalks of green pea in order to “frighten” the Evil²⁴. We can find some interesting aspects of the fable coming out of it. The first one is about image. Cat Behemoth wants to look like a dandy, that’s why he puts on a tie. However, Woland asks him with irony about the use of putting on a tie while he does not have pants. Cat Behemoth immediately reminds his affiliation to the world of animals: *“Trousers don’t suit cats”*.²⁵ Next moment Behemoth comes back to the human world and tells Woland that every man should go to the ball with tie. Certainly the conversation between Woland and Behemoth about dress code looks funny. Behemoth argues with Woland and he is very close to victory in the dispute. At the same time Behemoth insists on the two mutually exclusive things – he wants to be dressed like a human being according to the rules eligible for cats. It is remarkable – Behemoth goes into a dialog making an attempt to put some logic as a base for his solution. This case is the one among a number of the similar ones when Cat Behemoth tries to build his own logic – to become the first cat in the world who wants to go by tram paying for himself, to talk as a human being still looking like a cat, and so on. In general we see Cat Behemoth as a cat “entering” human world with communication.

According to the task of communication given by the Author of the novel “The Master and Margarita” Behemoth asks questions and makes the opponent to look at the case from a different point of view. In chapter 23 where the author describes the ball one of the episodes is very remarkable. It is the

¹⁹ М. Булгаков “Белая гвардия. Мастер и Маргарита”, Москва, 2010, с. 394.

²⁰ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 45.

²¹ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 45.

²² Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 134.

²³ М. Булгаков “Белая гвардия. Мастер и Маргарита”, Москва, 2010, с.581

²⁴ www.phraseology.academia.ru

²⁵ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p.133.

conversation between Margarita and Cat Behemoth about the handkerchief for Frieda – a young woman punished for she had stifled her newborn baby with the handkerchief. Frieda after her Earth life ended permanently found this handkerchief on the bedside table. Nevertheless, Frieda's boss, the father of the child, who left her alone with the baby, was not punished for it.

"And where is the cafe-owner? ' asked Margarita.

'But your majesty,' the cat suddenly growled, ' what has the cafe-owner got to do with it? It wasn't he who stifled the baby in the forest, was it? '""²⁶

Here the reader is faced to "the puzzle of the sins" – the woman who killed her child for the sake of her reputation and the man who left the woman with a baby for the sake of his personal comfort. According to Bible the sin of murder is the most hard. Therefore, Cat Behemoth – surprising though it is – looks much like a bishop with his opinion about Frieda. Margarita becomes very angry with Behemoth for she looks at the situation from women's point of view. Communication between Margarita and Behemoth ends with the damage for the ear of the cat. Again, Behemoth first worries about his image: ". . . why spoil the ball with a swollen ear?"²⁷ The reader of the novel has to solve the puzzle agreeing or disagreeing with Woland who forgives Frieda after Margarita's asked.

PRESS ATTACHÉ FOR WOLAND

Let us turn again to the episode of the conversation between Woland and Behemoth about dress code. Actually, in this novel each character is not sure whether he is the one everybody takes him to be or is he not. It is about Woland as well. Behemoth shows to Woland the opposite side of his own identity playing a role of "the buffoon of green pea". In fact Woland is in search of his true identity along the whole novel. He represents himself in different ways and argues with himself about the main features of his character. "Messir Woland" gives us the examples of generosity and right as well as the examples of cruel irony addressed to the people whom he deals with. Finally he leaves the question about his identity as an open issue. In chapter 23 of the novel during the last conversation with Berlioz Woland resumes: "A man will receive his deserts in accordance with his beliefs".²⁷ Being a creature with unknown essence he gives to everybody the right to behave on his own and to take the outcomes on his own. Cat Behemoth is the only one in the novel who does not follow this rule every time. Behemoth does not give up while arguing with Woland. The very significant part of the storyline is the chess game between Behemoth and Woland in chapter 22. The finish of the chess competition is especially remarkable.

"Come on, how much longer do you need? ' asked Woland. ' Check.'

'I must have mis-heard you, mon maitre,' replied the cat. ' My king is not in check and cannot be.'

'I repeat--check.'

'Messire,' rejoined the cat in a voice of mock anxiety, ' you must be suffering from over-strain. I am not in check! '

'The king is on square Kz,' said Woland, without looking at the board.

'Messire, you amaze me,' wailed the cat, putting on an amazed face, 'there is no king on that square.'

'What? ' asked Woland, with a puzzled look at the board. The bishop, standing in the king's square, turned his head away and covered his face with his hand.

'Aha, you rogue,' said Woland reflectively.

'Messire! I appeal to the laws of logic!' said the cat, clasping its paws to its chest, ' if a player says check and there is no king on the board, then the king is not in check! '

²⁶ Mikhail Bulgakov "The Master and Margarita", London, 1967, p. 139.

²⁷ Mikhail Bulgakov "The Master and Margarita", London, 1967, p. 142.

'Do you resign or not?' 'shouted Woland in a terrible voice.

'Give me time to consider, please,' said the cat meekly. It put its elbows on the table, covered its ears with its paws and began to think.

Finally, having considered, it said. 'I resign.'

'He needs murdering, the obstinate beast,' whispered Azazello.

'Yes, I resign,' said the cat, 'but only because I find it impossible to play when I'm distracted by jealous, hostile spectators!' He stood up and the chessmen ran back into their box".²⁸

Here among the funny details in the description of the cat solving the difficult logic task we can notice the important things. Behemoth defends himself going into dialog. He builds communication during all the game. Firstly, he addresses to the chessman trying to make a deal with him and to trick his opponent. When Woland revealed the trick Behemoth appeals to him asking for some more time in hope for escape from open defeat. When this attempt failed the smart cat again does not give up. After admitting his loss in the game Behemoth remarks that, the true problem was not in his abilities – the true culprits were Koroviev and Azazello with their offensive remarks. Finally, Behemoth even being defeated by Woland leaves the final word belonging to him. To our mind, it happens so because the author does not need Behemoth to be overcome by Woland.

By the way, Behemoth is the only one in the novel who is allowed to have a chess game with Woland – the strongest power in the story. Chess is the most intellectual sport, as we all know. Therefore, the author makes Cat Behemoth not only a “human-like” cat but gives him a right to become a true intellectual rival for Woland. Cat Behemoth plays his role very worthy. Especially proud he is about his own communicative abilities. In the chapter 22 being mocked by Woland about his speeches Behemoth says with great dignity: *“My remarks are by no means all hot air, as you so vulgarly put it, but a series of highly apposite syllogisms which would be appreciated by such connoisseurs as Sextus Empiricus, Martian Capella, even, who knows, Aristotle himself”.*²⁹ Cat Behemoth puts himself together with the ancient philosophers who are famous for their rhetoric skills.

After all, we have to mention – Cat Behemoth sometime works as Woland’s press attaché! First, let us remind the very beginning of the novel when Woland kindly offered Berlioz to send a telegram to his uncle and later on, we get to know that Behemoth was the one who fulfilled the task. In chapter 9 of the novel when Nicanor Ivanovich comes to visit Woland Koroviev suggests him to have an encounter with Cat Behemoth instead of Woland.³⁰ Certainly, it looks like a parody. However, Cat Behemoth in the novel is the only one who goes into communication on behalf of Woland.

“Monsieur Woland was busy. Training his cat.

'You can see the cat if you like,' suggested Koroviev”³¹.

This episode from chapter 9 of the novel when Nicanor Ivanovich tries to make an encounter with Woland and Koroviev suggests him to communicate with the cat shows us the direct role for Cat Behemoth in the book. After several examples of Behemoth’s communication with many beings coming from different worlds, we can easily believe in his ability to talk to Nicanor Ivanovich in place of Woland.

In chapter 23 Behemoth reports with pride that he was the one who arranged Johan Strauss with his orchestra to the rout: *«I arranged it! And not one of them was ill or refused to come!”³²* Here we see how Behemoth fulfilled the task of a true press attaché for Woland – he communicates with the beings from the parallel world in order to involve them into the project managed by Woland. When the route

²⁸ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 134.

²⁹ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 133.

³⁰ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 52.

³¹ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 52.

³² Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 136.

comes to the end, Behemoth bathes in brandy like a press attaché tiered from the whole night of working.

Earlier, in chapter 12 Behemoth moves to the front line in order to announce that the magic session is over *“Here the cat bounded up to the footlights and announced in a human voice: ‘That concludes the evening! Maestro! Finale, please!’”*³³ In this case we watch the cat while he interrupts communication between Woland and people who came to Variety theatre to see the magic session. The magic session, as we know from the novel, included communication in the format “the question – the answer” like it usually goes in press conferences. Behemoth puts the end to the communication like in normal life does a press attaché.

Cat Behemoth is the one in the novel who pays most of his attention to communication. In chapter 24, a remarkable dialog between the Master and Cat Behemoth takes place. In the English edition of the novel, it is represented in the following way.

*“Excuse me, but are you . . .” he hesitated, not sure how one talked to a cat: ‘Are you the same cat who boarded the tramcar?’ ‘I am,’ said the cat, flattered, and added: ‘It’s nice to hear someone speak so politely to a cat. People usually address cats as “pussy”, which I regard as an infernal liberty.”*³⁴

In the original text, the Master’s speech and Behemoth’s answer look a little bit different. *«– А простите... это ты... это вы... – он сбился, не зная, как обращаться к коту, на «ты» или на «вы», – вы – тот самый кот, что садились в трамвай? – Я, – подтвердил польщенный кот и добавил: – Приятно слышать, что вы так вежливо обращаетесь с котом. Котам обычно почему-то говорят «ты», хотя ни один кот никогда ни с кем не пил брудершафта”*.³⁵

In Russian language two variants of personal pronoun are used instead of the English “You” – “Wi” and “Ti” (“Вы” and “Ты”). If you need to show your respect to the person whom you are talking to you say in the place of “You” “Wi”. If the person whom you are talking to is not too very respectable, you say “Ti” in the place of “You”. Russians also say “Ti” in communication with very close people – belonging to the same family, close friends and so on. There is an old Russian tradition of starting to use the more “close” personal pronoun “Ti” – before starting to say “Ti” to each other friends should drink bruderschaft. In Russian original of the novel the Master, talking to Behemoth uses the personal pronoun “Wi” showing his respect to the interlocutor. Behemoth thanks for it mentioning that nobody yet ever drink bruderschaft with a cat. This funny conversation shows us how much attention Behemoth pays to communication. We see that Behemoth takes communication as a part of personal image – so he looks very professional in his attitude to communication.

In the epilogue of the novel, we again see the example of communication fail with Behemoth. In this case, a man who decided the cat was the mysterious “hypnotist” caught a normal cat in the street. The man took the cat to the police office forcing it to walk on its hind legs. *“‘Stop playing the fool!’ shouted the man, surrounded by a crowd of hooting boys, ‘No good trying that trick--walk properly!’ The black cat could only suffer in silence”*.³⁶ The owner who according to the novel had to tell the police the whole life story of her home pet saved the cat. So happened, the “twisted story” of Cat Behemoth – the twin of Behemoth was not able to go into communication but he saved with the help of it.

Going back to the true Cat Behemoth in the novel “The Master and Margarita”, we conclude that this character appeared in the novel for building communication links between different beings and different worlds, working with Woland as a press attaché, and he succeeded in this role. Bulgakov’s Cat Behemoth is an example of a literary character whose main task in the book is to create and analyze communication.

³³ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 69.

³⁴ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 150.

³⁵ <http://masterimargo.ru/book-24.html>

³⁶ Mikhail Bulgakov “The Master and Margarita”, London, 1967, p. 200.

FOR THE CONCLUSION

“The Master and Margarita”, the last creation of the outstanding Russian writer M. Bulgakov puzzles the readers and the critics since the first publication in 1966-1967. Space between metaphor and reality shown to us by the author of the novel is huge and we can hardly overcome the “catcher”. That is why analyzing different subjects of the story we turn to the examples of metaphor and symbolism and cannot find the answer what it means. To our mind, the critics need to open the novel again – as the novel about communication where each character is in search of communication. Communication is the greatest value for the main characters of the novel. Many remarkable episodes of the book show this to us. Moreover, that is not all – communication is the building block for the author’s ideas put into metaphor in different chapters. It is clear that according to the idea the novel needs a tool for making communication in the story from the beginning until the end. Only a character of the novel can fulfil the task. Cat Behemoth as such character stands between the “human” world and the world of metaphor created by the author. Behemoth himself becomes a metaphor – neither an animal nor a human being, neither good nor evil, he makes everybody in the novel to communicate and to show his or her true gist. M. Bulgakov was the first one to create such a character – we can hardly define Behemoth’s role in the story itself and we can hardly imagine the book without Cat Behemoth. The novel “The Master and Margarita” is a very complicated story; it is not easy to find any analog for it. Still we can pay our attention to Cat Behemoth as the character for communication, the original tool for putting together so many things in the story.

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