COMMUNICATION IN THE NOVEL "THE MASTER AND MARGARITA" BY M. BULGAKOV

Liubov Nekrasova

Lomonosov Moscow State University, Leninskije Gory, 1, Moscow, Russia

Abstract

According to McQuail "images and information disseminated by the media are evidently an important aspect of our culture". We all know that literature reflects reality and human life as well as mass media do. The difference is that books are open repeatedly by new generations while mass media reports have short life. In this case, it would be interesting to look how images in literature deal with information, how a novel as a creative text reflects and disseminates ideas and information. We can study this subject on the material of "The Master and Margarita".

Key words: *Bulgakov, novel The Master and Margarita, communication, information, media, book, metaphor, reality*

WHY "NEVER TALK TO STRANGERS"?

From the very beginning, we see situations when a character of the novel "The Master and Margarita" has to solve a problem dealing with communication. In chapter 1 of the novel, we see funny conversation between Berlioz and Bezdomny from one side and "the stranger" from the other. We will not focus upon the details of their talk now; we will just make one remark. Occupation of Berlioz and Bezdomny was literature; both of them had a topical task to address to the audience and to be clear in their messages. Both of them as we know from the novel had no idea about the identity of the stranger they were talking to at Patriarch's Ponds. Later on, Master, the person whom Bezdomny will meet in the clinic of mental deceases, will express much surprise about it. *"I must say I'm surprised at Berlioz! … He, from what I've heard of him, was at least fairly well read"*[1] - replies Bezdomny's unexpected guest. Before saying this, the person asks Bezdomny about his job. Hearing that his interlocutor is a poet the person comments: "*I've read plenty of other poetry. I don't suppose by some miracle that yours is any better…"*[2] We can look at this statement from the point of communication and find out the following. First, it is remarkable that the more acknowledged is a character in the novel the more mistakes he makes in communication. The same we can say about Professor Stravinsky who does not understand what happened to his patient Bezdomny in fact. The proof is the second 'strange' dialog in chapter 8[3]. Stravinsky thinks that all he is getting from Bezdomny are the symptoms of the mental disease; Bezdomny in his opinion tries to do his best in explaining what big danger people are facing because of the "stranger" appearing at Patriarch's Ponds. Who is more mistaken in this case – the poet or the professor? At last is it possible for them to understand each other or not?

For the sake of the answer, let us turn to the episode of chapter 2 when Procurator talks to Ha-Notsri. Do these two understand each other correctly? To our opinion, the situation is dual. At the first glance, we cannot deny Procurator's aggressive attempts of forcing his opponent to discuss things in his logic. "I understand you. Don't beat me"[4] – the well-known quote symbolizes so to say the informational violence made towards the person who had no power. To the other hand, we see how Procurator begin to feel more and more sympathy for his opponent. The ruler of the territory being empowered by Rome makes persevering attempts to save Ha-Notsri's life. We can hardly suggest any innocence or lack of life experience as far as Procurator is concerned. Therefore, we are to agree that Pontius Pilate understands completely well, whom he is talking to as "a vagrant". In this case, we are to find out the motives of Pilate's sympathy towards Ha-Notsri. Pilate is Procurator, the representative of Roman

[1] Michail Bulgakov "The Master and Margarita", London, p. 71
[2] Michail Bulgakov "The Master and Margarita", London, p. 70
[3] Michail Bulgakov "The Master and Margarita", London, p. 45
[4] Michail Bulgakov "The Master and Margarita", London, p. 12

Empire. "*'I suspect,' said Pilate, ' that the Legate of the Legion would not be best pleased if you took it into your head to talk to one of his officers or soldiers. Fortunately for us all any such thing is forbidden and the first person to ensure that it cannot occur would be myself."*[5]- That is Pilate's reply for the prisoner's suggestion about talking to Centurion Mark. Later on, the author of the novel tells us: "*The vagrant philosopher was mentally ill*"[6] – representing these words as Pilate's opinion. Pilate's comment, pronounced *softly* during the conversation with Caiaphas*, "I fear there may have been some misunderstanding here"*[7], show very clear that *fear* is nothing but what Caiaphas is to feel if he would *misunderstand* Pilate's wish to free Ha-Notsri instead of the one being chosen by the Sanhedrin. Certainly, Pilate cannot speak openly about his sympathy to the prisoner. We can only guess that Procurator using all his influence and power tries to safe life of the one who discussed with him unbelievable subject - what is truth. Procurator having spent all his old years together with just one whom he could trust, his dog Bunga, at the end of the story gets his forgiveness as the ability to go on the interrupted dialog with that prisoner whom he could not safe.

Therefore, we can conclude that Pilate from the beginning did understand the subject Ha-Notsri was talking about. We may even suggest that Pilate could share that views, may be in general. The most important difference between him and his opponent was the answer to the question about access to information. Ha-Notsri was ready to share it with each and every person, Pilate was sure that information can be available only to the small part of the society, to those who are able to carry out all things coming together with this knowledge. The author of the novel shows us how information or knowledge become a source of hard temptation for a weak soul and unprepared mind. *"'Is he a good man? ' asked Pilate, a diabolical glitter in his eyes.' A very good man and eager to learn,' affirmed the prisoner"*[8]. This discussion between Procurator and Ha-Notsri about Judas reflects Pilate's open irony about Ha-Notsri's opinion. Are we to agree with this? We all are familiar with the traditional attitude to Judas's figure coming from the fable of Bible. However, we may look at this case from the other side. May be Ha-Nostri's opinion comes not from his innocence? Now we may go back to the episodes with Berlioz and Stravinsky. Both of them are well-educated persons, known to be clever. Nevertheless, we see how knowledge does not help them to understand things. Keeping it in our mind, we may suggest that the true motive of Ha-Notsri's judgement about Judas was the attitude to influence of information. In Christian culture, Judas is a symbol of a traitor. In Bulgakov's novel, in the character of Judas we see a person who tried to make money from the information he has got and brought himself to the disaster. Taking Judas as "a good man" Ha-Nostri, may be unwillingly, attracts attention to a big temptation coming together with information for a human being. One more thing we are to mention here. It is clear that Judas definitely did not understand the essence of the words he sold making deletion about Ha-Nostri.

At the end of the novel, the author tells us the excellent story. People in different small towns began to catch black cats and try to bring the animals to prison. The strange behavior was the result of widely spread information about "black magic". *"Pouncing on the cat and pulling off his tie to pinion it, the man snarled threateningly: 'Aha! So you've decided to come to Armavir, have you, you hypnotist? …We know all about you!'"*[9] – this funny episode besides all shows the example of what may happen to the one trying to act according to the information he has got but understood wrongly.

In chapter two Ha-Notsri mentions a person who "untruthfully wrote down"[10] what he said. In chapter 16 Matthew, the person whom Ha-Notsri was talking about, blames God for he did not understand his appeals. Matthew feels destroyed by this misunderstanding, he cannot believe in any other meaning of the sentences he had written down listening to Ha-Nostri before.

At the end of the XX century, in 1995, sociologist Frank Webster will publish the first edition of his book "Theories of the Information Society". Webster will remark in his book that in the epoch when

[5] Michail Bulgakov "The Master and Margarita", London, p. 15
[6] Michail Bulgakov "The Master and Margarita", London, p. 15
[7] Michail Bulgakov "The Master and Margarita", London, p. 19
[8] Michail Bulgakov "The Master and Margarita", London, p. 16
[9]Michail Bulgakov "The Master and Margarita", London, p. 200
[10]Michail Bulgakov "The Master and Margarita", London, p. 12

technologies for transferring information are strongly developed people begin to behave according the information they get from *"media-saturated environment*".[11]However, we are not to forget that people themselves participate in creation of this environment by using well-known technical devises. In addition, the way in which people take this environment is very different. Now we will go back to the end of chapter 23 of Bulgakov's novel. In the dialog between Woland and the cut head of Berlioz, we read the remarkable statement: *"…a man will receive his deserts in accordance with his beliefs*"[12]. Normally the researchers comment it as dealing with religious views of a person. However, we may take this statement as an argument in discussion about communication. Each reference book contains the statement about communication as an inter-level process. It means that the result of transferring and getting the information always may be different. According to the context of Bulgakov's novel, we may take as a received message "*deserts"* and "*beliefs*" as a picture of reality lying between the source of the message and the audience. We would like to add to the already discussed examples of misunderstanding from the novel one more worse to analyze. In chapter 17, the big boss Prokhor Petrovich turned into a talking suite. "*Prokhor Petrovich lost all patience then and shouted: "What is all this? Damn me if I don't have you thrown out of here! " The beast just smiled and said: " Damn you, I think you said? Very well! " And--bang! Before I could even scream, I looked and cat-face had gone and there was this . . . suit . . . sitting…"*[13] In this episode of black magic trick, we can find also the contest dealing with communication. First, Prokhor Petrovich often replied, "*Damn me"* and never kept in his mind the meaning of the message he created. The cat-face visitor suddenly got this message and acted according to it. After it, we see an example of communication without a person's face – the suit is answering to the phone and writing documents. Nowadays, living in "*media-saturated environment*" we take as normal communication with a person who shows only his avatar, which may be more or less close to his true appearance.

In chapter 17, we see one example of miscommunication – stuff in the branch office of the Theatrical Commission sings instead of saying words. *"The secretary of the branch office ran out on to the staircase and obviously burning with embarrassment and shame said between hiccups: 'Look doctor, we have a case of some kind of mass hypnosis, so you must. . .' He could not finish his sentence, stuttered and began singing 'Shilka and Nerchinsk . . .' ",* [14]- we see a funny case when people try to say something but they are put into a situation when they can pronounce only things they are "permitted" to say. According to the novel the people were victims of "black magic", however it seems to be important to pay attention to one detail. The story by Bulgakov shows how a person "*with impossible face*" being picked up *"God knows where"* promised to organize in the office choral society. We may look at this episode as at a metaphor for communication style of a society where unofficial views prohibited. George Lakoff and Mark Johnson in the book "Metaphors We Live By" say: "… truth is always relative to a conceptual system that is defined in large part by metaphor"[15]. With a big deal of parody, Bulgakov shows people unsuccessfully trying to say what they want under the influence of "black magic". "Bewitched" communication may be a result of many types of processes – first of all in the field of economy, and others. Living in the modern society, we face this problem as a reality, and mass media researches mark many causes for lack of satisfaction of the people with media. Bulgakov's novel opens this topic from the other side, giving us a metaphorical picture of communicative problems for a long time onward.

Bulgakov's wife Elena does not say a lot in her diary about the process of creating the novel "The Master and Margarita" by her husband. We find just short remarks, such as "Misha spends all evening with the novel, thinking it over".[16] Does it mean that Bulgakov willfully avoided discussing the novel with anybody? We cannot say it definitely. In the same diary, Elena Bulgakova mentions one talk about the novel between Bulgakov and his mate. According to Elena Bulgakova the college told

[11]Frank Webster "Theories of the Information Society", Oxford, p.20
[12] Michail Bulgakov "The Master and Margarita", London, p. 142
[13] Michail Bulgakov "The Master and Margarita", London, p. 99
[14] Michail Bulgakov "The Master and Margarita", London, p. 100
[15] George Lakoff and Mark Johnson "Metaphors We Live By", Chicago, 1980, p.15
[16] Elena Bulgakova "The Diary", Moscow, 1990, p. 255

Bulgakov directly that such novel would never reach audience. Here we could remind the widely known controversy between Bulgakov and the Soviet system, the writer's struggle against the attempts of the state to make literature staying under control. However, to our mind there is one more thing to look at. Analyzing the novel from the point of communicational issues, we may find many aspects represented metaphorically in the text. During the first half of the XX century when the novel was in the process of creation it was almost nothing to talk about as far as communicative technologies are concerned. Nevertheless, the more living standards changed the more human interest towards the possibilities for communications and problems dealing with this subject grew. Therefore, the story of reaching the audience for this novel is the story of understanding by the audience new things as well. In deed when we analyze Bulgakov's advice put in the title of chapter one of the novel "Never talk to strangers" from current point of view we would find many actual meanings of this sentence. The most simple seems the well-known issue of friends in Facebook or some other social nets. We remember the widely spread warning about possible problems coming from adding as friends in social nets unknown people. From time to time, we see in mass media stories about dramatic results of joining unknown communities in the net for children and teens. Modern culture demands from people clear understanding with whom they communicate. Communication as process of exchanging messages nowadays becomes a big world with its own rules, life-style and objectivity. Turning back to novel "The Master and Margarita", we find how the destiny of the book depended upon perception of communicative technologies by people in different parts of the world.

Only in 1969 as we know, the novel was published in Germany in complete edition in Russian language. Two years before the novel, translated into English by Michael Glenny was published in London. The biggest rise of popularity came more than 20 years later, close to the end of the XX century, in Europe earlier than in Russia. One more proof for it is the chronology of movie making based on the novel. The first movie based on the novel created by a Russian filmmaker Alexander Petrovich produced by Euro International Film appeared in 1972. In 1989, when the full edition of the novel was published in the Soviet Union, a Polish filmmaker Maciej Wojtyszko created the screen version of the last Bulgakov's novel as a proof of growing public attention to this book. The two so to say completely Russian movies based on the novel were produced in 1994 and in 2005. The hard copy of the novel nowadays is printed in large circulation, the novel is very popular especially among the people under 30 years old, those who are usually called „digital generation". This all means that many things in the novel are topical nowadays. Certainly, we cannot suggest any direct prediction in Bulgakov's novel; we just can notice how the author shows us different sides of reality, represented by communication.

"WHAT INTERESTS US NOW IS THE FUTURE"

Communication and media acting in the field of science currently is one of the topics in great demand. Journalists and media experts argue about the most effective ways of increasing interest to science in the audience. Science itself nowadays becomes a kind of media communicating with society in the language of new advantages. In the first part of the XX century, journalism and communication were not so well developed; just a few names represented science fiction in Russian literature. Bulgakov as we know contributed into science fiction his two creations – "The Fatal Eggs" (1924) and "Heart of a Dog" (1925). The last deals with one of the most complicated item of current medicine – transplantation. Vital organ transplantation certainly attracted Bulgakov's interest for the writer worked as a doctor. Evidently, Bulgakov paid his attention to this subject and was aware of what is going on in this field. Certainly, it is important that his Russian colleges made all these achievements. In the early1930th a Russian surgeon, doctor Voronov implemented the first transplantation of human kidney[17]. Later on, an outstanding Russian scientist Vladimir Demikhov made a true sensation, widely known and acknowledged as a real breakthrough: "*Demikhov … transplanted the head and neck of a dog to a recipient, joined the upper and lower halves of two dogs, and united a puppy with no*

[17] http://medicalency.com/peresadka-pochek.htm

functioning heart to an adult animal"[18]. The last, usually called "the two headed dog" made Demikhov true famous, implemented in 1950th, after Bulgakov's death, but the work preceding it should start much earlier. Moreover, no doubt, Bulgakov was interested in this subject. The proof is the theme of a replaced head going through the whole novel "The Master and Margarita".

The key item in the conversation between Woland and Berlioz at Patriarsh's Ponds, as we remember, is Woland's statement about Berlioz's coming up death: "*'Your head will be cut off!'*".[19] Why the author decided to "murder" his character this way? May be, because of his interest to the process of head transplantation? Certainly, we may only suggest here, especially keeping in our mind almost the lack of direct evidences left after the writer. However, the whole story of a replaced head going through the novel shows us that it is not a random choice.

In chapter 2 Pilate, talking to Ha-Notsri suddenly sees other head on his shoulders: *"…something happened to the Procurator's sight. He seemed to see the prisoner's head vanish and another appear in its place, bald and crowned with a spiked golden diadem. A round, livid scar smeared with ointment, split the skin of the forehead. A sunken, toothless mouth with a capricious, pendulous lower lip*"[20]. Who was the one whose head for a moment replaced Ha-Nostri's head? According to Boris Sokolov, the author of "The Bulgakov's Encyclopedia", who tells a legend about Pilate's birth, Procurator was the son of a German king At. The legend tells that the king, whose interest was astrology, once learned from the position of the stars about a wonderful chance to conceive a child who will become very famous. The chance according to the prediction should be taken immediately, and At ordered his solders to lead to him any woman they will find. Pilate's mother became the daughter of a miller. Pilate, if we believe the legend, should feel strong discomfort concerning his bloodline. He had to achieve everything on his own. On the other side he evidently needed his father and thought of him. The conversation with Ha-Nostri and the decision he had to make in conclusion were hard for him that is why he could imagine his prisoner with the head of the old imperator. Now we may look at this episode from the other point of view. Nowadays when transplantation of vital organs is well developed and medicine came close to implementation of human head transplantation one more question rises. How the transplantation of a head will influence the individual? Of course, now we can discuss it only on the level of mass media. According to them Italian surgeon Dr. Cavanero plans to perform the world's first head transplant in December 2017[21]. If he succeed, the fantastic question about the coexistence of head and body will come into reality. Going back to Bulgakov's novel and his character Pilate let us remind that according to the legend this person had a gift of foreseeing. May be, that was the reason for Bulgakov to make Pilate to be the first one to see the process of "changing" human head?

The other thing we are to mention is very detailed, true to life description of a cut off head. It seems as if Bulgakov together with the readers touches it. For example, we may look at the description of the accident happened to Berlioz: *"…a round, dark object rolled across the cobbles, over the kerb stone and bounced along the pavement. It was a severed head*"[22]. Talking about Berlioz in the novel, we are to mention the strange role of this character. At the first glance, the author represents Berlioz as an important character; he appears at the very beginning, a lot of action takes place in his apartment, the other characters often discuss him. However, Berlioz himself acts for a short time. The true active character of the novel is Berlioz's several head. It looks like the author of the novel put Berlioz in the novel just to have the one whom to deprive of the head. Considering it, we may suggest Bulgakov's medical interest to the abilities of a cut off head. Demikhov, the Russian scientist who performed experiments with dog's head transplantation, achieved the results looking very much like things happening to Berlioz's cut off head in Bulgakov's novel. According to the book by Alexander Azin,

[18] Harris B. Shumacker "A Surgeon to Remember: Notes About Vladimir Demikhov" , Anns Thorac Surg, 1994;58:1196-8, p. 1197
[19] Michail Bulgakov "The Master and Margarita", London, p. 8
[20] Michail Bulgakov "The Master and Margarita", London, p. 16
[21] http://www.foxnews.com/health/2015/09/10/worlds-first-head-transplant-patient-schedules-procedure-for-2017.html
[22] Michail Bulgakov "The Master and Margarita", London, p. 25

Demikhov's biographer, the transplanted head of the dog lived until 20 days. It reacted to the surrounding world, looked consciously, could drink milk and water, even attempted to bite a human finger in irritation. Bulgakov could not learn the results of that experiment because his life interrupted earlier, but he could think over his own knowledge and make suggestions. Severed head of Berlioz in the novel stayed alive at least for a number of days. After the funeral ceremony, after Woland's ball the head expressed emotions, communicated, as we get from the novel, and died only after Woland's verdict.

"On that dish Margarita saw the severed head of a man with most of its front teeth missing…. 'Mikhail Alexandrovich,' said Woland quietly to the head, at which its eyelids opened…. 'It all came true, didn't it? ' said Woland, staring at the eyes of the head. ' Your head was cut off by a woman, the meeting didn't take place and I am living in your flat. That is a fact. And a fact is the most obdurate thing in the world. But what interests us now is the future, not the facts of the past. You have always been a fervent proponent of the theory that when a man's head is cut off his life stops, he turns to dust and he ceases to exist. I am glad to be able to tell you in front of all my guests-- despite the fact that their presence here is proof to the contrary…"[23]

The last sentences of Woland's speech addressed to Berlioz's head, to our opinion, are especially remarkable. The author directly says about his own interest to the subject, the question whether life stops or not after a man's head is cut off looks like quite medical, not philosophic as critics of the novel mostly take it. On behalf of Margarita Bulgakov describes the head's reactions as if it was a report about performed medical procedure: "*Margarita saw that the eyes in that dead face were alive, fully conscious and tortured with pain"*[24].

Chapter 12 "Black Magic Revealed" includes the episode giving us a reason to suggest that the author of the novel tried to imagine the experiment of head transplantation in details. "*'Cut off his head! ' said a stern voice…' Cut off his head? That's an idea! Behemoth! ' he shouted to the cat. ' Do your stuff! Eins, zvei, drei!! ' Then the most incredible thing happened. The cat's fur stood on end and it uttered a harrowing ' miaaow! ' It crouched, then leaped like a panther straight for Bengalsky's chest and from there to his head. Growling, the cat dug its claws into the compere's glossy hair and with a wild screech it twisted the head clean off the neck in two turns. Two and a half thousand people screamed as one. Fountains of blood from the severed arteries in the neck spurted up and drenched the man's shirtfront and tails. The headless body waved its legs stupidly and sat on the ground. Hysterical shrieks rang out through the auditorium. The cat handed the head to Faggot who picked it up by the hair and showed it to the audience. The head moaned desperately: 'Fetch a doctor!' 'Will you go on talking so much rubbish?' said Faggot threateningly to the weeping head. 'No, I promise I won't! 'croaked the head.'… 'Well, now,' replied the magician… ' Put back his head.' Taking careful aim the cat popped the head back on its neck, where it sat as neatly as if head and body had never been parted. Most amazing of all--there was not even a scar on the neck. The cat wiped the tailcoat and shirtfront with its paw and every trace of blood vanished"*[25]. This episode differs from the other content on the chapter. Tricks of "black magic' performed by Woland always deal with human weaknesses, this one means nothing as far as human passions are concerned. Even more, it looks like an artificial construction created just for the sake of returning to the theme of human head transplantation. As a doctor, Bulgakov could not have practical experience in such procedure that is why he uses "black magic", Woland and his closes for concealing the "holes" in his knowledge about the subject. According to the text, Bulgakov could definitely suggest that head transplantation is possible, that it is possible to keep a head alive for some time before transplantation. After all, the author of the novel "The Master and Margarita" believed in success of this experiment. As we know, Behemoth finally put the head back to its place and Bengalsky left Variete on his own. Why than he has gone mad after all? Why he himself, not any other who watched that, could not carry out the fact of head "transplantation"? To our mind, it means the author could not imagine the outcomes of such procedure for a human being.

[23] Michail Bulgakov "The Master and Margarita", London, p. 142
[24] Michail Bulgakov "The Master and Margarita", London, p. 142
[25] Michail Bulgakov "The Master and Margarita", London, p. 66

Nina Blokhina in her article "M. Bulgakov – The Doctor and The Writer: The Philosophy of The Clear Conscience" analyzes the connection between Bulgakov's creations in literature and his medical practice. The researcher pays more attention to the novels where Bulgakov openly speaks about his personal experience, such as "A Young Doctor's Notebook" and so on. However, we can find a lot for the discussion about medical achievements coming up in future in the novel "The Master and Margarita". The remark made on behalf of Woland "*What interests us now is the future"* means that in this book Bulgakov tries to put together his views about the future development of medical science. As we see nowadays, he was not wrong in his opinion.

The author of the novel touches one more medical issue, which is very urgent nowadays. That is the problem of the extension of youth. Chapter 20 gives the detail description of the effect provided by the "magic ointment" given to Margarita by Azazello from Woland. "*The ointment rubbed in easily and produced an immediate tingling effect. After several rubs Margarita looked into the mirror and dropped the box right on to the watch-glass, which shivered into a web of fine cracks…. Her eyebrows that she had so carefully plucked into a fine line had thickened into two regular arcs above her eyes, which had taken on a deeper green colour. The fine vertical furrow between her eyebrows… had vanished without trace. Gone too were the yellowish shadows at her temples and two barely detectable sets of crows feet round the corners of her eyes. The skin of her cheeks was evenly suffused with pink, her brow had become white and smooth and the frizzy, artificial wave in her hair had straightened out. A dark, naturally curly-haired woman of twenty… was looking out of the mirror at the thirty-year-old Margarita*"[26]. In this text, we again can recognize the style of a medical report. Symptoms of aging eliminated and we see the complete description of the result. To our opinion, the title of chapter "Azazello's cream" was not random as well the way of making Margarita much younger. The author attracts attention to medical methods of solving human problems. That is why we do not see here any other "black magic". The author venture to suggest that one-day people will take such ointment from a pharmacy and successfully restore their young look.

O. Gurevich in her article "Bulgakov's "Master and Margarita": Why Can't Critics Agree on What It Means?" speaks about different views of the novel. Among the others, Gurevich quotes Elena N. Mahlow's book "Bulgakov's 'The Master and Margarita': The Text as a Cipher" published in New York in 1975. According to this Bulgakov's novel is an allegory of Russian intellectual history in the XX century[27]. Agreeing with this opinion, we can develop it saying that the author of the novel also gives us a picture of further trends in science.

FOR THE CONCLUSION

The last Bulgakov's novel contains many messages we cannot construe definitely. Many researchers of his heritage conclude that "The Master and Margarita" is a mystic novel where satire mixes with philosophy. However, we may find in the novel a lot concerning the future of the humankind, not only about the time when the author lived. Maybe it was not random for Bulgakov to put in this text almost none discussed with any of his contemporaries the thoughts about coming up development in technologies effecting our life. Nowadays it is clear that speaking about media we should keep in our mind the communicative role of literature as well. Only traditional view of media as "news industry" is not enough. Sometimes a novel being a creation in literature may give an example of metaphorical information. At the same time, we must never take any novel, "The Master, and Margarita" as well as a prediction or something like that. A book is a tool of communication between the author and his audience. Together with epoch, the audience changes and coming up new generation may read the text in the other way. Here to our opinion lies the main difference between the classic media and a book as media. In classic media, text forever belongs to the time of its production. A book as a media gives us a chance to take out more and more.

[26] Michail Bulgakov "The Master and Margarita", London, p. 120
[27] Olga Gurevich "Bulgakov's The Master and Margarita: Why Can't Critics Agree on What It Means?", Glossos, issue 4, Summer 2003, p. 19

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