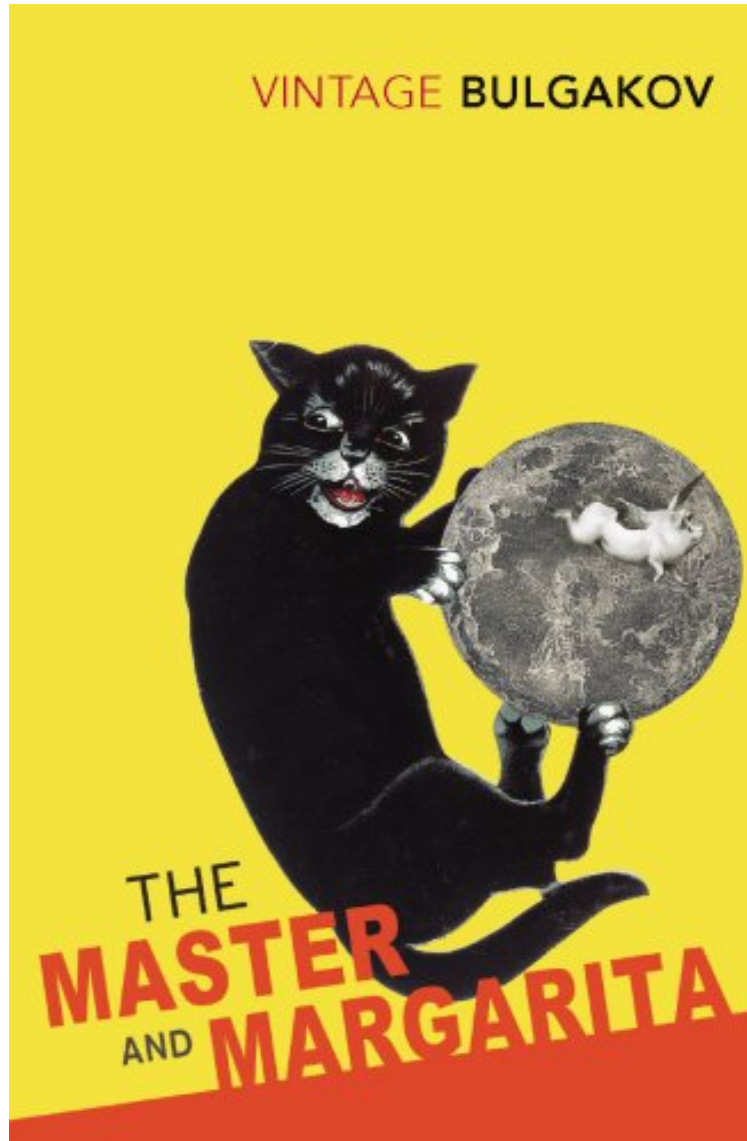


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## The Master and Margarita (Vintage Magic)

Von Mikhail Bulgakov

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**Von Mikhail Bulgakov : The Master and Margarita (Vintage Magic)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Master and Margarita (Vintage Magic):

KundenrezensionenHilfreichste Kundenrezensionen4 von 4 Kunden fanden die folgende Rezension hilfreich. English Translations and Russian Language Web SitesVon Becky BearI first read the 1967 paperback translation by Michael Glenny. It claimed to be the "only complete, unexpurgated edition" of the book and was the only version I was aware of in 1968. I read it once on my own (on the recommendation of a professor) and again in the 1968-69 school year in a

Russian literature class. I loved it then for all the reasons given in the many reviews listed below. I read it a third time several years later and still loved it. So now it's been 30 years since I withdrew from the second year of a masters degree program in Russian, and I decided I wanted to read "The Master and Margarita" in the original. I'll confess over the years I have had very few occasions to use my Russian and so have forgotten a great deal. I started reviewing my Russian and convinced several friends to read this book in translation so I'd have others with whom to discuss it. I purchased the Burgin/O'Conner translation (which seems to be the favorite among the many reviews given here) and currently await the Pevear/Volokhonsky translation from .com. My happiest moment came when I found the book in Russian on the Internet. I now am able to read a chapter in English, then in Russian. I am not yet at the point where I can read the Russian only, but I plan to get there soon. I will say that I do find the Burgin/O'Conner translation superior to the Glenny, but it is interesting to compare how the different translators have dealt with the Russian text. When I receive the Pevear/Volokhonsky version I will have a third opinion to compare. The real reason I am writing this is to say that I disagree with those who say if you can't read it in the original, it's not worth it. It is definitely worth it. In 1967 I fell in love with this book using the translation that seems to be regarded as the poorest of them all, and while I am enjoying the new translation much more, I would recommend reading this book in any translation you can get. It is simply a book that is so good it is worth reading no matter what. Get the best translation available, read it, and don't be discouraged by those who say you have to read it in the original. However, if you can read Russian and want to get a copy in the original, it is available from the White Nights Bookstore... The entire site is in Russian, and it offers an impressive array of books from "Internet for Dummies" in Russian to translated Danielle Steele novels (horrors!). I was amazed at the Russian language sources on the net. From siber you can get instructions on Russifying your computer so that with the click of a toggle, you can type in Russian or back to English. Another source of books in Russian is Hermitage... Znanie Bookstore in San Francisco has a site in progress... There are many others, so go searching! Thanks to .com for providing this forum for all of us to tell the world about this incredible book! Everyone should read it!

6 von 6 Kunden fanden die folgende Rezension hilfreich. A masterpiece, but choose a right translation  
 Von Igor Biryukov I am Russian, and have read this novel (which is my favorite Russian novel), in Russian. However, for some reason, a week ago I decided to look through Michael Glenny's translation of this novel and I was shocked by the various little mistakes in the text. In the very first dialog, one of the main characters asks for a glass of Narzan (which is a famous brand of mineral water in Russia), which M. Glenny translates as lemonade. Close, but no cigar... And it goes further like this. That leads me to believe that the translator probably was not familiar with nuances of Russian language, or may be simply didn't care. Nevertheless, I know that it had been the only one English translation available since 1967 and thanks Mr. Glenny for that. Now we have Mirra Ginsburg's more accurate translation (I have checked), which makes me happy. The novel is truly fascinating. A really remarkable person wrote it. Bulgakov was a doctor by profession, he received an excellent education in the pre-Revolutionary Russia and lived through the horrors and turmoil of the Revolution of 1917 and the Civil war. This is a wonderful satire on Communism and a biblical story. This novel populated by very interesting characters, one of them is "unknown visitor" Woland, who is the Satan visiting Moscow with his entourage. Woland is a complex figure, a diabolical seducer, father of lies - the Devil himself, but also "he, who has brought the light" - Lucifer. He laughs at the Soviet Communists, who mistakenly think that they have rooted out all evil and have build a society which is even beyond the good and evil. In the clash with Woland they watch how the "perfect" and godless society crumbles down. Please read it, and you will enjoy it, because the novel goes beyond Russian culture to the world of archetypal characters and events that have meaning to all humans.

2 von 2 Kunden fanden die folgende Rezension hilfreich. Die Ewigkeit wartet auf jeden von uns...  
 Von Ein Kunde Es laeuft auf Sat 1 eine schoenne Serie: Changes. Es geht um Menschen die einen Fehler gemacht haben in ihrer Vergangenheit und jetzt eine Chance bekommen es wieder gut zu machen. Es waere so schoen wenn es uns allen soetwas wiederfahren koennte, aber das tut es nicht - weil es in der Wirklichkeit soetwas scheinbar nicht moeglich ist. Dieses Buch, welches in Russland fuer mehrere Jahrzehnte verbohten war, gibt uns eine viel faszinierende Sicht unsere Fehler wieder gut zu machen. Nicht zu warten bis wir eine zweite Chance bekommen, sondern unsere Zukunft eigenhaendig zu veraendern. Ja, dafuer muessen wir uns selbst veraendern, wenn uns soetwas schwer fallen wird, aber wir haben eine Hilfe - die Ewigkeit. Und genau dies wiederfaehrt auch Pontus Pilatus. Hinaus ueber die Tatsache dass das Buch so gut geschrieben ist, dass uns die zwei Parallelwelten, welche so eng aneinander verbunden sind, immer in groessere Spannung mitnehmen, gibt uns das Buch das Gefuehl dass wir mit Pilatus in einen Raum sind. Und dass weil wir genau wie er handeln wuerden. Es ist wie als wuerde er unsere Gedanken hoeren und er danach handelt, und wir so, irgendwie, auch zu ein "Master" werden. Darum, am Ende des Buches, verstehen wir dass alle von uns noch eine Cance haben aus unserem Leben etwas gutes zu machen, auch wenn das Boese an sich schon den Schaden errichtet hat. Den wir alle, ohne ausnahme, sind... frei, und erwartet.

Kurzbeschreibung TRANSLATED BY MICHAEL GLENNY The devil makes a personal appearance in Moscow accompanied by various demons, including a naked girl and a huge black cat. When he leaves, the asylums are full and

the forces of law and order in disarray. Only the Master, a man devoted to truth, and Margarita, the woman he loves, can resist the devil's onslaught. Surely no stranger work exists in the annals of protest literature than *The Master and Margarita*. Written during the Soviet crackdown of the 1930s, when Mikhail Bulgakov's works were effectively banned, it wraps its anti-Stalinist message in a complex allegory of good and evil. Or would that be the other way around? The book's chief character is Satan, who appears in the guise of a foreigner and self-proclaimed black magician named Woland. Accompanied by a talking black tomcat and a "translator" wearing a jockey's cap and cracked pince-nez, Woland wreaks havoc throughout literary Moscow. First he predicts that the head of noted editor Berlioz will be cut off; when it is, he appropriates Berlioz's apartment. (A puzzled relative receives the following telegram: "Have just been run over by streetcar at Patriarch's Ponds funeral Friday three afternoon come Berlioz.") Woland and his minions transport one bureaucrat to Yalta, make another one disappear entirely except for his suit, and frighten several others so badly that they end up in a psychiatric hospital. In fact, it seems half of Moscow shows up in the bin, demanding to be placed in a locked cell for protection. Meanwhile, a few doors down in the hospital lives the true object of Woland's visit: the author of an unpublished novel about Pontius Pilate. This Master--as he calls himself--has been driven mad by rejection, broken not only by editors' harsh criticism of his novel but, Bulgakov suggests, by political persecution as well. Yet Pilate's story becomes a kind of parallel narrative, appearing in different forms throughout Bulgakov's novel: as a manuscript read by the Master's indefatigable love, Margarita, as a scene dreamed by the poet--and fellow lunatic--Ivan Homeless, and even as a story told by Woland himself. Since we see this narrative from so many different points of view, who is truly its author? Given that the Master's novel and this one end the same way, are they in fact the same book? These are only a few of the many questions Bulgakov provokes, in a novel that reads like a set of infinitely nested Russian dolls: inside one narrative there is another, and then another, and yet another. His devil is not only entertaining, he is necessary: "What would your good be doing if there were no evil, and what would the earth look like if shadows disappeared from it?" Unsurprisingly--in view of its frequent, scarcely disguised references to interrogation and terror--Bulgakov's masterwork was not published until 1967, almost three decades after his death. Yet one wonders if the world was really ready for this book in the late 1930s, if, indeed, we are ready for it now. Shocking, touching, and scathingly funny, it is a novel like no other. Woland may reattach heads or produce 10-ruble notes from the air, but Bulgakov proves the true magician here. *The Master and Margarita* is a different book each time it is opened. --Mary Park

Pressestimmen Rhind-Tutt cleverly indulges the satire and the fantasy in a novel unpublished until 26 years after Bulgakov's death. The absurdity of the Stalinist system is inventively mocked, Christ is sympathetically re-examined and over all is a layer of idiosyncratic fantasy. - Rachel Redford, *The Observer* First published 26 years after his death in 1940, Bulgakov's extraordinary satire of life under the political, cultural, religious and bureaucratic strictures of Stalinist tyranny has been variously described as Solzhenitsyn crossed with Lewis Carroll and the most powerful Russian novel of the 20th century. His cast of characters, real and imaginary, make Dickens's dramatis personae appear sparse. Bulgakov's include Pontius Pilate, a talking cat who puts on black-rimmed spectacles to read official documents quite often upside down, the devil at whose annual grand ball Stravinsky conducts the band, a poet imprisoned in a psychiatric asylum not unconnected with the Master of the title, and his ever-faithful lover Margarita. Ah, Margarita - what a woman. But maybe I'd be, too, if I had the magic ointment that makes one look 10 years younger. It sounds like a test run for botox. She makes a Faustian pact with the devil for true love's sake so that the Master can write his precious books without fear of arrest. A classic that can be read on many levels, it's played strictly for laughs by Julian Rhind-Tutt. But there is a much darker side. - Sue Arnold, *The Guardian*