

SAINT PETERSBURG STATE UNIVERSITY

As a manuscript

Liang Weiqi

The poetics of M. A. Bulgakov's dramaturgy of the 1920s ("Days of the Turbins", "Zoyka's Apartment", "Flight") and the opposition "one's own — alien"

Scientific Specialty 5.9.1. Russian Literature and Literature of the Peoples of the Russian Federation

Dissertation for the Degree of Candidate of Philological Sciences

Translation from Russian

Scientific Supervisor:
Candidate of Philological Sciences
Guskov Nikolai Alexandrovich

Saint Petersburg

2023

CONTENTS

Introduction	4
Chapter 1. Reflection of the opposition "one's own — alien" in the spatio-temporal composition of the plays of the 1920s.	17
1.1. The manifestation of the opposition "one's own — alien" in the "home — world" model	18
1.1.1. The home as a space protected from the hostile outside world	24
1.1.2. Home as the dwelling of blood and/or spiritually related people	32
1.1.3. Peace, mutual understanding, clam, order and comfort as signs of home	33
1.1.4. The home as a permanent, long-term dwelling, a space that causes emotional attachment	37
1.1.5. Symbolic, value-significant elements of the house as "one's own" space	38
1.2. The city in Bulgakov's dramaturgy of the 1920s: an intermediate between one's own and alien space	40
1.2.1. Imaginary and real cities in Bulgakov's dramaturgy of the 1920s	43
1.2.2. Imaginary cities as one's own space	44
1.2.2.1. An ideal city as the garden of Eden	44
1.2.2.2. The ideal city as a kind of home	45
1.2.3. The city as the place of action of Bulgakov's plays of the 20s	47
1.2.3.1. Invasion of natural forces into cultural space	47
1.2.3.2. Violation of administrative functions	49
1.2.3.3. Violation of social balance and disintegration of cultural unity	52
1.2.3.4. General atmosphere of grotesque infernality	56
Chapter 2. Reflection of the opposition "one's own — alien" in the system of characters in Bulgakov's plays of the 1920s	61
2.1. Characters who find themselves outside the opposition "one's own — alien"	62
2.1.1. Psychological closedness	63
2.1.2. Absence of the past	64
2.1.3. Lack of national identity	65
2.1.4. Weakening of family ties	66
2.1.5. Social and political variability	66
2.1.6. The traits of shapeshift	68
2.1.7. Philistine relativism	68
2.2. Indicators of identification of "one's own" / "alien"	76
2.2.1. Appearance	77
2.2.2. Clothing	85
2.2.2.1. Military uniform	86
2.2.2.2. Symbolism of daily civilian clothes	88
2.2.2.3. Quality, taste and fashion compliance	91
2.2.3. Props	94
2.2.4. Speech	98
2.2.4.1. Language selection as a way to identify a character	99
2.2.4.2. Common parlance as a socio-psychological marker	101
2.2.4.3. Speech etiquette	103
2.3. Groups selected according to different criteria for the classification of "one's own — alien"	111
2.3.1. Political associates and enemies	111
2.3.2. Social stratification in Bulgakov's dramaturgy of the 20s	113
2.3.3. Military — civilian	117

2.3.4. Socio-cultural differentiation of characters.....	122
2.3.5. Russian — not Russian	123
2.3.6. Relatives — not relatives	125
2.3.7. Groups of characters formed according to subjective criteria	127
2.3.8. Mythological oppositions of characters in Bulgakov's dramaturgy.....	128
2.3.9. Gender opposition in Bulgakov's dramaturgy.....	130
Chapter 3. Dynamics of the opposition "one's own — alien" in the development of the action of the play	135
3.1. Paris and Constantinople in the play "Flight"	135
3.2. The motive structure	140
3.2.1. Motives related to the alienation of characters	140
3.2.2 Motives related to the closeness of characters	142
3.2.3. Motives related to the external likening of characters	155
3.2.4. Motives of recognition and reaction to it.....	162
3.3. Redistribution of characters in the process of action development	164
3.3.1. Changes in address as a sign of closeness or alienation of characters.....	165
3.3.2. The transition of characters from one group of participants in the conflict to another.....	171
Conclusion.....	187
References	191

Introduction

In the mid-1950s, the production of Mikhail Bulgakov's theatrical plays resumed and the publication of them began in Russia. Since that time, he has become one of the repertory playwrights, gained a reputation as a classic of Russian and World literature, and his works intended for the stage have repeatedly become the subject of critical and literary analysis. In early scientific works about his dramaturgy (from the 60s to the early 80s), as A. T. Omurkanova rightly notes, "the authors' desire to prove that the playwright's plays "are on the main path of the development of Soviet literature" is traced."¹ In recent years, interest in studying his theatrical heritage has not weakened.

First of all, the biography of Bulgakov², the playwright, attracts the attention of researchers. D. A. Gireev examines a small "Caucasian" period of his life (1919–1921), showing the history of the productions of his first plays³. The works of M. O. Chudakova⁴, L. M. Yanovskaya⁵ and A.V. Petelin⁶ on the creative path of the writer contain a lot of valuable information about his participation in theatrical life, about the history of the productions of his plays and the reaction of critics to them. A. M. Smelyansky, who was the first to turn to a serious consideration of his dramaturgy, traced the fate of Bulgakov's plays on the stage of the Moscow Art Theater⁷. V. V. Borzenko wrote an interesting monograph about Bulgakov's cooperation in the Vakhtangov Theater⁸. In addition, during the preparation and publication of the playwright's plays, P. A. Markov, K. L. Rudnitsky, V. A. Kaverin, A. A. Ninov, Ya. S. Lurie, V. V. Novikov, V. V. Gudkova, Smelyansky, V. I. Losev and many others placed informative introductory articles, comments and notes that allow readers to go deeper understand the essence of the works.

Collections of scientific articles devoted to various problems of Bulgakov's dramaturgy have also been published. Among them should be named the collection "Problems of the theatrical heritage of M. A. Bulgakov", which examines the general problems of his dramaturgy and gives a concrete analysis of the history of the creation and staging of his plays⁹. The collection "M. A. Bulgakov-playwright and artistic culture of his time" includes the works of many priority researchers in the field of Bulgakov studies. These articles analyze individual plays and connections of Bulgakov's dramaturgy with the Soviet theater, describe previously little-known circumstances of the writer's biography related to the

¹ Omurkanova A. T. M. A. Bulgakov's Dramaturgy in criticism and literary criticism of the second half of the XX century (50–80-ies) // *Izvestiya vuzov*. No. 2. 2012. P. 160.

² Initials with surnames are put only at the first mention in this dissertation, and then they are omitted all the time.

³ Gireev D. A. Mikhail Bulgakov on the banks of the Terek: A documentary story. Ordzhonikidze: Ir, 1980. 142 p.

⁴ Chudakova M. O. Archive of M. A. Bulgakov: Materials for the creative biography of the writer // Notes of the Department of Manuscripts of the State Library of the USSR named after V. I. Lenin. M.: Book, 1976. Issue 37. Pp. 25–151; Chudakova M. O. Biography of Mikhail Bulgakov. M.: Book, 1988. 672 p.

⁵ Yanovskaya L. M. The creative path of Mikhail Bulgakov. M.: Soviet writer, 1983. 320 p.

⁶ Petelin V. V. Mikhail Bulgakov: Life. Personality. Creativity. M.: Moscow worker, 1989. 493 p.

⁷ Smelyansky A.M. Mikhail Bulgakov in the Art Theater. M.: Iskusstvo, 1989. 431p.

⁸ Borzenko V. V. "The play was adopted unanimously." Mikhail Bulgakov and the Vakhtangov Theater. M.: Theatralis, 2017. 166 p.

⁹ Problems of M. A. Bulgakov's theatrical heritage: Collection of scientific works / Answer. ed. A. A. Ninov. L.: LGITMIK, 1987. 147 p.

theatrical and artistic life of the era, and consider creative connections with the traditions of L. N. Tolstoy, N. V. Gogol, relationships with such writers as A. Bely, M. A. Voloshin, V. V. Mayakovsky, V. V. Veresaev and others¹⁰.

Reflections on the poetics of Bulgakov's theater as a whole are contained in many scientific works. For example, Gudkova in her monograph tries to show "how the artist's worldview was developed and how, in turn, Bulgakov's worldview "built" the technology of his dramas."¹¹ The monograph of Zhou Xianglu, the Chinese translator of several Bulgakov's plays, can be considered an important achievement in the study of the playwright's poetics in China¹². Novikov devotes a separate chapter to Bulgakov, the playwright, tracing the evolution of the writer's creativity¹³.

Specific problems of the poetics of Bulgakov's dramaturgy also continuously attract many authors of scientific articles, dissertations and monographs. The subject of the analysis are such important problems as themes¹⁴, characters' images¹⁵, features of chronotope construction¹⁶, motivational and plot

¹⁰ M. A. Bulgakov-playwright and artistic culture of his time: Collection of articles / Comp. A. A. Ninov. M.: STD RSFSR, 1988. 496 p.

¹¹ Gudkova V. V. Time and the theater of M. Bulgakov. M.: Modern Russia, 1998. 128 p.

¹² 周湘鲁. 与时代对话: 米·布尔加科夫戏剧研究. 厦门: 厦门大学出版社, 2011. 186 页. (Zhou Xianglu. Dialogue with the Epoch: Essays based on the plays of M. A. Bulgakov. Xiamen: Xiamen University Press. 2011. 186 p.)

¹³ Novikov V. V. Bulgakov — playwright // Novikov V. V. Mikhail Bulgakov — Artist. M.: Moskovsky rabochy, 1996. Pp. 126–191.

¹⁴ See, for example: Gileva E. V., Yuzhakov P. V. "Chinese" theme in M. A. Bulgakov's play "Zoyka's Apartment" // Theater and drama: Aesthetic experience of the epoch: Materials of the Russian Scientific and Practical Conference. October 12, 2021 Novosibirsk: NGTI, 2022. Issue 9. Pp. 70–80; Yablokov E. A. Running by crawling (Cockroach theme in Russian literature of the nineteenth–early twentieth century and in the works of Mikhail Bulgakov) // Porównania. 2021. No. 1 (28). Pp. 421–442.

¹⁵ See, for example: Khimich V. V. The knight and his lady in the plays of Mikhail Bulgakov // Russian women — 2. A woman through the eyes of a man. Yekaterinburg: Ural University Publishing House, 1999. Pp. 31–36; Ponomareva D. V. Interpretation of the eternal image: the poetics of M. Bulgakov's play "Don Quixote": abstract of the dissertation of the candidate of philology sciences. Volgograd, 2015. 20 p.; Kazmina O. A. "There was one auntie in the world" (about the hypostases of the mother in the dramaturgy of M. A. Bulgakov) // Mikhail Bulgakov and Slavic culture / Ed. by E. A. Yablokov. M.: Coincidence, 2017. Pp. 115–127; Kazmina O. A. "... I'm sick, I just don't know what" (the image of Khludov in the play by M. A. Bulgakov's "Flight") // Izvestiya of RSPU named after A. I. Hertsen. 2009. No. 97. Pp. 201–205; Kazmina O. A. On the threshold of a double existence. The image of Khludov in the play by M. A. Bulgakov "Flight" // Creativity of M. A. Bulgakov in the world cultural context: Collection of scientific articles on the materials of the I and II scientific and practical seminars "Creativity of M. A. Bulgakov in the world cultural context (April 11, 2007, April 10, 2008). M.: MGPU, Yaroslavl: Remder, 2010. Pp. 91–96.

¹⁶ See, for example: Paek Seung Moo. The symbolism of space in M. Bulgakov's play "Zoyka's Apartment" // Izvestiya of RSPU named after A. I. Herzen. 2007. No. 43(1). Pp. 283–287; Kazmina O. A. The range of space-time relations in the play by M. A. Bulgakov "Flight" // Modernity of Russian and world classics: Studies and materials of the international conference held in Voronezh on November 28–29, 2006 / Ed. by B.T. Udodov. Voronezh: IITOUR Publishing House, 2007. Pp. 217–221; Kazmina O. A. In search of one's own space ("one's own" and "alien" topos in Bulgakov's "Flight") // Slavic culture: Origins, Traditions, interaction: Materials of the International Scientific Conference "IX Cyril and Methodius Readings", May 13–16, 2008. M.: Publisher IKAR, 2008. Pp. 355–361; Kazmina O. A. Oniric space in M. A. Bulgakov's play "Zoyka's Apartment" // Bulletin of the Voronezh State University. Series: Philology. Journalism. 2009. No. 1. Pp. 54–57; Uryupin I. S. Longing for world culture: Paris and Rome in the works of M. A. Bulgakov // Philologos. 2011. Issue 8. Pp. 90–98;

structure¹⁷, genre originality¹⁸, artistic techniques¹⁹, problems of conflict²⁰, etc. The poetics of dream²¹, dystopia²², carnivalization²³ are also paid attention by researchers. The interrelationships and mutual influences of Bulgakov's dramatic and narrative works are studied²⁴. The writer's texts are very often

¹⁷ See, for example: Kazmina O. A. Bulgakov's Dramaturgical plot: space and time in the plays "Zoyka's Apartment", "Flight", "Bliss": abstract of the dissertation of the Candidate of Philology. Voronezh, 2009. 23 p.; Ivanova E. S., Popova I. M. Organization and plot structure of dreams in the play "Flight" by M. A. Bulgakov // V. I. Vernadsky University. Philology. 2014. Pp. 243–249; Grigorai I. V. On the unified plot of M. Bulgakov's works of the 1930s // *Izvestiya of the Oriental Institute*. 2016. No. 4 (32). Pp. 4–9.

¹⁸ See, for example: Babicheva Yu. V. Mikhail Bulgakov's Theater // Evolution of genres of Russian drama of the XIX–early XX century: A textbook on a special course. Vologda: VSPi Publishing House, 1982. Pp. 88–125; Nevodov Yu. B. "Zoyka's Apartment" by M. Bulgakov. On the question of the genre nature of the play // Problems of the development of Soviet literature: Collection of articles. / Edited by V. M. Chernikov. Saratov: Publishing House of Saratov University, 1988. Pp. 96–107; Babicheva Yu. V. Genre varieties of Russian drama: (Based on the material of M. A. Bulgakov's dramaturgy). Vologda: VGPI Publishing House, 1989. 95 p.; Berdyaeva O. S. On the problem of the originality of Remarks in M. Bulgakov's play "Flight" // *Russian Literary Studies in the New Millennium: Materials of the 2nd International Conference*, Moscow, April 2003, M.: Taganka, 2003. Vol. 2. Pp. 18–23; Dashevskaya O. A. The Search for a Universal personality and genre dynamics in M. Bulgakov's Dramaturgy of the 1930s. // *VTSU. Philology*. 2008. No.2 (3). Pp. 31–44; Strashkova O. K., Babenko I. A. The genre-forming function of the "tragically grotesque" reception of reality in the dramaturgy of M. A. Bulgakov // *VTSU. Philology*. 2019. No.60. Pp. 220–233; Kazmina O. A. Genre originality of the play M. A. Bulgakov's "Flight" // *Eichenbaum readings — 6: Materials of the jubilee scientific conference*. Issue 6. Voronezh: VSPU, 2007. Pp. 187–192.

¹⁹ See, for example: Zhelvatykh T. A. Textual representation of irony as an intellectual emotion (based on the material of dramaturgy and prose by M. A. Bulgakov): abstract of the dissertation of the candidate of philology sciences. Ufa. 2006. 25 p.; Golovchiner V. E. Comedic, comic, funny ("Days of the Turbins" by M. Bulgakov, "Mandate" by N. Erdman) // *Bulletin of the TSPU*. 2011. No. 7 (109). Pp. 47–57; Babenko I. A. Grotesque model of the artistic world in M. A. Bulgakov's play "Flight" // *Volga Scientific Bulletin*. 2014. No.8–1 (36). Pp. 87–89.

²⁰ See, for example: Krakovyak A. S., Matyash S. A. Conflict in the dramaturgy of A. P. Chekhov and M. A. Bulgakov ("Three Sisters" and "Days of the Turbins") // *Bulletin of the OSU*. 2005. No. 1. Pp. 95–101; Lyugai E. A. Conflict "artist — power" in the plays of M. A. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Makhachkala, 2006. 24 p.

²¹ See, for example: Ivanova E. S. The artistic originality of the motif of dream as a precedent phenomenon in M. A. Bulgakov's play "Flight" // *Language and Culture (Novosibirsk)*. 2012. No. 3. Pp. 146–150; Belogurova E. V. Dreams about "home" in M. Bulgakov's play "Flight" // *Siberian Philological Journal*. 2014. No. 1. Pp. 138–142; Ivanova E. S., Popova I. M. Dream as a way of symbolic representation of reality (based on the material of N. V. Gogol's novellas "Nose", "Nevsky Prospekt", "Portret", "May Night, or Drowned Woman", "Terrible Revenge" and novels M. A. Bulgakov's "The Master and Margarita", "White Guard", the plays "Flight", the feuilleton "Chichikov's Adventures") // *Philological Sciences. Questions of theory and practice*. 2015. No. 4-2 (46). Pp. 86–90; Kazmina O. A. White and black dreams (about the duality of color semantics in M. A. Bulgakov's play "Flight") // M. A. Bulgakov. Russian and National Literatures: To the 125th anniversary of the birth of M. A. Bulgakov: Materials of the International scientific and Practical conference, October 9–11, 2017. Yerevan: Antares, 2017. Pp. 167–178; Bogdanova O. V., Olander L. K. Dream in the structure of M. Bulgakov's play "Flight" // *Acta Eruditorum*. 2020. No. 34. Pp. 113–119.

²² See, for example: Lee Son Ok. Elements of dystopia in M. Bulgakov's dramaturgy of the 1920s–1930s: abstract of the dissertation of the candidate of philology sciences. St. Petersburg, 2009. 22 p.

²³ See, for example: Rosnitskaya O. B. Carnival and romantic traditions in M. A. Bulgakov's plays "Flight", "Zoyka's Apartment" and "Days of the Turbins" // *Rational and emotional in literature and folklore: Collection of scientific articles based on the results of the All-Russian Scientific Conference in Volgograd on October 22–25, 2001 years*. Volgograd: Peremena, 2001. Pp. 152–156; Khokhlova A. V. Carnivalization as a genre-forming principle in the plays of M. A. Bulgakov "Adam and Eve", "Bliss", "Ivan Vasilyevich": abstract of the dissertation of the candidate of philology sciences. Vladivostok, 2002. 23 p.; Ivashina E. A. The traditions of the Yuletide carnival in the poetics of M. A. Bulgakov ("Zoyka's Apartment", "Dog's Heart") // *Bulletin of the Leningrad State University named after A. S. Pushkin*. 2010. No. 1. Pp. 34–43; Barinova K. V. Manifestation of carnivalized consciousness in the domestic dramaturgy of the 1920s // *Vestnik TSPU*. 2012. No. 3 (118). Pp. 110–117; Barinova K. V. The play "Zoyka's Apartment" by M. Bulgakov in the context of the carnivalized Soviet dramaturgy of the 1920s (N. Erdman, V. Mayakovsky) // *Mikhail Bulgakov, his time and we / Ed. by Grzegosha Przebindy and Janusz Svego*. Krakow: Scriptum, 2012. Pp. 471–484.

²⁴ See, for example: Berdyaeva O. S. The play "Zoyka's Apartment" in the context of M. A. Bulgakov's prose // *Rational and emotional in literature and folklore: Collection of scientific articles based on the results of the All-Russian Scientific Conference in Volgograd on October 22–25, 2001*. Volgograd: Peremena, 2001. Pp. 148–152; Krakovyak A. S., Matyash S. A. "Three Sisters" by A. P. Chekhov and "Days of the Turbins" by M. A. Bulgakov (Features of the plot and composition) // *Bulletin of OSU*. 2004. No. 11. Pp. 21–27; Vesnina T. L. Transformation and functioning of feuilleton components in poetics

considered in a literary context, compared with the work of predecessors and contemporaries, exploring continuity and innovation²⁵.

The debates of literary critics about the extent to which the archetypal opposition "one's own — alien" is relevant for the Bulgarian art world are extremely interesting. N. H. Orlova believes that the ideological concept of "one's own — alien" is missing in the works of the playwright, and this is what led to the tragic fate of his texts, preventing their publication²⁶. In our opinion, it is true that the writer, indeed, refused to promote the official ideology, preserving creative freedom, but this does not mean that he did not show any interest in the traditionally important model of building the artistic world. He only gave an individual interpretation of it, in contrast to the official interpretation found in the propaganda literature.

We are more inclined to agree with a number of researchers who have found reflections of the archetype considered here in certain aspects of many of Bulgakov's works, and noted the various functions of such manifestations.

An important remark on this issue was made by E. B. Skorospelova. Along the way, describing the main characteristics of Bulgakov's poetics, the researcher says that the model of his artistic world is based on the opposition of "one's own/alien", that is, the idea of aesthetic duality, which is inherited from symbolism, and it is explicitly expressed in the "text by a recurring situation of rejection from one's own world, some kind of exile: the hero is forced to be in an "alien" space."²⁷ From her point of view, as the writer's aesthetic views evolve, this opposition acquires a metaphysical content²⁸. Being in the alien world generates a number of motives: "the motive of loneliness of abandonment in an alien world, the motive of a crowd which is hostile to the creator, the motive of illness, insanity, guilt associated with the

M. A. Bulgakov's plays of the 1920s: abstract of the dissertation of the candidate of philology sciences. Tomsk. 2019. 18 p.

²⁵ See, for example: Petrov V. B. Bulgakov's play "Crimson Island" (on the problem of traditions and innovation) // Literary traditions in Mikhail Bulgakov's poetics: Inter-University Collection of scientific tr / Editorial Board: V. I. Nemtsev (ed.), etc. Kuibyshev: KSPI, 1990. Pp. 30–43; Tamarchenko A. Dramaturgic innovation of Mikhail Bulgakov // Russian Literature. 1990. No. 1. Pp. 45–67; Dashevskaya O. A. The Biblical beginning in the dramaturgy of M. Bulgakov: ("Flight", "Adam and Eve") // Creativity of Mikhail Bulgakov: Collection of articles. / Edited by Yu. V. Babicheva, N. N. Kiselyov. Tomsk: Tomsk University Press, 1991. Pp. 115–129; Titkova N. E. The problem of the Russian literary tradition in the dramaturgy of M. A. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Nizhny Novgorod. 2000. 16 p.; Dolmatova O. A. Dramaturgy of M. A. Bulgakov: forms of interaction with literary tradition: abstract of the dissertation of the candidate of philology sciences. Moscow, 2001. 19 p.; Paek Seung Mu. M. A. Bulgakov's Dramaturgy: the theme of "theater" in the context of theatrical theories of the Silver Age. SPb.: Mir, 2008. 208 p.; Skripka T. V. Images and motives of V. V. Mayakovsky in the play by M. A. Bulgakov "Zoyka's Apartment" // Bulletin of the Taganrog Institute named after A. P. Chekhov. 2009. No. 2. Pp. 104–106; Borisov Yu. N. "Griboyedov text" by M. A. Bulgakov // News of Saratov University. A new series. Series: Philology. Journalism. 2011. No. 11(1). Pp. 40–49; Bystrov N. L. The spatio-temporal structure of the theatrical world of N. V. Gogol and M. A. Bulgakov: an attempt to compare // Borders of art and territories of culture / Ed. L. A. Zaks, T. A. Kruglova. Ekaterinburg: Humanities University, 2013. Pp. 132–176; Borisov Yu. N. Reflexes "Woe from wit" in the dramaturgy of M. Bulgakov ("Crimson Island") // A. S. Griboyedov: Russian and National literature: Materials of the international scientific and practical conference on September 26–27, 2015. Yerevan: Lusabats, 2015. Pp. 104–115;

²⁶ Orlova N. H. "My literary portrait is finished, and he is also a political portrait" (To the theatrical fate of Mikhail Bulgakov) // Mikhail Bulgakov, his time and we / Ed. by Grzegosha Przebinda and Janusz the Fresh. Krakow: Scriptum, 2012. C. 559.

²⁷ Skorospelova E. B. Russian prose of the 1917–1950s, // History of Russian literature of the twentieth century (20–50-ies): Literary process: Textbook. M.: Publishing House of the Moscow University, 2006. P. 141.

²⁸ Ibid. P. 142.

desire to find a place for himself in a spiritual alien land, the motive of captivity and the desire to escape from it, the motive of creative gift and the inability to realize it, the motive of elusive glory."²⁹

O. S. Berdyaeva also directly calls the manifestation of this opposition in the through plot of various dramaturgical and prose works of the writer. She discovered "a through plot started by the "White Guard" and continued by the "Flight" and "Zoyka's Apartment", and a little later by the last novel" — "the loss of the place in one's own history and a futile attempt to find it in alien."³⁰ The researcher points to autobiographical and psycho-logical motivations of attention to the confrontation between "one's own" and "alien": Bulgakov "was worried about the fate of people who were thrown out by their history and did not know how they would live. It was his personal spiritual collision of a man who felt like a stranger in his own era."³¹ Indeed, the frank statements of the author of "The Master and Margarita" are filled with a sense of loneliness and alienation, and in the images of his characters, as you know, it is not difficult to find a reflection of the vicissitudes of his own fate.

The presence of the opposition of "one's own — alien" in Bulgakov's work is also noted in the articles of Yu. M. Lotman, Yu. V. Babicheva, O. A. Kozmina, K. V. Barinova, I. S. Uryupin and other scholars. Their opinions will be described in more detail in the following chapters.

The listed works convincingly show that the opposition "one's own — alien" is not only manifested in Bulgakov's works in a peculiar way, is marked at different levels of the text, but also largely determines the author's and reader's assessment, affects the meaning of novels and plays.

The philological study of literary texts, taking into account the culturological problem in general and such universal models as the opposition "one's own — alien", in particular, is extremely relevant and promising, especially with the current trend towards the integration of the humanities and in the distinctive conditions of intercultural communication of our time. This primarily concerns the work of authors who are firmly connected with the tradition, as Bulgakov was, and to genres where archetypal elements often appear with exceptional clarity, to which, according to general opinion, drama belongs.

The most important grounds for considering Bulgakov's plays in this aspect are the following:

Firstly, the opposition "one's own — alien" "in different forms, permeates the entire culture and is one of the main concepts of any collective, mass, national attitude."³² First of all, it performs an "identifying function"³³, since "the designation of the boundaries of "one's own" occurs through awareness of the boundaries of "alien", and vice versa."³⁴ This function is especially important for people living in critical periods, for example, in the revolutionary era in Russia. In the first half of the

²⁹ Ibid.

³⁰ Berdyaeva O. S. The play "Zoyka's Apartment" in the context of M. A. Bulgakov's prose. P. 151.

³¹ Ibid. P. 152.

³² Stepanov Yu. S. Constants: Dictionary of Russian Culture. M.: Academic Project, 2004. P. 126.

³³ Filde V. G. Opposition "one's own — alien" in culture: dissertation of the candidate of philosophical sciences. Omsk, 2015. P. 3.

³⁴ Ibid.

twentieth century, when during a stormy historical turn, old values were overestimated: what previously seemed important could become unworthy of attention, and those who were their own could become alien, hostile. As a result, the concept of "one's own — alien" as one of the oldest cultural archetypes inevitably became actualized, acquiring new semantic shades, and found embodiment in a number of artistic works, often playing a significant role in the work of a particular author, including Bulgakov, especially in the early period of his activity — in the 1920s.

Secondly, drama, by its aesthetic nature, is built on an acute dynamically presented conflict of different groups of actors, and any archetypal opposition is especially organically realized in it. From this point of view, P. Pavi profoundly characterized the role of a dramatic character in the conflict: "For the existence of an action and a hero, it is necessary that a semantic field, usually closed to the hero, be defined, and the latter would transgress the law forbidding him entry. As soon as the hero "comes out of the shadows", freely leaves his surroundings, in order to penetrate into "alien possession", the mechanism of action turns on. // The action will stop only when the character regains his original state or reaches a position where his conflict is exhausted. The character of the play is determined by a series of distinctive features: hero/villain, woman/man, child/adult, lover/non-lover, etc. These binary features create a paradigm out of him, a crossing of contradictory properties."³⁵ One of such binary oppositions is "one's own — alien". As can be seen from the above arguments, it is implemented in the system of dramatic characters both syntagmatically and paradigmatically. All of the above applies to any plays written in the traditions of classical (in the broadest sense of the word) theater.

Meanwhile, this problem cannot be called studied in relation to Bulgakov's dramaturgy. Unfortunately, the just, in our opinion, above judgments of scholars have not been fully and thoroughly verified by analyzing the entire literary, especially theatrical, heritage of the writer in this aspect. There are no special works of this kind that comprehensively study the reflection of the opposition "one's own — alien" in language, composition, character system, structure of conflict, narrative or action, etc., there is no specific text or group of statements. To judge the semantic level of a work directly, without analyzing its poetics in detail, is presumptuous. This is especially true of drama, a kind of literature, where the author's speech is absent, and the idea, the ideological position of the creator of the text is manifested only through formal elements — style, composition, spatio-temporal and plot structure, etc. Bulgakov's researchers usually confine themselves to passing remarks about the opposition "one's own — alien" when analyzing the narrow problem of a particular work, and dramatic works in this regard have been studied much less than narrative ones.

All of the above determines the **relevance of our work**.

The object and material of the study is a large part of Bulgakov's dramaturgy of the 1920s: the

³⁵ Pavi P. Dictionary of Theater / trans. from French M.: Progress, 1991. P. 228.

plays "Days of the Turbins", "Zoyka's Apartment" and "Flight" — works "with an image of the actual modernity, the tragic consequences of the Civil War for Russia"³⁶. All variants of these texts are taken into account, because none of them was published during the author's lifetime. We do not deal with textual issues and will not be included in the discussion about which of the editions to consider canonical: for us they are equally important, since the opposition we are considering is reflected in any of them, but the individual details of each version of the play deepen and complement the vision of the problem. In order not to complicate the process of reading the dissertation, we do not specify each time which edition is used, unless it turns out to be fundamentally important in a particular case. When quoting, all the editorial differences are preserved (for example, the writing of Abolyanins instead of Obolyanins and Portupeya instead of Hallelujah in the second version of "Zoyka's Apartment").

The study does not include the early propaganda play "Sons of the Mullah", firstly, as co-authored, secondly, as a work subsequently condemned by Bulgakov himself, thirdly, as written, according to the playwright, to order according to a given model and, therefore, reflecting not the original Bulgakov, and other, alien to him principles of the selection of the popular archetype. The play "Crimson Island" is also not considered, for which, undoubtedly, the contrast of "one's own" and "alien" is very relevant, but it is carried out in a special perspective, different from the rest of the works. This is due to the genre specifics: the three plays we have identified form "a certain ideological and artistic unity, held together by a number of through themes and motives, carry a sense of world and spiritual schism, "two worlds""³⁷. The two-planarity of "Crimson Island" is different, as literary and theatrical parody, that is, a secondary artistic system in which features peculiar to the parodied sources and elements characteristic of the author's manner are superimposed on each other. The refraction of the archetypal model in these conditions deserves a separate study, which turned out to be outside the scope of this work. We found it possible to limit ourselves only to the works of the 20s, because this is a special period of Bulgakov's creativity. The harsh criticism during the "great turning point" and the writer's letter to the government, sent in 1929, forced by it, mark a milestone in his life. The texts created after it, while preserving the general features of Bulgakov's work, differ greatly from the dramaturgy analyzed in this work.

The subject of the study is the peculiarities of the poetics of Bulgakov's plays of the 1920s in connection with the opposition "one's own — alien". We do not set ourselves the task of a detailed description of all aspects of the writer's dramatic poetics, but focus only on those aspects of it where the archetypal model that interests us is realized most clearly and has a particularly significant, undoubted influence on the meaning of the work: on the organization of artistic space, the system of characters and their personalities, the motivic structure and composition of action. In the context of the playwright's

³⁶ Vesnina T. L. Transformation and functioning of feuilleton components in the poetics of M. A. Bulgakov's plays of the 1920s. P. 16.

³⁷ Rosnitskaya O. B. Carnival and romantic traditions in M. A. Bulgakov's plays "Flight", "Zoyka's Apartment" and "The Days of the Turbins". P. 155.

work on the concept presented in the title of the theme of the work, we understand in a broad sense: "one's own" is something that seems safe, close and reliable, a person, someone who belongs to a common team with him according to certain evaluation criteria. The "alien" is the opposite. When differentiating the one's own and the alien, it is assumed that there is a certain starting position from which the assessment is made. Identification of the author's position in a dramatic work is difficult, since there are no direct statements of the playwright, and only a complete analysis of the work allows us to establish which characters and to what extent he is fond of. To do this, it is necessary to take into account the points of view of all characters and their groups. In this regard, when differentiating the one's own and the alien, several paradigms that do not coincide and even contradict each other may arise. Comparing and understanding the role of those persons or groups from whose point of view the assessment is made in the general action of the play, the development of the conflict, helps to understand the degree of their authority. Along with this, the multiplicity of evaluation systems clearly complicates the interpretation of the work.

However, in Bulgakov's plays of the 20s, there is a large group of characters on whom the attention, and often the fondness of the public, is concentrated. They seem to be of main interest to the playwright, although he does not share their values in everything: this is felt by the author's irony, which is noticeable to varying degrees in the image of the main characters. We take the point of view of the central group of characters as the initial one, while others — both those presented in the text by other persons and the author's hypothetically reconstructed one — are taken into account, if necessary, as a context for correcting observations, as well as for the final identification of the idea of the play.

The aim of the work is a holistic analysis of the poetics of Bulgakov's dramaturgy of the 1920s ("Days of the Turbins", "Zoyka's Apartment" and "Flight") by considering the manifestation of the archetypal opposition "one's own — alien" in them.

Achieving this goal is possible by solving **the following tasks**:

- describe and classify the forms and ways of reflecting the opposition "one's own — alien" at different levels of plays and identify its functioning;
- to establish links between this ideological archetype and the principles of Bulgakov's dramatic poetics;
- to trace how the functioning of the opposition in question changes in the plays during the 20s, from the "Days of the Turbins" to the "Flight", and to characterize the found trends;
- to compare the reference to the analyzed archaic model in the works of Bulgakov and other writers and determine what is the uniqueness of the first.

The methodological basis of the dissertation work is a combination of the principles of historical-literary, comparative-typological, structural-semiotic, intertextual, mythopoetic approaches to works of fiction, as well as the method of motive analysis.

The theoretical basis of this work is based on scientific works on the problem of the opposition "one's own — alien" in various fields, especially in the field of Slavic culture and mythology (E. M. Meletinsky³⁸, A. K. Bayburin³⁹, A. L. Toporkov⁴⁰, O. V. Belova⁴¹, etc.). Since our work is devoted to the Russian dramaturgy of the 1920s we found it necessary to rely on the experience of generalizing monographs by N. A. Guskov⁴² and V. V. Gudkova⁴³, which give an idea of the main trends of the literary process in this genre. For us, the research of the above-mentioned scientists, such as Smelyansky, Novikov, Ninov⁴⁴, Babicheva, who have long been considered authoritative in this field, and monographs⁴⁵ and dissertations⁴⁶ published in recent years on Bulgakov's theatrical heritage are of great importance.

Of course, we also took into account the fundamental works about the writer written by prominent literary critics: devoted to his life and creative path (V. Ya. Lakshin⁴⁷, Yanovskaya, Chudakova), about the problem of metatext and through motives (B. M. Gasparov⁴⁸, E. A. Yablokov⁴⁹, Berdyaev⁵⁰), about

³⁸ Meletinsky E. M. From myth to literature: course of lectures "Theory of myth and historical poetics". M.: RSUH, 2000. 168 p.

³⁹ Baiburin A. K. Ritual: one's own and alien // Folklore and ethnography: Problems of reconstruction of facts of traditional culture / Ed. by B. N. Putilov. L.: Nauka. 1990. Pp. 3–17; Bayburin A. K. One's own and alien (spatial aspect) // Bayburin A. K. Ritual in traditional culture. SPb.: Nauka, 1993. Pp. 183–194.

⁴⁰ Toporkov A. L. Myths and mythologems of the XX century: tradition and modern perception // Folklore and postfolklor: structure, typology, semiotics. M.: Edition of TSTSFS RSUH, 2004. Pp. 3–19.

⁴¹ Belova O. V. One's own — alien // Slavic mythology. Encyclopedic Dictionary. M.: International Relations, 2002. Pp. 425–426.

⁴² Guskov N. A. From carnival to canon: Russian Soviet Comedy of the 1920s. SPb.: Publishing House of St. Petersburg State University, 2003. 212 p.

⁴³ Gudkova V. V. The Birth of Soviet plots: The Typology of the Russian Drama of the 1920s–early 1930s. M.: New Literary Review, 2008. 453 p. Before that, she had already published a book: Gudkova V. V. Time and the theater of M. Bulgakov. M.: Modern Russia, 1998. 128 p.

⁴⁴ Ninov A. A. About dramaturgy and theater of M. Bulgakov (Results and prospects of study) // M. Bulgakov-playwright and artistic culture of his time. M.: STD RSFSR, 1988. Pp. 6–39; Ninov A. A. Mikhail Bulgakov and the theatrical movement of the 1920s // Bulgakov M. A. Plays of the 1920s years / Theatrical heritage. L.: Art, 1989. Pp. 4–32.

⁴⁵ See, for example: Golovchiner V. E., Vesnina T. L. Comic in M. Bulgakov's plays of the 1920s. Tomsk: Tomsk University Press, 2021. 170 p.; More: Ivanshina E. A. Metamorphoses of cultural memory in the works of Mikhail Bulgakov. Voronezh, 2010. 428 p.; Mikhail Bulgakov, his time and we / Ed. by Grzegosha Przebinda and Janusz the Fresh. Krakow: Scriptum, 2012. 919 p.; Mikhail Bulgakov and Slavic culture / Ed. by E. A. Yablokov. M.: Coincidence, 2017. 383 p.; M. A. Bulgakov. Russian and National Literatures: To the 125-th anniversary of the birth of M. A. Bulgakov: Materials of the International scientific and Practical conference, October 9–11, 2017. Yerevan: Antares, 2017. 616 p.; M. A. Bulgakov: Pro et contra: The personality and creativity of M. A. Bulgakov in the assessments of literary critics, critics, philosophers, sociologists, art historians: An Anthology / Comp. O. V. Bogdanova, ed. D. K. Bogatyrev. SPb.: Publishing House of the Russian Christian Humanitarian Academy, 2019. 991 p.

⁴⁶ See also, for example: Ivanypina E. A. Author — text — reader in the drama and prose of M. A. Bulgakov of the 1930s: "Adam and Eve", "The Master and Margarita": dissertation of the candidate of philology sciences. Voronezh, 1998. 271 p.; Kang Su Kyun. Dialogue in the epic and dramatic works of M. A. Bulgakov: dissertation of the candidate of philology sciences. Moscow, 2004. 196 p.

⁴⁷ Lakshin V. Ya. Bulgakiada // Open door: Memories and portraits. M.: Moskovsky rabochy. 1989. Pp. 409–446.

⁴⁸ Gasparov B. M. Literary leitmotives. Essays on Russian literature of the twentieth century. M.: Nauka, 1994. 304 p.

⁴⁹ Yablokov E. A. The motives of Mikhail Bulgakov's prose. M.: RSUH, 1997. 200 p.; Yablokov E. A. Mikhail Bulgakov's Artistic world. M.: Languages of Slavic culture, 2001. 424 p.; Yablokov E. A. Text and subtext in the stories of M. Bulgakov ("Notes of a young doctor"). Tver: Tver State University, 2002. 103 p.

⁵⁰ Berdyaeva O. S. Mikhail Bulgakov's Prose: Text and Metatext. Veliky Novgorod: Novgorod State University, 2002. 173 p.

various problems of poetics and problematics of works (B. V. Sokolov⁵¹, V. V. Khimich⁵², M. S. Petrovsky⁵³, Uryupin⁵⁴, etc.).

The scientific novelty of the research lies in the fact that for the first time an attempt is being made to systematically consider the poetics of Bulgakov's dramaturgy of the 1920s, taking into account the manifestation of the archetypal opposition "one's own — alien" in it.

The scientific and practical significance of the work consists in the fact that the results of the study can be used in the study of the problems of poetics of Bulgakov's work, in lectures and seminars, practical classes in the courses of the history of Russian literature and the history of Russian dramaturgy of the first half of the XX century.

Based on the results of the analysis, the following **main statements are put forward for defense**:

1. In the chronotope of Bulgakov's dramaturgy of the 1920s ("Days of the Turbins", "Zoyka's Apartment" and "Flight"), the spatio-temporal archetype "one's own — alien" is actualized. The artistic world of these texts is constructed as a series of concentric spheres, increasingly alien to man. In the center is the archetypal topos of the home, around it is the intermediate, transitional space of the city, represented ambivalently. The third, implied concentric sphere is the hostile big world.

2. The opposition "home — world" as one of the variants of the manifestation of the opposition "one's own — alien" in the spatial composition of all three plays turns out to be central and organizing. The correlation of stage and off-stage space and dramatic conflict is based on this opposition. In addition, it is marked in the gender aspect: the home is a female space, and the world is a male one.

3. There is a tendency to depict the destruction of the concept of a home as one's own space, which has stable features highlighted by Guskov⁵⁵.

4. Images of cities are found in two types: 1) imaginary, appearing in the memories or dreams of the heroes; 2) real, acting as immediate places of action. The former are likened to a garden of Eden and a home. They correspond to the classical topos *locus amoenus*, the second — with the hostile topos *locus terribilis*. Drawing cities, Bulgakov depicts a situation similar to the process of losing home: *locus amoenus* has turned into *locus terribilis*.

5. Throughout the 20s, the opposition of "homeland — foreign land" has been actualized becoming

⁵¹ Sokolov B. V. Mikhail Bulgakov (100 years since his birth). M.: Knowledge, 1991. 64 p.; Sokolov B. V. Three lives of Mikhail Bulgakov. M.: Ellis Luck, 1997. 432 p.; Sokolov B. V. Bulgakov. Encyclopedia. M.: Eksmo, Algorithm, Oko, 2007. 831 p.

⁵² Khimich V. V. "Strange realism" by M. Bulgakov. Yekaterinburg: Ural University Press, 1995. 232 p.; Khimich V. V. In the World of Mikhail Bulgakov. Yekaterinburg: Ural University Press, 2003. 332 p.

⁵³ Petrovsky M. The Master and the City: The Kiev contexts of Mikhail Bulgakov. SPb.: Ivan Limbach Publishing House, 2008. 464 p.

⁵⁴ Uryupin I. S. The embodiment of the national-cultural archetype of the impostor in the works of M. A. Bulgakov of the 1920s // Bulletin of the Pushkin State University. 2010. No. 3. Pp. 15–24; Uryupin I. S. National images-archetypes in the works of M. A. Bulgakov: abstract of the dissertation of the doctor of philology sciences. Yelets, 2011. 47 p.; Uryupin I. S. The creativity of M. A. Bulgakov in the national-cultural context of the epoch. Yelets: I. A. Bunin Yelets State University, 2015. 381 p.

⁵⁵ Guskov N. A. From carnival to canon: Russian Soviet Comedy of the 1920s. P. 73.

more and more significant in Bulgakov's work.

6. The opposition "one's own — alien" is also manifested in the system of characters. Characters who are trying to determine whether they are their own or alien, using a number of identifying signs: appearance, clothing, props, speech (choice of communication language, vocabulary, stylistic connotations, speech etiquette). As a result, opposing groups are distinguished in each work (political like-minded people and enemies; social upper and lower classes; military and civilians; cultural/educated and uncultured/uneducated; Russians and non-Russians; relatives and non-relatives; people and non-people; groups formed according to subjective criteria and gender opposition), which do not coincide, because based on different criteria of identification, they may not include the same persons. Each character can unite with different heroes and, therefore, is part of several different collectives at the same time, in which his function can change, then he combines several types that are not always compatible traditionally.

7. Among the characters in each work, a group of people stands out, from whose point of view the named opposition is not relevant, is not significant in the sense that they are not guided by these concepts in their actions, despite the fact that others may consider them close or feel alienated to them. Representatives of the selected group share common features: egocentrism; freedom from strong ties and responsibilities; lack of identity on any principle; uncertainty or impermanence of social status, professional occupations; philistine relativism. They often give an impulse to dramatic action by their actions, acting as catalysts of the plot, and are divided into two groups: immoralists, who actually act as a melodramatic villain or antagonist of carnival comedy, and comic characters like trickster, who have a creative nature.

8. There is a central core of people who are close to each other in many ways, it is their fate that ultimately determines the genre interpretation of what is happening, it is they who are the main participant in the conflict. Even in new historical circumstances, the characters prefer to adhere to the old system of values, which, however, is not always possible (this is partly the key to the genre nature of the plays under consideration — the text's attraction to drama or comedy).

9. The conflict is multilayered, because the confrontation of the characters according to each of the criteria we have identified is one of its interacting levels. The multidimensionality of characters and conflict is one of the most important features of Bulgakov's dramatic poetics.

10. The reflection of the opposition studied by us at different levels of the text and the attitude of the characters to it is transformed throughout the action of the plays. This is especially noticeable in the spatio-temporal organization of the play "Flight", in the motivic structure of all three plays, in the changes in the communication style of the characters, etc. The selected motives represent the vicissitudes, as a result of which the redistribution of characters occurs. It manifests itself as closeness or alienation. The latter is often a reaction to the true nature of the characters who are trying to artificially get closer

to others.

11. Many of the plot positions tested in the world of classical drama are used by Bulgakov in an unusual situational context. The playwright refers to various literary traditions, which he varies based on his own creative attitudes. In an original way, he interprets the plot positions, motives, and types of characters that are common in Soviet literature of the 20s.

The structure of the work. The work consists of an introduction, three chapters, a conclusion and a list of used literature, numbering 248 titles.

In the first chapter, attention is focused on the specifics of the spatio-temporal structure of the works under study: the first paragraph is devoted to the analysis of the confrontation of the home and the world, the second — the duality of the city as an intermediate space between them. Next, the question of the "one's own — alien" opposition is considered as the principle of establishing relations between the heroes. The second chapter at first identifies those characters for whom the opposition under consideration is irrelevant, then describes the identification marks and criteria of identification and differentiation used by the characters to distinguish between their own and others, and on this basis lists the opposing groups of characters who clash with each other in Bulgakov's dramaturgy of the 1920s. The third chapter examines the dynamics of the reflection of this opposition in the development of the action of the plays. The first paragraph reveals the transformation of Paris and Constantinople from their own space into alien space in the minds of the heroes. The second examines the motivic structure of the plays associated with the implementation on stage of the problem of the interaction of the categories of the one's own and the alien. And finally, in the third, the redistribution of characters in the process of action development is analyzed.

Approbation: the main provisions and results of the work were discussed at meetings of the Department of the History of Russian Literature of St. Petersburg State University and at scientific conferences, such as: XLVIII International Philological Conference of St. Petersburg State University (St. Petersburg, March 2019); XVII International Summer School on Russian Literature (St. Petersburg, August 2020); XLIX International Philological Scientific Conference dedicated to the memory of Lyudmila Alekseevna Verbitskaya (St. Petersburg, November 2020); International Scientific Conference "Literary Work in the System of Contexts: Grekhnev Readings—XIII" (Nizhny Novogorod, April 2021); XI Forum of Undergraduates and Postgraduates "The Word and the World" (China, December 2022) (in Chinese); LI International Scientific Philological Conference named after Lyudmila Alekseevna Verbitsky (St. Petersburg, March 2023); XII International Scientific Conference of Graduate Students and Young Scientists: The Poetics of Artistic Detail in World Literature: Traditions and Innovations (to the 300th anniversary of the Russian Academy of Sciences) (Moscow, May 2023).

4 articles were published on the topic of the dissertation, 3 of which were published in publications recommended by the Higher Attestation Commission under the Ministry of Education and Science of

the Russian Federation:

1. Liang Weiqi. City in the 1920s drama of Mikhail Bulgakov (“The Days of the Turbins”, “Zoyka’s Apartment” and “The Flight”): an intermediate link between “one’s own” and “other’s” spaces // *The World of the Russian Word*. 2022. No. 3. Pp. 55–64. (HAC)

2. Liang Weiqi. The opposition “home — world” in the drama of M. A. Bulgakov of the 1920s (“Days of the Turbins”, “Zoyka’s apartment”, “Flight”) // *Neophilology*. 2020. Vol. 6, No. 24. Pp. 783–793. (HAC)

3. Liang Weiqi. Characters outside the opposition “one’s own – other’s” in Bulgakov’s plays of the 1920s: *Days of the Turbins, Zoyka’s Apartment and Flight* // *Izvestiya of Saratov University*. New series. Series: Philology. Journalism. 2021. Vol. 21, issue 1. Pp. 80–84. (HAC)

4. Liang Weiqi. Signal functions of appearance in the dramaturgy of M. A. Bulgakov of the 1920s // *LI International Scientific Philological Conference named after Lyudmila Alekseevna Verbitskaya, March 14-21, 2023, St. Petersburg: Collection of theses*. SPb: Saint Petersburg State University, 2023. Pp. 122–123.

Chapter 1. Reflection of the opposition "one's own — alien" in the spatio-temporal composition of the plays of the 1920s.

Any dramatic work is potentially intended for theatrical production, that is, implementation in the forms of spatio-temporal art, therefore, it is in the drama that the chronotopes within which the action takes place affect its character much more than in the lyrics and epic. All semantic dominants, including the ideological models that form the conflict, are marked primarily at the level of the spatio-temporal composition of the play. According to Pavi, in the case of a dramatic space based on conflict and collision, it is necessary to use a space that emphasizes confrontation⁵⁶. Among the conflict-forming models reflected in the dramatic chronotope, a special place is occupied by the opposition "one's own — alien", which is considered in this work, not only as one of the fundamental cultural archetypes, but also as an important principle of the organization of the theatrical and dramatic chronotope as a whole, because space and time are always opposed to each other as scenic and off-stage.

The spatio-temporal aspect of the manifestation of the opposition "one's own — alien" in culture has been repeatedly described by scholars. Considering it as the basic principle of building the world, Lotman says that "human activity as homo sapiens'a is connected with the classification models of space, its division into 'one's own' and 'alien' and the translation of various social, religious, political, kinship and other relationships into the language of spatial relations"⁵⁷. The researcher also notes that "every culture begins with the division of the world into internal ('own') space and external ('theirs')"⁵⁸, the first is defined as "'ours', 'own', 'cultural', 'safe', 'harmoniously organized', etc. It is opposed by 'their-space', 'alien', 'hostile', 'dangerous', 'chaotic'."⁵⁹ O. V. Belova writes that the idea of "one's own" and "alien" space is thought of as a set of concentric circles, in the very center of which is "a person and his immediate family environment (for example: person — house — yard — village — field — forest). The degree of 'alienness' increases with distance from the center, 'one's own' (cultural) space passes through a number of borders (outskirts, river, mountain, etc.) into 'alien' (natural), which itself borders or is identified with the other world."⁶⁰

According to researchers, this spatio-temporal archetype is also actualized in the dramaturgy of M. A. Bulgakov, which is often marked in the temporal aspect in the "past/old — present/new" model. Babicheva says that the content of the play "Zoyka's Apartment" is "the adaptability of the old world to new circumstances."⁶¹ Novikov adds that in the 1935 edition "it is a phantasmagoria of the old world,

⁵⁶ Pavi P. Dictionary of Theater. P. 261.

⁵⁷ Lotman Yu. M. Text and polyglotism of culture // Lotman Yu. M. Elected art.: In 3 vols. 1. Tallinn: Alexandra, 1992. P. 142.

⁵⁸ Lotman Y. M. Inside thinking worlds. Man — text — semiosphere — history. M.: Languages of Russian Culture, 1996. P. 175.

⁵⁹ Ibid.

⁶⁰ Belova O. V. One's own — alien. Pp. 425–426.

⁶¹ Babicheva Yu. V. Genre features of M. Bulgakov's comedy of the 20s ("Zoyka's Apartment") // Genre-compositional

the underside of the NEP, showing its grimaces, which are alien to Soviet reality"⁶²: "Grotesque, hyperbole, satire and humor in the "Flight" are subordinated to the disclosure of the most important phenomenon in a critical era — the death of the old world and the victory of the new world, asserting a new justice. From the position of new justice, Bulgakov in "Flight" showed the agony of the old world."⁶³ Barinova, comparing "Zoiyka's Apartment" with the plays "Mandate" by N. R. Erdman and "Bedbug" by Mayakovsky, notes that the conflict of "former people" and "new world" common to them, the carnival character "is determined by the ongoing change of epochs, the face-to-face collision of the outgoing past and the coming."⁶⁴ In addition, in Bulgakov's poetics, as Skorospelova rightly notes, it is the past that acts as "its" world⁶⁵. A similar opinion is shared by E. A. Ivanshina, who calls the fundamental opposition of the writer's artistic world "old — new", pointing out that the positive member of "this opposition in Bulgakov is the 'old'."⁶⁶ So, the reflection of the opposition "one's own — alien" in the plays under consideration in the temporal aspect has already been considered in relative detail, therefore, in our work we will not spend it, so as not to repeat.

Let us analyze the most important cases of the manifestation of the opposition "one's own — alien" in the artistic space of these texts, where three concentrically located spheres can be distinguished: the house, the city and the rest of the world. The latter is only implied in the off-stage space, is not directly related to the action of the works and therefore, unlike the first two, is not of interest for this study.

1.1. The manifestation of the opposition "one's own — alien" in the "home — world" model⁶⁷

In the traditional Russian consciousness, "'one's own' space is represented by the locus of the home,"⁶⁸ and "topos of the ocean/sea/river/lake, forests and mountains are often correlated with the category of 'alien', <...> as they represent the habitats of evil spirits and enemies."⁶⁹ According to this picture of reality, the home is an ordered cosmos where people preserve themselves physically and are continuously guided by their spiritual values, where the most important objects are preserved that can satisfy material needs or carry a symbolic memory of the most important events of the spiritual life of

originality of realistic narration / Edited by V. V. Gur. Vologda: VSPI Publishing House, 1982. P. 74.

⁶² Novikov V. V. Bulgakov — playwright. P. 142.

⁶³ Ibid. P. 149.

⁶⁴ Barinova K. V. The play "Zoyka's Apartment" by M. Bulgakov in the context of carnivalized Soviet dramaturgy of the 1920s (N. Erdman, V. Mayakovsky). P. 472.

⁶⁵ Skorospelova E. B. Russian prose of the 1917–1950s. P. 142.

⁶⁶ Ivanshina E. A. Cultural memory and the logic of text generation in the works of M. A. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Voronezh, 2010. P.13.

⁶⁷ This section is based on the article by the author of the dissertation: Liang Weiqi. The opposition "home — world" in the drama of M. A. Bulgakov of the 1920s ("Days of the Turbins", "Zoyka's apartment", "Flight") // *Neophilology*. 2020. Vol. 6, No. 24. Pp. 783–793.

⁶⁸ Solovyova N. V. Binary oppositions as fundamental elements of mythological and folklore pictures of the world // *Bulletin of Moscow State University. Series: Linguistics*. 2014. No. 4. P. 67.

⁶⁹ Ibid.

the inhabitants, and the world, or at the initial stages of human development — the forest and its equivalents are understood as a kind of unorganized chaos that threatens the home, that is, the life and health of people in the direct and allegorical senses of these words. This archaic folklore model of "home — forest", which also exists in a broader, philosophical interpretation of "home — world", turned out to be extremely stable, not subject to strong historical transformations. It still defines a lot in our spatial thinking. One way or another, it is represented in the work of any significant writer, including Bulgakov.

Extensive literature is devoted to the problems of the home in his work. One of the fundamental studies in this regard belongs to Lotman. The world-famous scholar notes that the opposition of "home" (one's own, safe, cultural, protected by the patronizing gods of space), "antihome", "forest home" (someone else's, diabolical space, a place of temporary death, falling into which is equivalent to a journey to the afterlife)⁷⁰, which is the basis of world folklore "it is especially important for Bulgakov, and the symbolism of the "home — antihome" is one of the organizing elements of his work⁷¹. The literary critic notes: "Bulgakov's home is an internal, enclosed space, a carrier of the values of security, harmony of culture, creativity. Beyond its walls — destruction, chaos, death. The apartment is chaos, which has taken the form of a home and forced it out of life. The fact that a home and an apartment (presumably, especially a communal one) appear as antipodes leads to the fact that the main everyday feature of a home — to be a dwelling, a living space — is removed as insignificant: only semiotic signs remain. The home is turning into an iconic element of cultural space."⁷² Anyone who is interested in this problem has to take into account Lotman's fundamental research.

There are works where the main attention is paid to the formation of the image of the home and the problem of its destruction in Bulgakov's works of various genres. Gudkova claims that in the "White Guard", the Turbins' home, "as the embodiment of the author's life ideal, is the "acting face" of the novel. <...> the technique of personification, endowing the objective, material world of the Turbins' Home with the features and properties of a living, thinking being."⁷³ In the production of the Moscow Art Theater, in the opinion of the researcher, "the Turbins' home resisted the world torn apart by enmity, was a community of a beautiful whole, into which the Turbins and their friends united."⁷⁴ A. A. Korablev, based on the material of a number of Bulgakov's narrative and dramatic works, concludes that the image of the home is one of the "key ones in the writer's work, <...> the embodiment of a life ideal, a symbol of his faith. <...> as signs and omens of this ideal, a piano is playing, a green lamp is shining, candles

⁷⁰ Lotman Yu. M. The home in the "The Master and Margarita" // Lotman Yu. M. Semiosphere. Spb: Iskusstvo — SPB, 2000. P. 315.

⁷¹ Ibid. P. 318.

⁷² Ibid. P. 321.

⁷³ Gudkova V. V. M. A. Bulgakov's dramaturgy on the Soviet stage ("Days of the Turbins" and "Flight" 1950–1970: abstract of the dissertation of the candidate of art criticism. Moscow, 1981. P. 7.

⁷⁴ Ibid. P. 8.

are burning,"⁷⁵ and "the "apartment question" in his works is invariably connected with the general problem of human existence, and not only in a concrete everyday, but also in a philosophical, existential sense."⁷⁶ V. A. Zhdanova noted that the home, "resisting external chaos, storm, blizzard, is a through theme of the work of M. A. Bulgakov,"⁷⁷ and N. S. Poyarkova, that "there is a tendency to the destruction of a "good apartment", the loss of an idyllic beginning under the influence of historical events."⁷⁸ Skorospelova pointed to the fact that the motive of the Home and its attributes — such as "books, stove, table, tablecloth, icon, music, clock chimes"⁷⁹ — are an in-variant of the past. Petrovsky believes that Bulgakov's thought "continuously scurries between oppositions, which in the most general form can be represented as follows: <...> A home — an open uninhabited space."⁸⁰ E. V. Belopolskaya examines the poetics of Soviet life in some stories and feuilletons of the writer of the early 1920s and rightly says that in communal apartments, complete "permeability between private and alien space can lead to the loss of personal identification."⁸¹

They also wrote about how the opposition "home — world" was embodied in these three plays analyzed in this work. Smelyansky says that in the "Days of the Turbins", the atmosphere of "a cozy dwelling, a home, collided with the atmosphere of a disastrous spontaneous space, from where the frostbitten Myshlaevsky appeared, where the Turbins went."⁸² A.V. Burmistrova also claims that the artistic space of this play "in all its editions is organized on the basis of the opposition Home — World."⁸³ The theme of the apartment in "Zoyka's Apartment" is particularly attracting attention. Berdyaeva notes that in this work, as in the drama "Flight", the characters "turned out to be outcasts everywhere, because they lost their "home". It is no accident that the motive of apartment runs through all the prose and drama of the 20s."⁸⁴ O. B. Rosnitskaya says that "Zoyka's apartment is like an anti-world not only in relation to the Turbins' home, close to the traditional concept of "Home" for Russian literature, but also the folklore topos of the home."⁸⁵ Paek Seung Moo also notes that the main characters of the play are people

⁷⁵ Korablev A. A. The motive of "home" in the works of M. Bulgakov and the traditions of Russian classical literature // Classics and modernity / Edited by P. A. Nikolaev, V. E. Khalizeva. M.: Publishing House of Moscow University, 1991. Pp. 239–245.

⁷⁶ Ibid. P. 240.

⁷⁷ Zhdanova V. A. The theme of the home in the work of M. A. Bulgakov // Beginning: Collection of works of young scientists. Issue 6. M.: IMLI RAS, 2003. C. 123.

⁷⁸ Poyarkova N. S. Symbolism of the image of the house in M. A. Bulgakov's novel "White Guard" // Bulletin of the RUDN. Series: Literary Studies. Journalism. 2003–2004. No.7–8. P. 41.

⁷⁹ Skorospelova E. B. Russian prose of the 1917–1950s. P. 142.

⁸⁰ Petrovsky M. The Master and the City: The Kiev Contexts of Mikhail Bulgakov. P. 392.

⁸¹ Belopolskaya E. V. Poetics of Soviet life in the early work of M. Bulgakov // M. A. Bulgakov. Russian and National Literatures: To the 125th anniversary of the birth of M. A. Bulgakov: Materials of the International Scientific and Practical Conference, October 9–11, 2017 Yerevan: Antares, 2017. Pp. 63–68.

⁸² Smelyansky A. M. Mikhail Bulgakov in the Art Theater. P. 113.

⁸³ Burmistrova A.V. The spatio-temporal organization of the dramaturgy of A. P. Chekhov and M. A. Bulgakov // Burganov's house. The space of culture. 2011. No. 4. P. 206.

⁸⁴ Berdyaeva O. S. The play "Zoyka's Apartment" in the context of M. A. Bulgakov's prose. P. 152.

⁸⁵ Rosnitskaya O. B. Carnival and romantic traditions in M. A. Bulgakov's plays "Flight", "Zoyka's Apartment" and "Days of the Turbins". P. 155.

who have "lost" their place," and they "incorrectly use Zoyka's apartment for their selfish desire. This dangerous game will end in failure, and the space of Zoyka's apartment disappears."⁸⁶ Considering the juxtaposition of "home — antihome" in this play, Lee Seung-ok believes that in it "the home has lost its function as a Home, turns into an Antihome. As a result, the inhabitants who lost their utopian spaces experienced ruin and catastrophes."⁸⁷ Considering the organization of artistic space in the plays "Zoyka's Apartment" and "Mandate" by Erdman, whose common place of action is "demonic", according to the definition of the researcher, Moscow of the 1920s, I. A. Kanunnikova, regarding the communal apartment, notes that "it is already noticeable in the first line of *Zoyka's apartment* that the "home — street" boundary is violated, which leads to a significant change in the meaning of the traditional "one's own — alien" opposition. <...> The central opposition of "one's own — alien" in Russian classical literature is in the universal spatial contrast "internal — external". The inner space <...> with the <...> locus "home". <...> The loss of a home is the loss of roots, the past, family, history, and therefore, the future becomes hopeless."⁸⁸ The article also says that Zoya Peltz's apartment is easily transformed, since the rooms are already "losing their traditional functional purpose."⁸⁹ However, the researcher comes to the conclusion that, although the apartment for the heroes of both plays is not "a reliable defense, but rather the last corner," however, the heroes still try to protect themselves, since the outside world for them is "a hostile, incomprehensible, lawless world, like a reversed reality."⁹⁰ E. V. Belogurova believes that in this play "captures the deepening of the process of disorganization of home space both from the point of view of the culture of everyday life, and from the point of view of private existence, protected by law and constipation from foreign intrusion."⁹¹

The observations made by researchers seem to us, of course, valuable, but, first, often too categorical, simplifying the meaning of Bulgakov's works, subordinating it to a ready ideological scheme, and, second, incomplete and insufficient. The authors of these works address the problem of interest to us incidentally, in the course of a general analysis of a text, which is why they focus most of their attention either on the image of the home or on the apartment question. The problem itself, reflected in Bulgakov's dramaturgy of the 20s, of the opposition of "home — world" as an invariant of the traditional opposition of "one's own — alien", has not yet been systematically described in literary studies and has not received serious reflection as one of the important factors in the organization of the entire structure

⁸⁶ Paek Seung Moo. The symbolism of space in M. Bulgakov's play "Zoyka's Apartment". P. 286.

⁸⁷ Lee Son Ok. The motive "home — antihome" in M. Bulgakov's play "Zoyka's Apartment" // *Izvestiya of RSPU named after A. I. Herzen*. 2008. No. 80. P. 218.

⁸⁸ Kanunnikova I. A. Specifics of the organization of the artistic space of the plays "Zoyka's Apartment" by M. A. Bulgakov and "Mandate" by N. R. Erdman // *Mikhail Bulgakov, his time and we / Ed. by Grzegosha Przebinda and Janusz the Fresh*. Krakow: Scriptorum, 2012. P. 487.

⁸⁹ *Ibid.* P. 488.

⁹⁰ *Ibid.*

⁹¹ Belogurova E. V. Comedy-satirical version of the "apartment question" in the work of M. Bulgakov: "Zoyka's Apartment" // *Philology and man*. 2014. No. 1. P. 167.

of works. With all the external evidence of many of the judgments given below, their formulation and systematization seem necessary for a fruitful study of the writer's work.

Let us consider the functioning in synchronic and diachronic aspects of the opposition "home — world" in the plays "Days of the Turbins", "Zoyka's apartment" and "Flight".

Bulgakov himself indirectly and figuratively testified that the opposition "home — world" is the source for his dramaturgy, when through the mouth of the narrator of the "Theatrical Novel" Maksudov told how the novel he wrote turned into a play. Let's take the liberty of quoting this extensive and widely known quote: "Here it began to seem to me in the evenings that something colored was coming out of the white page. Looking closely, squinting, I was convinced that it was a picture. And moreover, this picture is not flat, but three-dimensional. It's like a box, and you can see through the lines in it: the light is on and the very figures described in the novel are moving in it. Ah, what an exciting game it was <...>!

Over time, the camera in the book sounded. I distinctly heard the sounds of the piano. <...> When the home quiets down and nothing is being played at all, I hear a melancholy and angry harmonica breaking through the blizzard, and angry and sad voices join the harmonica and whine, whine. <...> Why does the room go out, why does the winter night come on the pages over the Dnieper, why do horses' muzzles appear, and above them the faces of people in hats. And I see sharp checkers, and I hear a soul-rending whistle.

There's a man running, panting. Through the tobacco smoke, I follow him, I strain my eyes and see: a man flashed from behind, a shot, he gasps, falls backwards, as if a sharp knife stabbed him in front of the heart. He lies motionless, and a black puddle spreads from his head. And in the height of the moon, and in the distance a chain of sad, reddish lights in the village.

All my life I could play this game, look at the page... And how would fix these figures? So that they don't go anywhere else?

And one night I decided to describe this magical camera. <...>

Here: the picture lights up, the picture brightens. Do I like her? Extremely. So I'm writing: picture one. I see the evening, the lamp is burning. The fringe of the lampshade. The notes on the piano are revealed. They're playing "Faust". Suddenly "Faust" stops, but the guitar starts playing. Who's playing? There he comes out of the door with a guitar in his hand. I hear him humming. I write — hums.

I spent three nights playing with the first picture, and by the end of that night I realized that I was composing a play" (Vol. 8, Pp. 91–92)⁹². Of course, we cannot completely identify the author even with an autobiographical character. However, it seems that we have no reason to doubt that in Maksudov's words Bulgakov quite sincerely conveyed how, in his opinion, the idea of a dramatic work in general was born and how the idea of his first play in particular took shape, and the coincidences of its text with

⁹² Here and further Bulgakov's plays are quoted with the indication of the volume number and page by: Bulgakov M. A. Collected works: In 10 volumes. M.: Voice, 1995–1997.

the quoted fragment indicate the validity of such a judgment.

If we believe the version given in the novel about how the staging of the "White Guard" appeared, and this version is significant for the author and is deliberately suggested to the reader, even if it is unreliable, it is obvious that the original idea of this drama is precisely the opposition of the home as a cozy, illuminated, protected space. Full of harmonious sounds, a hostile world dominated by cold, storm, longing and anxiety, inspired by harmonica and howling wind, danger, war, death.

In the first, second picture of the third and fourth acts of the "Days of the Turbins", the action takes place in the apartment of the main characters, in the remaining episodes outside it. The home and the world alternately act as a stage space and are endowed with directly opposite qualities. All the events driving the action take place outside the home, where the viewer observes only their consequences. Thus, the spatial composition here very clearly organizes the intrigue.

The title of the next play — "Zoyka's Apartment" — immediately makes it clear to the public that in this play the theme of the home belongs to the central ones. Here the unity of place is almost observed here: only a small episode unfolds in a Chinese laundry, all the others are in the home listed in the title. All events are provoked by off-stage factors, but unlike the "Days of the Turbins" they are committed on stage, in the apartment itself. The unity of the place, thus, further aggravates the opposition of the home and the surrounding world.

The absence in "Flight" (and very few other works) of the topos of home, which is a constant in Bulgakov's creativity, can be perceived as a "minus"-principle. The place of action here changes constantly, as is more characteristic of narrative works. This is why there is little difference between onstage and offstage space: in both cases it is a world more or less hostile to the characters, but the unnamed topos of home is invariably implied in the characters' speeches, accompanying them throughout the action.

Thus, the relationship between the onstage and offstage space, dramatic conflict in the considered plays of Bulgakov is based on the opposition "home — world".

In a monograph devoted to the dramaturgy of the 1920s, Guskov identifies several important differential features of the home: "1) the home is a stable space protected from the natural and social hardships of the outside world; 2) the inhabitants of the home are related by blood and spirit (or only spiritually), each of them is the rightful owner of the entire dwelling; 3) peace, mutual understanding, order, comfort prevail in the home; 4) the home — a permanent dwelling, to which the inhabitants are attached by the soul, the connection with which can go back to previous generations; 5) the individual components of the home (things, parts of the room) are aesthetically perceived by residents, are significant, sometimes symbolic for them."⁹³ Agreeing with this characteristic, let's consider how much

⁹³ Guskov N. A. From Carnival to Canon: Russian Soviet Comedy in the 1920s. P. 73.

each of the listed home features is present in the artistic world of Bulgakov's works under consideration and how much it affects the development of the conflict.

1.1.1. The home as a space protected from the hostile outside world

The first of the signs of the home highlighted by Guskov is especially persistently emphasized throughout all the variants of the dramatization of the novel "White Guard". As mentioned above, this has already been noted by researchers, but we will still focus on this feature in more detail in the aspect of the problem that interests us.

The Turbins' home is a space where all the heroes seek protection from the natural and social hardships of the outside world and always find it. Only outside of it the misfortunes happen to them, yet what happens inside turns out for the better. During all the episodes taking place in the Turbins' home, a stormy and cold winter night is behind the scene. Every hero who appears aspires here for shelter, warmth and light. The fact that Elena is worried about her husband and attentively greets him is not surprising, however, the friends of the family are received in the same way. The frostbitten Myshlaevsky appears first:

Myshlaevsky. <...> Let me, Lena, spend the night, I can't get home, I'm completely frozen.

Elena. Oh, my God, of course! Go quickly to the fire. (*Lead*) <...> Here's what: there's a bath heating up now, you undress him as soon as possible, and I'll prepare his underwear. (*Leaves.*) <...>

Myshlaevsky. It's easier now (Vol. 4, Pp.556–557).

As it turns out from the following text, this dialogue, with all the exceptional circumstances, is completely typical of the Turbins' home, which is a universal refuge. In the third act, the situation repeats:

Lariosik. Who's there?

The voice of Myshlaevsky. Our own, our own...

Lariosik opens the door. Enter Myshlaevsky and Studzinsky.

Elena. Thank you, Lord! <...> Who do you look like! Go to the fire, I'll put a samovar for you now (Vol. 4, P. 363).

In this scene, the visitors pronounce the iconic word "our own" as a password, but according to the law of hospitality, everyone is greeted in the Turbins' home. The owners do not know their distant relative, the Zhytomyr cousin Larion Surzhansky, his arrival creates a number of inconveniences for them, but they welcome him just as cordially:

Lariosik. <...>, you see, I thought you were waiting for me... I'm sorry, please, I messed you up... I thought you were waiting for me, and if so, I'll go to some hotel...

Elena. What hotels are there now?! Wait, first of all, you undress.

Alexey. Yes, no one is driving you, take off your coat, please. <...>

Lariosik. I am sincerely grateful to you. How nice your apartment is!

Elena (*in a whisper*). Alyosha, what are we going to do with him? He's cute. Let's put it in the library, the room is empty anyway.

Alexey. Of course, go tell him.

Elena. That's what, Larion Larionovich, first of all to the bath... There is already one there — Captain Myshlaevsky... and then, you know, after the train... (Vol. 4, P. 311).

There is some truth in Shervinsky's playful compliment. "Going to you on the carriage, it seemed that the voice sat down, and I come here — it turns out, in the voice" (Vol. 4, P. 452) — he tells Elena. In fact, in the Turbins' home everyone is warmed, satiated, healed in body and soul.

Outside of the hospitable home, people are treated differently. At the headquarters of the Petliurists, a soldier who froze his feet, like Myshlaevsky, was first almost shot, and then sent to the infirmary under arrest, promising to flog him later. In the same place, a terrified Jew is cruelly mocked, the master's goods are taken away from the shoemaker's apprentice. The high command sends soldiers and officers into battle without the necessary uniforms, and then completely abandons them to their fate. The person turns out to be completely defenseless and doomed.

In the play, in relation to the dwelling of the main characters, symbolic metaphors of a ship (usually sinking) and a prison fortress appear several times. In the first act, when Talberg runs away from home, Nikolka says that he looks like a rat, Alexey ironically adds: "And our home is like a ship" (Vol. 4, P. 318), alluding to the saying about rats fleeing from a sinking ship. At the end of the first act, Elena tells her prophetic, as it seems to her, dream: "As if we were all traveling on a ship to America and sitting in the hold. And there's the storm. The wind is howling. It's cold, cold. The waves. And we're in the hold. The water rises to the very feet ... we climb onto some bunks. And suddenly the rats. So disgusting, so huge. It's so scary that I woke up" (Vol. 4, P. 329). Researchers, it seems, did not notice the obvious similarity of this description with the famous painting by K. D. Flavitsky "Princess Tarakanova": during a flood in a prison cell, rats seek to escape by climbing on a beautiful woman in a rich outfit standing on a bench. Elena feels herself in the position of a famous prisoner of the Peter and Paul Fortress. It seems to the Turbins that they are experiencing something similar to a shipwreck. The viewer also has positive, even sacred associations in connection with these symbols. Yablokov rightly characterized the Turbins' home as a "saving ark"⁹⁴ (meaning Noah's Ark, the only shelter for living beings during the Flood). Although, it would seem, it is not protected by anything, but it successfully withstands a siege, like a fortress. Myshlaevsky had every reason to call this home God-saved (Vol. 4, P. 375).

This is especially noticeable when, throughout the play, the Turbins' home is increasingly sheltering not from natural dangers, but from social ones — from the Civil War. People are dying outside its walls, Colonel Alexey Turbin was killed, his younger brother Nikolka was wounded, who, perhaps,

⁹⁴ Yablokov E. A. Mikhail Bulgakov's Artistic World. P. 199.

survived because he managed to get to his saving home. Shots are constantly heard outside, but they do not cause destruction and do not change the established order of life, only the electric light goes out more and more often. This happens in the first act, when an army passes by the windows, in the third — when the Petliurists fired at the station. War brings darkness to the heroes. The inhabitants of the home (for example, Elena and Lariosik in the third act) touchingly do not let each other out into the dangerous outer space and, inquiring who is coming, still provide shelter to those who need it already because of the war:

Shervinsky. Elena Vasilyevna, can I hide at your place? They will be looking for officers now.

Elena. Of course! (Vol. 4, P. 362). In the early edition, the situation was duplicated:

Studzinsky. Elena Vasilyevna, can I hide at your place?

Elena. What are you asking. Of course! Undress, warm up (Vol. 4, P. 616). In the same early edition, on the day of the capture of Kiev by the Bolsheviks, the householder Lisovich and his wife Wanda come to celebrate Christmas Eve with the Turbins. Although there is no mutual fondness between the two families, even these guests are organically included in the general company and find attention and sympathy here. The only character who is met with hostility in the finale of the play and forced to leave is Talberg, who, standing outside the categories of “one’s own” and the “alien”, did not see his native shelter in the Turbins' home in the first act, called it a tavern, an inn and directly renounced its saving function:

Talberg. <...> My dear, do you imagine what will happen to me if the Russian army does not recapture Petlyura and he enters Kiev?

Elena. You can be hidden.

Talberg. My dear, how can you hide me! I'm not a needle. <...> Hide the Assistant Secretary of War. I can't, like Senor Myshlaevsky, sit without a jacket in alien apartment (Vol. 4, P. 314). What happened to Talberg was what he predicted to himself: the French proverb "Who goes hunting, loses his place" came true (Vol. 4, P. 315). In search of benefits, the character has lost his home, without which, however, he probably can easily do.

The protective function of the Turbins' home is especially emphasized in the scene where Lariosik makes his famous toast:

Lariosik. <...> I can't tell you how good I feel at your place! <...> Gentlemen, cream curtains... you rest your soul behind them... you forget about all the horrors of the Civil War. But our wounded souls are so hungry for peace ... <...> Cream curtains... They separate us from the whole world (Vol. 4, P. 323).

Critics and researchers who have quoted these lines many times, it seems, did not point out the similarity of this fragment and the pathos of Bulgakov's entire work with one of the most famous reflections of the opposition "home — world" in Russian literature — the first epilogue of I. S.

Turgenev's novel "Rudin": "<...> the wind rose and howled in the yard with an ominous howl, hitting the ringing glass hard and viciously. It was a long, autumn night. It's good for someone who sits under the roof of the home on such nights, who has a warm corner... And may the Lord help all homeless wanderers!"⁹⁵. Nina Zarechnaya quotes this passage in the fourth act of A. P. Chekhov's "The Seagull" during her last meeting with Treplev. As is known in the history of the Moscow Art Theater, it is this play by Chekhov and the "Days of the Turbins" that are considered central performances, largely echoing and carrying out a number of common ideas that are significant for the directors. It seems that one of them was the idea of the need for a home as a shelter from an alien, hostile world. This is recorded in the memoirs of contemporaries who conveyed impressions of the production: "The performance was amazing, because everything was alive in people's memory. There were tantrums, fainting spells, seven people were taken away by an ambulance, because among the spectators there were people who survived both Petlyura and the Kiev horrors, and in general the difficulties of the Civil War..."⁹⁶ "The 3rd action of the "Days of the Turbins" was going on... the battalion was defeated. The city was taken by the haydamaks. The moment is tense. There is a glow in the window of the Turbins' home. Elena and Lariosik are waiting. And suddenly a faint knock... Both are listening... Suddenly, an anxious female voice from the audience: 'Yes, open up! These are yours own!' This is the fusion of theater with life, which a playwright, actor and director can only dream of."⁹⁷

The dominating role in the play is assigned to the Turbins' home primarily due to the cyclic spatial composition, which asserts its victory over the dangerous outside world, where events unfold only in three central episodes. The action begins and ends in the home, which, despite all the conflicts, experiences and losses, has remained basically unchanged.

Zoya's apartment is also a refuge from the hostile world for its inhabitants and guests. The action of the comedy begins not on a winter night, but on a hot may day, and everyone who comes here — Obolyaninov, Amethystov, Hallelujah — get the opportunity to quench their thirst with cold beer. The first of the listed characters, a morphine addict, receives here, starting from this scene, and the dose of drugs he needs. Just as the Turbins sheltered cousin Lariosik, Zoya Peltz provided a home for her cousin Amethystov. However, mainly, as in the previous play, Zoya's apartment turns out to be a social shelter. We are talking not only about Amethystov and Cherub, who live in the USSR illegally, but also about all the guests and clients to whom the hostess of the atelier provides, among other things, psychological assistance. Here, those who are not satisfied with the prevailing Soviet way of life, rest their souls, forget the boredom, monotony or ugliness of everyday life, irritating their new orders. "Eh, Zoyka, you've become hardened in your apartment, you've broken away from the masses" (Vol. 5, P. 70), — ironically

⁹⁵ Turgenev I. S. Complete works and letters: In 30 vols. Vol 5. M.: Nauka, 1980. P. 322.

⁹⁶ Memories of M. Bulgakov / Comp. E. S. Bulgakov, S. A. Lyandres. M.: Soviet writer, 1988. P. 133.

⁹⁷ Ibid. P. 210.

Amethystov, hinting at the relatively independent position of his cousin in the conditions of Soviet Moscow.

However, unlike the Turbins, it is difficult for Zoya to feel like the complete mistress of her apartment. The position of the heroine is changeable and the stage space, for all its isolation, turns out to be boundary, ambivalent. The hostile world invades the boundaries of the home all the time, when it seems to be completely protected. This is constantly emphasized already in the first act. The initial remark is significant:

The scene represents Zoya's apartment — front, living room, bedroom. The May sunset is blazing in the windows. Outside the windows, the courtyard of a huge house plays like a terrible musical snuffbox.

Chaliapin sings in a gramophone: “The whole human race on earth...”

Voices: “Buy primus!”

Chaliapin: “One sacred idol honors...”

Voices: “Sharpening scissors, knives!”

Chaliapin: “In the tenderness of the heart, glorifying the idol...”

Voices: “Soldering samovars!” “... Evening Moscow” — newspaper!”

The tram is humming, honking. The harmonica plays a cheerful polka (Vol. 5, P. 52). As O. K. Strashkova notes, all these sounds together create "a phantasmagoric picture of the actual/invalid existence of seemingly accurate casts from nature, combining a comic effect with a tragic, bitter view of a new world oversaturated with grotesque realities."⁹⁸ In her first line, Zoya rejoices that she has a piece of paper protecting her apartment from compression and other external intrusions. It immediately turns out that the house manager has come (about the hostile and sinister function of this figure, let's say below), from which the heroine cannot hide even in her own bedroom and is forced to hide in the closet. When Zoya managed to settle relations with the manager and secure herself from this side, a new unexpected intrusion occurs: due to the fact that the maid did not lock the door by mistake, Amethystov enters the apartment, overhears a secret conversation in the bedroom and blackmails Zoya.

From the second act, the apartment begins to perform, in addition to its main role (dwelling), also the functions of business (atelier) and entertainment public institutions, therefore, the expansion of the outside world is intensifying, strangers constantly come, and, whatever they may be, in order to preserve "their own" space, Zoya and her households are forced to kindly allow strangers into it, some of them continue to enter here secretly as well. All this leads as a result to the fact that the inhabitants of the apartment are deprived of it and forced to leave it involuntarily: Zoya and Obolyaninov are arrested and taken away, Manyushka is threatened by Cherub to run away with him, and Amethystov himself runs

⁹⁸ Strashkova O. K. Mikhail Bulgakov's theatrical and dramaturgical text: strokes of artistic thinking // Mikhail Bulgakov, his time and we / Ed. by Grzegosha Przebinda and Janusz the Fresh. Krakow: Scriptum, 2012. P. 465.

away after learning about the crime.

If in the "Days of the Turbins" heroes are protected even by light cream curtains, and before opening the door, they always find out who came, then in the "Zoyka's Apartment" more thorough ways of home self-defense against unwanted guests are useless. Even when the callers at the door are informed that the owners are not at home, or do not answer at all, and the door is locked, it does not bother anyone and the visitors are hosting in someone else's apartment for their own pleasure. The maid Manyushka shames the house manager: "Yes, she's not there, I'm telling you — she's not. And what are you, Comrade Hallelujah, right into the lady's bedroom! I'm telling you — no. <...> You should get out of here, Anisim Zotikovich, otherwise it's indecent. There is no hostess, and you crawled into the bedroom" (Vol. 5, Pp. 52–53). In response to this, Hallelujah cynically declares his disregard for personal space, referring to ideological attitudes: "Under Soviet rule, bedrooms are not supposed to be. Maybe you should also have a separate bedroom?" (Vol. 5, P. 52). Based on this idea of the inadmissibility of intimate space beyond the control of members of the public, the house manager not only comes several times a day with threats, extorting money from the heroine, but considers himself entitled to enter the apartment without her knowledge: "Apologize. I have the keys to all the apartments. Wow, Zoya Denisovna, what a show-off! Well, now it all makes sense! You opened, Zoya Denisovna... (Vol. 5, P. 117).

The figure of the house manager in Bulgakov's works, starting from the early feuilletons and ending with the comedy "Ivan Vasilyevich" and "The Master and Margarita", often plays the role of a violator of people's right to personal space and an enemy of the natural organization of the dwelling⁹⁹. For Bulgakov's characters, the compression, which is threatened by the house managers to the tenants, is lawlessness that destroys normal life. In the story "Heart of a Dog" (1925), which was created simultaneously with "Zoyka's Apartment", the problem of the absurdity of compression is also sharply touched upon and the manager-ideologist Shvonder is presented. In response to the words of the members of the house committee, reminiscent of the quoted lines of Hallelujah, that one should eat in the bedroom, since no one in Moscow has canteens, even Isadora Duncan, Professor Preobrazhensky reasonably answers: "To eat in the bedroom," he began in a slightly strangled voice, "to read in the examination room, to dress in the reception room, to operate in the servants' room, and to examine in the dining room. It is very possible that Isadora Duncan does so. Maybe she dines in the study and cuts bunnies in the bathroom. Maybe. But I'm not Isadora Duncan!" (Vol. 3, P. 64). Zoya Peltz has much less opportunities than Professor Preobrazhensky to resist the house manager with anything other than bribes. Meanwhile, Hallelujah is no less aggressive than Shvonder. He considers his power unlimited: "Everything is like on the palm of my hand in the house committee. Homekom is a watchful eye. <...> We sleep with one eye and see with the other. That's what we are set up for" (Vol. 5, P. 53). Babicheva

⁹⁹ About the images of the house manager in Bulgakov's work and in the Russian literature of the 1920s, see, for example: Sadikhova S. A. The work of M. Bulgakov-satirist. Baku: Adiloglu, 2007. Pp. 81–83.

rightly notes that this character "appeared as a ominous shadow that overshadowed the new way of life, and his musical leitmotive sounded like an unkind prophecy: "Many le-e-eta!", hinting at the tenacious vitality of this phenomenon."¹⁰⁰

The criminal investigation officers, who came under the guise of the Narkompros commission to inspect the workshop when the hostess was not at home, also behave quite unceremoniously: "Vanechka puts on a beard, comes to life like mercury, takes out a lock pick, examines tables, pulls back curtains, discovers a picture of a naked woman" (Vol. 5, P. 106). Then, with the help of lock picks, he opens the cabinet in which Gasoline was hiding. Finally, in the last act, police agents sneak into Zoya's apartment secretly.

Zoya is threatened in her apartment by very real dangers coming from the outside world. At the same time, the heroine is not very afraid of being arrested for various violations of the criminal code (the maintenance of a brothel), perhaps having already, like Amethystov, experience in various scams and hopes to negotiate with the authorities. Her fear of compression is much greater. The fate of the house of Obolyaninov, her lover, is evidence of how dangerous, real and insurmountable this threat is for Zoya. The Count remembers the apartment in the family mansion on Ostozhenka with sadness: "It's very good, but they took it away from me. <...> Some people with red beards threw me out..." (Vol. 5, P. 88).

However, having saved only one room, the Count did not stop being threatened. "Today," he informs Zoya, "some long loafer in high boots with a strong smell of alcohol comes to my room and says: 'You are a former count.' I say — I'm sorry... What does it mean — 'former count'? Where did I go, I wonder? Here I am standing in front of you. <...>. Imagine, he answered me: 'You need to be placed in the Museum of the Revolution.' And, at the same time, he also threw a cigarette butt on the carpet" (Vol. 5, P. 63). Feeling defenseless in front of the authorities, the heroes do not feel that the main threat of subjugating their living space to someone else's will comes from another source — from the cute Chinese Cherub and a lady from decent society Alla Vadimovna (for details about both, see section 3.3.2).

The heroes of the play "Flight" don't have not only such a reliable shelter as the Turbins', but also such an illusory one as Zoya Peltz's. All the places depicted in this work are devoid of the features of a house protected from the outside world: monastery, railway station in the north of Crimea, a palace in Sevastopol, and those modest dwellings occupied by emigrants in Constantinople, and even Korzukhin's rich apartment in his own house in Paris.

The first dream unfolds in a monastery in Northern Tavria, which has lost its original purpose of the "House of God", which was reflected in the injection of gloomy details with a detailed description of the situation: in this monastery, monks sang in a choir in the dungeon, darkness reigns in the church

¹⁰⁰ Babicheva Yu. V. The fantastic dilogy of M. Bulgakov. ("Bliss" and "Ivan Vasilyevich") // M. A. Bulgakov-playwright and the artistic culture of his time: Collection of articles / Comp. A. A. Ninov. M.: STD RSFSR, 1988. P. 126

instead of light, and the face of the saint is chocolate-colored, refugees are hiding in the dark. All this is reminiscent of the situation of the early centuries of Christianity, when the adherents of this religion were forced to pray in secret, unsuitable rooms, and were in constant danger under conditions of an official paganism alien to them. Moreover, the actions of the monks are controlled by the troops capturing the monastery in turn. The commanders forbid to turn on the lights, ring the bells. The monastery is the only place in the play where the troops of the Red Army are directly present — Baev and budyonovets, fundamentally hostile to all the main characters, and to the church space itself. Baev asked Monk Paisii a question of principle: "For whom do you pray, your heart and liver? For the Black Baron or for the Soviet government?" (Vol. 5, P. 223). In wartime, especially in the conditions of Civil War, the ideological position is dominant, and even monks who renounced the world, who, according to the teachings of Orthodoxy, should pray for everyone, including enemies, find it impossible to do their direct work. They are forced to make a choice in the confrontation of worldly forces that have invaded their space. The formula of Christ, relevant in the period of the emergence of religion, is being implemented: "I have not brought you peace, but a sword." Note that General Charnota is not too ceremonious with the monks, and he (to paraphrase the proverb) came to alien monastery with his own army regulations. The military disorder deprived the monastery of the opportunity to become a safe shelter for refugees, to protect them from the hostile world, performing its direct spiritual functions. The situation is aggravated by topographical parameters: for the White detachments and those who seek to escape from the Bolsheviks under their protection, that is, for everyone who, in fact, has nothing against the monks, it is risky to stay here so as not to be completely surrounded. The arrival of the Reds, hostile to the clergy as a class, is dangerous for the brethren, especially after they greeted Charnota with a bell ringing.

The railway station¹⁰¹, where the action is transferred, cannot become a safe haven either: by its very nature, this chronotope is transitional, intermediate, especially this feature is enhanced in wartime conditions. However, the point is not only that the railway station and the front headquarters, by definition, cannot become a home, being not an intimate space, but a public one. Even for the stationmaster, his wife and daughter, who periodically appear out of the darkness and disappear into the it, the station where they live permanently has become a source of anxiety and danger. After all, people are hanged on the platform lanterns, interrogated and tortured in the former buffet, and it is impossible to guess for what and who will be the new victim. Pale George the Victorious with a lamp, mentioned in the introductory remark to the second dream, only emphasizes the insecurity of the scene from frost,

¹⁰¹ About the railway station as a transitional locus in the play "Flight" also see: Yablokov E. A. The Iron Way to Concord Square ("Railway" motives in the novel by G. Gazdanov "Evening at Claire's" and in the works of M. Bulgakov) // *Unregulated intersections: about Platonov, Bulgakov and many others*. M.: The Fifth Country, 2005. Pp. 84–105; Kazmina O. A. The Crimean text in Mikhail Bulgakov's play "Flight" // *The World of Russian-speaking countries*. 2019. No. 2. Pp. 103–110.

darkness and war.

The Constantinople dwellings of emigrants by their architecture emphasize the impossibility for their inhabitants to hide from the outside world: houses with galleries facing the courtyard are perceived by the Russian viewer as an incomplete, partially open space that does not save either from heat and stuffiness, or from outside observers and unexpected visitors. The discussion of all the most intimate circumstances of family life takes place in the courtyard, in public. Although the alley near the house is empty, but in the most dramatic moments of clarifying the relationship, many heads of Armenians and Greeks appear in the windows, who take a lively part in what is happening. Khludov's dwelling is similarly arranged: "A room in carpets. Low sofas. Hookah. There is a solid glass wall in the background. In it, the Constantinople minaret, the laurels and nearby Arthur's pinwheel are burning down" (Vol. 5, P. 294). This space turns out to be virtually unclosed (one wall is transparent, that is, absent) and public (through an open wall, the house flows into a square with a pagan (alien) temple and a fun booth).

Finally, even to Korzukhin's Paris apartment, the doors of which not only have locks, but are guarded by a servant, yet Golubkov and Charnota penetrate, bringing along with the problems of the outside world, which the owner intends to forget, discord into his prosperous existence.

1.1.2. Home as the dwelling of blood and/or spiritually related people

The second sign of a home, as mentioned above, is that it is inhabited by people related by blood or spiritually. This is exactly the case in the "Days of the Turbins". The inhabitants of the home are members of the same family (two brothers, a sister, her husband and their cousin). Regular guests are close friends and colleagues: Myshlaevsky, Shervinsky, Studzinsky. They feel completely free in this home, on a level with the owners, who are quite satisfied with it. This is manifested in speeches and actions.

At first, only the hostess herself and her maid, who pretends to be her niece, live in six rooms of Zoya's apartment. Note that, although the relationship is clearly fictitious in order to avoid compression (this is a common trick, repeatedly ridiculed by Soviet satirists of the 20s), in this case, apparently, everything is settled to mutual satisfaction, without coercion. Zoya's lover Count Obolyaninov often comes to visit her, but refuses to move in with her. Thus, at first only close, trusting, sympathetic people live in the apartment, as it happens in a true home. This is not hindered by the fictitious tenant, registered for protection from compression — a "Mystical personality", as Hallelujah is expressed. Zoya Peltz is afraid of settling in, so that a completely strange person does not end up in her home. This fear is skillfully used for blackmail by the house manager:

Hallelujah. They decided to compress you. And half of them are yelling to evict you altogether.

Zoya. Evict? (*Show the finger.*) <...>

Hallelujah. What's that supposed to mean?

Hallelujah. <...> I see — you don't want to talk kindly. Only you won't get far on the fingers. I'll be damned if I don't give you a worker to move in tomorrow! Let's see how you will twist this finger to him (Vol. 5, P. 55).

The threat proved to be effective. As a result of "self-compression", Amethystov and Cherub become the inhabitants of Zoya's apartment. The first is a relative, besides, he and Zoya have a lot in common, they generally have mutual fondness, the second is likeable and seems benevolent. However, the main motive of beneficence to the cousin is not fondness and, unlike the "Days of the Turbins", not hospitality and not mercy, but blackmail, fear of snitching and a desire to benefit:

Zoya. And if I tell you that I can't accept you? <...>

Amethystov. <...> Well, I'm a small person. I'll leave. <...> And, I will not be me, if I don't go and inform GPU about what you're organizing in your cozy apartment. Dear Zoya Denisovna, I heard everything! <...>

Zoya. Well okay. Everything is clear. Since you've dragged yourself here, nothing can be done with you. Listen, I'll keep you... (Vol. 5, Pp. 68-70).

The Chinese is also profitable as a permanent tenant: he is both a supplier of morphine, and a polite, charming, obedient servant. Without knowing it, Zoya has settled people who are in many ways alien to her: the danger that Cherub is fraught with has already been mentioned above, Amethystov also periodically falls into unexpected dissonance with the other inhabitants of the apartment, despite all his ability to adapt.

Zoya's apartment, as a true home, has an attractive force. Everyone who comes there cannot but express at least partial approval of the way this space is organized, and in relation to its owner they experience more positive emotions than dislike: "The business is elegantly set up" (Vol. 5, P. 76); "What a huge business Madame Peltz has" (Vol. 5, P. 77); "You have a wonderful business" (Vol. 5, P. 94); "Your evening is amazing" (Vol. 5, P. 114); Even one of the policemen says: "A nice room" (Vol. 5, P. 105) — and it is difficult to understand whether he is sincere or not. However, among the clients and guests there are very few who would be truly mentally close to the main characters. Even Alla Vadimovna, seemingly capable of claiming such closeness, keeps somewhat aloof and not openly enough. As a result, it is she who gives one of the main reasons for the destruction of all the plans that they built together with Zoya Peltz.

The heroes of the play "Flight" are random fellow travelers. The old ties between them are being destroyed, there is a closeness with previously unknown people, but they are always surrounded by a lot of strangers, outsiders, acquaintance and communication with whom is fleeting.

1.1.3. Peace, mutual understanding, clam, order and comfort as signs of home

It is believed that the play "Days of the Turbins" depicts a home where mutual love and

understanding, order and comfort reign. To a large extent, this opinion is due to the fact that critics, researchers, and the audience often look at what is happening on stage through the eyes of Lariosik, who, as an outsider and a kind of naive moralizer, seems to be the most objective. Throughout the whole action, he is completely delighted with the atmosphere of the home of his Kiev relatives. In addition to the toast already quoted, we can cite his other laudatory lines: "Eh! What fun you have, Elena Vasilyevna, dear! Lights!.. Hurrah!" (Vol. 4, P. 324), "I feel better here, much better than when I was a child. I wouldn't have gone anywhere from here... So I would have spent the whole century under the Christmas tree at your feet and would not have gone anywhere..." (Vol. 4, P. 369).

Of course, to those in love with Elena, her home seems to be an ideal space, but in general, all those who come here frozen, hungry, scared, everything that the hospitable but not very rich owners can offer them seems luxurious. Myshlaevsky, after a bath, tied with a towel like a turban, in a bathrobe, on the sofa, enjoying his rest like an oriental ruler. Shervinsky, seeing the table set for the last dinner before the fight, exclaims: "Wow, what splendor! What is the occasion of the feast, may I ask?" (Vol. 4, P. 321). Such a feast, even without a reason, is not an exception here, but an ordinary state of life. The landlords complain: "every day is a binge" (Ibid.). However, they also admire: "Oh, my God! Christmas tree. How can you, at such a time, know how to arrange everything" (Vol. 4, P. 640). Indeed, in the finale of the play, despite the war situation, the entry of the Bolsheviks into Kiev, the Turbins celebrate Christmas Eve and Elena's engagement to Shervinsky. The atmosphere of the holiday prevails in this home throughout the work, resisting the grief coming from outside. Here people forget about misfortunes, warm up, feast, there is almost no sense of the horror that reigns outside.

Careful reference to the text shows that, contrary to popular belief, the daily course of life in the Turbins' home is far from conflict-free. Moreover, dissonances are associated not only with anxiety for those who are out of the house, and with grief from loss. At the beginning of the first act, Talberg is dissatisfied with the fact that Myshlaevsky's overcoat is thrown out of place, and he himself is dressed without ceremony, comparing the home to an inn where everyone is drunk and passing-by people are not very comfortable. Indeed, during the action, everyone drinks regularly, and Lariosik spoils and breaks various objects. At the end of the first act, Elena already complains: "This is torment. Honestly! The dishes are dirty. These drunks. My husband has gone somewhere. There is light all around..." (Vol. 4, P. 332). The heroes argue with each other all the time, because the officers close to Turbin differ greatly in their characters, temperaments, they have different political opinions, which often leads to rather sharp clashes in the conditions of a Civil War. At the beginning of the play Alexey Turbin and Talberg formally agree on a duel, in the third act Shervinsky and Myshlaevsky almost enter into a duel. Twice the heroes are going to shoot. In the first act it looks funny (drunken Myshlaevsky hunts imaginary Bolsheviks), in the third it is dramatic (after the news of Alexei's death and Elena's reproaches Studzinsky tries to shoot himself), but in both cases misfortune threatened. All these contradictions, however, do not

deprive the atmosphere of the Turbins' home of harmony, because for its inhabitants such an existence is quite natural and causes discontent only in rare moments of irritation and fatigue. Mutual affection and respect, the ability to appreciate the spiritual qualities of a person, forgive mistakes, listen to the opinion of loved ones, deep decency, openness to material values, the ability to be settle for little — all these features are characteristic of the Turbins and their guests, push ideological differences and everyday problems into the background, help to settle conflicts and maintain a festive mood in the most difficult moments.

A similar situation, at first glance, develops in Zoya's apartment. "The apartment is brightly lit. Champagne. Flowers. There is a feast going on in all the rooms. When the curtain opens, the guitar rings, glasses clink. Male guests in tuxedos <...> The curtain opens, showing a niche turned into a smoking room with a Chinese paper lantern" (Vol. 5, P. 108). It's a perpetual feast here, too, one that neighbors complain about, but that customers and guests are happy about. They could repeat the words of Goose: "Administrator! You have arranged Paris on Sadovaya Street, in Moscow, where my exhausted soul has rested!" (Vol. 5, P. 116). Indeed, Zoya and her cousin managed to create a well-established enterprise and a cozy atmosphere. With the constant "pardon-pardon", Amethystov deftly extinguishes all emerging conflicts at the very beginning, softens the feeling of fuss and discomfort. Even Obolyaninov, who recognizes only his own home, pays tribute to the creation of his beloved woman: "Very cozy. It vaguely resembles my former apartment" (Vol. 5, P. 88).

However, both the exterior design, and the whole rhythm of life, and the psychological atmosphere, and in many ways the relationships in Zoya's apartment are subordinated to the main goal: to earn income for going abroad. Everything here does not so much reflect the wishes and moods of the owners of the home, as it depends on the tastes and needs of visitors, which sometimes contradict each other. The nature of the space begins to split: comfort, order and mutual understanding turn out to be or genuine, or artificial, feigned. "The living room in Zoya's apartment has been turned into a workshop. There is a portrait of Karl Marx on the wall. Mannequins looking like ladies, ladies looking like mannequins. The seamstress is cracking on the machine. Waves of materials" (Vol. 5, P. 75). The duality here is obvious: the combination of Marx and fashionable ladies, the indistinguishability of living and artificial people. The illusory space himself has to be periodically varied: during the day, at an orderly pace, the masters of the atelier deftly try on Parisian toilets for the wives of Soviet employees, in the evening the portrait of Marx is replaced with an image of a naked woman, the smoking room is arranged in the niche, the piano is playing, people are dancing. The integrity of home life, its connection with the inner world of the inhabitants are disintegrating. In the lines of the second edition, this is felt more strongly: "Zoya's living room is lit by lamps under lampshades. A Chinese lantern is lit in the niche. Cherub sits in his exotic attire in a niche — looks like a god. Two guitars can be heard ringing outside the doors, several voices can be heard singing softly: "Oh, one more time, one more time!.." The mannequins are standing,

smiling, you can't tell if they're alive or dead. There are many flowers in vases" (Vol. 5, P. 366). Duality and artificiality are manifested in everything: a combination of European luxury with Chinese exoticism, many still alive, but cut flowers, a motionless living Chinese, mannequins between life and death. A gypsy romance sounds for the amusement of the audience, and not those melodies that excite Zoya and the Count during the action of the comedy. Cherub sits like a domestic deity, although it is already known that he threatens this dwelling as well. Illusory comfort does not give peace of mind: the characters are more and more yearning, they want more and more, conflicts are escalating and cannot end with reconciliation, like the Turbins. All this in the final leads to a scandal, a crime and a general catastrophe.

Duality is also observed in the main character of the comedy, the hostess of the house, generating associations with evil spirits (for more details, see section 2.3.8) and preventing the viewer from seeing in Zoya's apartment the features of a true home, which is traditionally thought of in culture as its own, human space, opposing chthonic forces. The place of action of Bulgakov's comedy often acquires mysterious features, even a little infernal¹⁰². It is no coincidence that Zoya lives at 105 Sadovaya Street (Vol. 5, P. 126) on the same street where the "bad apartment" is located, described later in the novel "The Master and Margarita"¹⁰³.

The place of action of all episodes of the play "Flight" is devoid of order, comfort, it is conflicted, no mutual understanding is possible between the characters in these incredible conditions, including because they are not fully aware of not only others', but also their own situation. As an example of such an anomalous space, we will give the introductory remark to the second action, the italics in the quote are ours: "There are *unusual-sized* windows in the background of the hall. Behind them, you can feel the black night with blue electric moons. // There was a *brutal, incomprehensible* frost in the Crimea at the beginning of November. <...> The windows are *frozen*, and from time to time, *snake* fire reflections from passing trains flow over the icy mirrors. Portable iron black stoves are burning, kerosene and electric lamps are burning on the tables. // <...> A glass partition, in it a green government-type lamp and *two green, like monsters' eyes*, the lights of conductor lanterns. Next to the glass partition, on a dark peeling background, a white young man on a horse strikes a scaly dragon with a spear. This young man is George the Victorious, and a faceted multicolored lamp burns in front of him. The hall is occupied by officers of the General Staff. Most of them are wearing *hats, headphones*...// There are countless field telephones, staff maps with flags, typewriters in the depths. Multicolored signals flash on the phones every now and then, the phones sing in gentle voices. // The front headquarters is standing at this station for the third day and does not *sleep for the third day*, but works like a machine. And only an experienced and observant eye could understand the *anxious shade* in the eyes of all these people. And one more

¹⁰² About the infernal and oneiric principles of the space of this play, see: Kazmina O. A. Oniric space in M. A. Bulgakov's play "Zoyka's Apartment". Pp. 54–57.

¹⁰³ See: Memoirs of Mikhail Bulgakov. M.: Soviet Writer, 1988. Pp. 164–191.

thing — *fear* and hope can be seen in these eyes when they turn to the place where the first-class buffet once was (Vol. 5, P. 234). No matter how great the efforts to streamline this room, give it a peaceful, cozy look, warm, light up, establish working order in it, their results are ineffective: light seems painful, fumes spread from stoves, people's confidence and calmness are illusory. At the end of the episode, there is no trace of order and temporary comfort: "Cards are instantly folded, phones begin to disappear. There was a commotion in the background. Some train came, windows fell down somewhere. <...> A non-theatrical cannon salvo is heard from an armored train. It is so heavy, this salvo, that no sound is heard, but the electricity instantly goes out in the station hall and the icy windows collapse, exposing the platform. The salvo swept people off him. Bluish electric moons are visible. Under one of them on an iron post hangs a long black bag, under it a board, on it the inscription: "Batman Krapilin — Bolshevik"" (Vol. 5, P. 247).

In such a sick, dead space, comfort and peace can only be experienced by a person with a disordered psyche who has lost the traditional idea of life values. This is how the half-mad Khludov feels, who wished to stay alone in the Sevastopol palace abandoned by everyone: "It's empty and very good. (*After a pause, he gets up, opens the door anxiously.*) (An endless suite of dark and abandoned rooms is shown)" (Vol. 5, P. 260). The disorder of untidy poverty, melancholy, anxiety for their existence, the atmosphere of scandal, mutual hostility prevails in the emigrant dwellings of Constantinople. Insomnia and delirium are the usual atmosphere in Khludov's room with a transparent wall:

Seraphima <...>. I've been living behind the wall for two months and I hear you mumbling at night. Do you think it's easy? On nights like this, I don't sleep myself. And now in the afternoon? My God, poor man...

Khludov. I'm sorry. I will get you another room, but in the same house, so that you will be under my supervision. I sold my watch, I have money. It is light in it and windows to the Bosphorus. Of course, I can't offer any special comfort. You can see for yourself — nonsense. The rout (Vol. 5, P. 295). It is clear that, having moved into the room advertised by the former General, Seraphima would not have found either comfort or peace.

As we noted above, even in Korzukhin's Paris apartment, where it is probably usually peaceful and cozy, as soon as it appears as a stage space, the wanderers Golubkov and Charnota bring disorder and scandal.

1.1.4. The home as a permanent, long-term dwelling, a space that causes emotional attachment

In the "White Guard" and its dramatizations, Bulgakov depicted the Kiev house where his family lived for many years. In the first editions of the play, the apartment owner, engineer Vasily Lisovich, nicknamed Vasilisa, and his wife Wanda are brought out. Their dissatisfaction with the residents-officers,

the constant presence of these alien people next to the main characters brought into the Turbins' life a shade of the fragility of their position, which is too closely contacted with hostile reality. In the final version of the text, Lisovich disappeared, the Turbins turn out to be the true masters of their living space. It seems to the audiences that they do not live in a rented apartment, but in their own house, perhaps from birth or from childhood, so the role of this house and the degree of its strength and healing properties as a shelter for people close to each other increases, because its basis, as N. S. Poyarkova notes, is "ancestral memory and cultural values. The first binds together members of the same family, the same clan; the second unites people of different families and generations into a kind of spiritual unity."¹⁰⁴ As we have already written, these unifying values include feelings of duty and honor, a high opinion of family happiness and friendship, humanity, etc.

For the heroes of the next play, the home is also the core of the entire cosmos, as opposed to the chaos of the surrounding world. "I can only live on Ostozhenka, my family has been living there since 1625 ... three hundred years" (Vol. 5, P. 64), Obolyaninov announces, but only one room has survived from his family home, which can be taken away at any moment. Zoya Pelts has kept her apartment intact during the years of Soviet power, for which Amethystov approves of her: "You have kept the apartment, I see. Well done, Zoyka" (Vol. 5, P. 68), but it was very difficult. The pressure of the outside world on the heroes is so great that they are ready to leave their habitual homes forever and move to foreign lands.

In "Flight", the characters only occasionally recall their lost cozy homes. All the rooms where they get are temporary shelters that are not intended for long-term living. The only exception is his own home, which Korzukhin got himself in Paris.

1.1.5. Symbolic, value-significant elements of the house as "one's own" space.

For the inhabitants of the home, some of its elements (things, parts of the room) can carry a special symbolic load, turn into local values of an immaterial order that are significant only for a small collective. This function is usually carried by sources of heat and light, pieces of furniture or parts of the dwelling that unite its inhabitants, clocks that regulate the routine of home life, memory carriers of events that are important to the residents of the home (paintings, photographs, albums, books), commemorative jewelry and ornaments, etc. In all Bulgakov's works, these details are given great importance.

Typical attributes of this kind are especially numerous in the Turbins' apartment: "There is a fire in the fireplace. When the curtain opens, the clock strikes nine times and gently plays the Boccherini minuet" (Vol. 4, P. 305). In the first editions, as in the novel "White Guard", a tiled stove was depicted, on which Nikolka drew cartoons. In the novel, she served as a family album, recording important events. The fireplace lost this role, but gave the Turbins' living room more comfort. An open fire gives warmth,

¹⁰⁴ Poyarkova N. S. Symbolism of the image of the home in M. A. Bulgakov's novel "White Guard". P. 42.

light and strength to family members and their friends. Everyone who comes to the Turbins, Elena first asks them to close to the fire. A special symbol of domestic peace and comfort in the novel "White Guard" was a lamp with a green lampshade, which is even called sacred¹⁰⁵. In the play, candles are burning more often instead of a lamp, and its symbolic role, of course, has passed to the cream curtains that are already mentioned, thanks to their light and warm color, they give the living room a special, at the same time intimate, elegant and life-affirming atmosphere. The piano and guitar are constantly played here (let's recall the quote about the birth of the idea of the play from the "Theatrical Novel": the memories that gave the basis for the action began with the sounds of these musical instruments). Flowers have always been an important attribute of the Turbins' house. "That's why everyone likes that red-headed. — says Nikolka about his sister, — As soon as anyone sees, he starts carrying bouquets now. So, we had bouquets like brooms in our apartment all the time. And Talberg was angry" (Vol. 4, P. 375). Shervinsky also brings a magnificent bouquet on the eve of the Hetman's flight and the Petliurists' entry into Kiev. In the finale, there is also a central symbol of home holidays, fanned with happy childhood memories — a Christmas tree. "I would like to see a person," says Lariosik, "who would say that the Christmas tree is ugly! Oh, Elena Vasilyevna, if you only knew!... The Christmas tree reminds me of the irrevocable days of my childhood in Zhytomyr... Lights ... A green Christmas tree" (Vol. 4, P. 369). All this: fireplace, fire, clock, music¹⁰⁶, curtains, flowers, Christmas tree — symbolizes the comfort and stability of a happy home. The value of everyday, dear to the heart details at the time of the disaster especially increases.

Many symbolic elements of home comfort are also present in Zoya's apartment. There are also lamps in lampshades, a lot of flowers, Obolyaninov plays the piano. There is a mirrored wardrobe in the bedroom. However, the entire cozy atmosphere of the apartment, as already mentioned, reflects little of the feelings and experiences of the heroes, is not associated with memories of personal life events. The closet serves to hide in it, melodies that constantly excite the characters are heard from neighboring apartments. The alienation of the living space from the inhabitants, its transformation into a commercial entertainment led to the loss of memorable and significant attributes of the house.

It is needless to say about the homeless heroes of "Flight", who abandoned all their possessions in Russia, do not have any items related to the abandoned dwelling in their wanderings. However, in

¹⁰⁵ About the motive of the lampshade in Bulgakov's work, see: Lesskis G. A., Atarova K. N. Moscow — Yershaaim: A Guide to Mikhail Bulgakov's novel "The Master and Margarita". M.: B.S.G.- Press, 2021. Pp. 16–19.

¹⁰⁶ About the important functions of music in Bulgakov's work, see: Shaimardanova R. T. The world of music in the work of M. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Yekaterinburg, 2006. 26 p; Shitov A.V. Audiovisual expressiveness in M. Bulgakov's play "Days of the Turbins" // Bulletin of the TSPU. 2007. No. 8. Pp. 81–85. Sirenko I. A. Music and M. A. Bulgakov // Mikhail Bulgakov in the flow of Russian history of the XX–XXI centuries: Materials of the Fourth International Scientific Readings dedicated to the Day of the Angel of the Writer. M.: M. A. Bulgakov Museum, 2015. Pp. 119–138; Raikin I. G. Composer Mikhail Bulgakov. The sound world of the writer // Mikhail Bulgakov in the flow of Russian history of the XX– XXI centuries: Materials of the Fourth International Scientific Readings dedicated to the Day of the Angel of the Writer. M.: M. A. Bulgakov Museum, 2015. Pp. 105–118. Nikulina A.V. Music of M. Bulgakov's novel "The Master and Margarita". M.: Prospect, 2020. 192 p.

Golubkov's memoirs there is a lamp¹⁰⁷ in his St. Petersburg apartment, and this image is very significant if we recall the mentioned symbol from the novel "White Guard". It is such a lamp that appears in Korzukhin's Paris office, the only room in the play that claims to be a house.

1.2. The city in Bulgakov's dramaturgy of the 1920s: an intermediate between one's own and alien space¹⁰⁸

In the first part of this chapter, we examined the correlation in Bulgakov's plays of the 1920s of "one's own" and "alien" space when contrasting images of home and the world, and now let's pay attention to the place of action of the writer's works, which can serve as both the first and second member of this opposition — the city. This word means the space inside the artificial border separating "space from chaos, culture from barbarism, one's own and alien, life and death, being and non-being."¹⁰⁹ Consequently, a city can act as an extended analogue of home that retains differential features from the outside, close to its walls. With this interpretation, it is naturally perceived as its own space. On the contrary, in the opposite situation, a city, however, being by nature a border space, under threat from a hostile world, a city can, on the contrary, turn into a part of this external sphere. Thus, in relation to the opposition "one's own — alien", the function of the city is not fixed in culture and varies depending on the specific situation. Lotman rightly distinguishes two types of relations between the city and the surrounding land: "it can not only be isomorphic to the state, but personify it, be it in some ideal sense (so, Rome is a city at the same time and Rome is the world), but it can also be its antithesis. *Urbis and orbis terrarum* (*that is, the city and the world — L. W.*) can be perceived as two hostile entities."¹¹⁰ The ambiguous essence allows the city to become a convenient arena for building the artistic world of any writer.

It is not surprising that in Bulgakov's dramaturgy, whose work is generally distinguished by "urbanism"¹¹¹, the action is also periodically transferred to the urban space. The theme of the city naturally attracts the attention of many researchers interested in Bulgakov's picture of the world and is partially described by them.

The contradictory nature and doom of the fate of the city in the writer's work were noted. Yablokov

¹⁰⁷ O. A. Kazmina notes that Golubkov's lamp in St. Petersburg "correlates in the Crimean episodes with images of station lanterns with the bodies of hanged people hanging on them and a burning needle in counterintelligence. This is one of the examples of the duality motive, which is characteristic of "Flight", based on the parody similarity of images." Kazmina O. A. The Crimean text in Mikhail Bulgakov's play "Flight". P. 107.

¹⁰⁸ This section is based on the article by the author of the dissertation: Liang Weiqi. City in the 1920s drama of Mikhail Bulgakov ("The Days of the Turbins", "Zoyka's Apartment" and "The Flight"): an intermediate link between "one's own" and "other's" spaces // *The World of the Russian Word*. 2022. No. 3. Pp. 55–64.

¹⁰⁹ Gurin S. P. The image of the city in culture: metaphysical and mystical aspects // *Cities of the region: cultural and symbolic heritage as a humanitarian resource of the future: Materials of the international scientific and practical conference April 15–17, 2003, Saratov* / Ed. by T. P. Fokina. Saratov: Publishing House of Saratov University, 2003. P. 11.

¹¹⁰ Lotman Yu. M. Symbolism of St. Petersburg and problems of semiotics of the city // *Semiotics of the city and urban culture*. Petersburg. Works on sign systems. Issue 18. Tartu: Tartu State University, 1984. P. 30.

¹¹¹ Narivskaya V. D. Urbanism of M. Bulgakov // *Ukrainian Republican Bulgakov readings*. Chernivtsi: [b. i.], 1991. P. 52.

says that "the structure of the artistic space in Bulgakov's productions is primarily due to the evaluatively ambivalent image of the city. <...> his city is the sacred "center of the world" (hence, it is similar to the home in the mythopoetic system of Bulgakov — *L. W.*), but at the same time it is hostile to the world, it is a city "untrue", mirage and as such subject to destruction (hence, it is not identical at the same time, even opposite the concept of a home — *L. W.*)"¹¹². Petrovsky made an important clarification: "everything that happens in the City has, <...> world significance. <...> Every Bulgakov City is a "doomed city" <...> In each of his works, some City was erected <...> and immediately destroyed."¹¹³

Bulgakov's narrative and dramatic works depict or simply mention the City/Kiev, Moscow, St. Petersburg, Paris, Constantinople, Jerusalem¹¹⁴, etc. City realities, as rightly noted by I. L. Galinskaya, are often given here with a reporter's accuracy of description and can be called "full-fledged actors"¹¹⁵. A number of researchers continuously studied and commented on Bulgakov's literary topography, especially Moscow's. Who traveled almost all the places of the writer's life B. S. Myagkov even created a special guide to Bulgakov's places in Moscow, connected not only with the biography of this author, but also with his literary characters¹¹⁶. Similar work was also undertaken by Sokolov¹¹⁷ and L. K. Parshin¹¹⁸, Yablokov¹¹⁹. The abundance of articles on this topic is not surprising, because, according to the fair remark of M. O. Chudakova, "Writing about Moscow for Bulgakov meant writing about modernity, about today."¹²⁰

There are many works devoted to the images of specific cities in the works of Bulgakov. A special place among them is occupied by the writer's hometown — the scene of the "White Guard" and "Days of the Turbins". Petrovsky, classifying the City/Kiev of these texts to a number of Eternal cities, believes that not so much its appearance as the very spirit, idea, cultural aura is modeled reliably¹²¹: "Kiev of Bulgakov is not in the image of his native city, not in the name of the Kiev realities, not in the "theme" at all — he is in the very structure of the writer's thinking, in the typology of his work... The image of the City, abstracted from Kiev, was taken and additional colors and shades of Jerusalem, Rome, Moscow, Constantinople, extracted from Kiev, were superimposed on it."¹²² Yablokov also discovers parallels of this city with Moscow, St. Petersburg, Rome, Jerusalem, Babylon¹²³. Researchers emphasize the

¹¹² Yablokov E. A. Mikhail Bulgakov's Artistic world. M.: Languages of Slavic culture, 2001. P. 182.

¹¹³ Petrovsky M. The Master and the City: Kiev Contexts of Mikhail Bulgakov. Pp. 345, 358, 376.

¹¹⁴ Yanovskaya L. I. Verticals and horizontals of Jerusalem // Questions of literature. No.3. 2002. Pp. 291–303.

¹¹⁵ Galinskaya I. L. The image of the Environment in Mikhail Bulgakov's prose // Bulletin of Cultural Studies. 2002. No. 2. P. 48.

¹¹⁶ Myagkov B. S. Bulgakov's Moscow. M.: Moskovsky rabochy, 1991. 222 p.

¹¹⁷ Sokolov B. V. Bulgakov. Encyclopedia. 831 p.

¹¹⁸ Parshin L. K. Devilry at the American Embassy in Moscow, or 13 riddles of Mikhail Bulgakov. M.: Book Chamber, 1991. 206 p.

¹¹⁹ Yablokov E. A. Moscow of Bulgakov's. M.: Kuchkovo Field, 2020. 368 p.

¹²⁰ Chudakova M. O. Biography of Mikhail Bulgakov. P. 139.

¹²¹ Petrovsky M. The Master and the City: Kiev contexts of Mikhail Bulgakov. 343 p.

¹²² Petrovsky M. The Mythological urban Studies of Mikhail Bulgakov // Theater. 1991. No. 5. P. 28.

¹²³ Yablokov E. A. Mikhail Bulgakov's Artistic World. Pp. 182–187.

antinomy of this image in the novel "White Guard". L. B. Menglinova argues that the City "is constituted as the universal center of the world, syncretically combining the antinomies of life and death, eternity and time, the beginning and end of world history."¹²⁴ N. S. Kadyrova designated its two hypostases as a City-cosmos (in Alexey's dream) and a City-chaos (after 1918)¹²⁵. E. V. Belogurova interprets this duality somewhat differently: "it exists in real historical time — it is a city of turbulent 1918, and at the same time bears the features of a myth City."¹²⁶

In general, Bulgakov's Kiev is often associated with biblical and mythological motives: "the very namelessness of the city in the novel emphasizes <...> archetypal, historical-genetic, generic Slavic meanings of Bulgakov's concept."¹²⁷ "<...> the writer was aware, — Uryupin develops the same ideas, — the special mission of Kiev is to be a stronghold of unshakable spiritual values in the conditions of the "apocalypse of our time". <...> as a true apocalyptic Babylon, and as a reborn apocalyptic Jerusalem, flooded with the light of heaven. The biblical concepts of garden, mountains, city, honey, and beehive, actualized in the novel, create the image of a heavenly Beehive City, an Ark City that preserves old Russia among the dying world."¹²⁸

Bulgakov is one of the "most Moscow writers"¹²⁹. The myth of Moscow created by Bulgakov is also of interest to researchers, who note that, unlike Kiev, it is less controversial: its mysticism and infernality are emphasized. According to the exact observation of M. N. Zolotonosov, "in Bulgakov's descriptions of the capital, the emphasis was not on assertive pathos (Moscow — the third Rome), but on mythological features, not devoid of shades of infernality (Moscow — the second Petersburg); only Bulgakov's "Petersburg myth" of the XIX – early XX century was replaced by the Moscow one, and the mythological properties of the former Russian center, which had already become classical in the 1920s, were transferred to Moscow, which appeared primarily phantasmagoric in the literature."¹³⁰ The motive of doom and apocalypse is found by O. N. Nikolenko in the story "Fatal Eggs"¹³¹. I. N. Sukhikh notes that in the novel "The Master and MarGarita", "A genuine diaboliad unfolds in Moscow next to Voland <...> the action of the Moscow novel is often tried to tie to a certain year and even exact days <...> the opposite principle seems to be dominant in it: the concreteness of the place with the blurring of artistic

¹²⁴ Menglinova L. B. *Apocalyptic myth in the prose of M. A. Bulgakov*. Tomsk: Tomsk University Publishing House, 2007. P. 83.

¹²⁵ Kadyrova N. S. Semantic core of the concept "City" in the novel by M. A. Bulgakov "White Guard" // *Bulletin of ChelSU*. 2012. No. 6 (260). Pp. 77–79.

¹²⁶ Belogurova E. V. Local text from a regional and national point of view (based on the material of the critical reception of M. Bulgakov's novel "White Guard") // *Siberian Philological Journal*. 2013. No. 4. P. 222.

¹²⁷ *Ibid.* P. 224.

¹²⁸ Uryupin I. S. The work of M. A. Bulgakov in the national-cultural context of the epoch. P. 377.

¹²⁹ Myagkov B. S. *Bulgakov on Patriarchs*. M.: Algorithm, 2008. P. 24.

¹³⁰ Zolotonosov M. N. "Be born a secret rebirth ..." (Mikhail Bulgakov: The position of the writer and the movement of time) // *Questions of literature*. 1989. No. 4. P. 159.

¹³¹ Nikolenko O. N. *From utopia to dystopia: About the works of A. Platonov and M. Bulgakov*. Poltava: Poltava, 1994. P. 120.

time."¹³² L. M. Sorokina highlights in this novel the most important cultural names of the sacred geography of Moscow: "Chertolye", "Patriarchal Ponds", "Arbat", etc¹³³. M. M. Golubkov, calling Bulgakov a mystical writer, discovered in his image of Moscow literature a tradition of combining the real and the mystical¹³⁴. According to Li Na, the creation of the "Moscow text" by the writer began with the first story of the "Diaboliad" and was further developed until the last novel¹³⁵, a mystical aura accompanies the description of "the entire artistic space and the state of the characters."¹³⁶

The observations of these researchers, especially those that turn the problem into mythopoetic or culturological plans related to the topic of our work, are very valuable. However, directly about the opposition of one's own and alien space when considering the images of the city, researchers are not talking about. In addition, the attention of most scholars and critics focuses on narrative texts. The consideration of various images of cities in his dramaturgical works as a public ambivalent space included in the opposition "one's own — alien", their differentiation and typology also deserve the right to become the subject of study.

1.2.1. Imaginary and real cities in Bulgakov's dramaturgy of the 1920s

In the considered Bulgakov's plays of the 1920s, there are two types of images of cities: imaginary, manifested in the memories or dreams of the characters, and "real", acting as direct places of action. In the first case, the city is only mentioned in the lines of the characters and is presented to them as an ideal and desirable space. In the play "Zoyka's Apartment" these are Nice, where Amethystov and Zoya aspire, Paris, which Obolyaninov, Zoya and Alla dream of, and Shanghai, the birthplace of Cherub, where he wants to return, and in the play "Flight" Petersburg (for Golubkov and Seraphima), Kharkov, Belgorod, Kiev are charming world cities, according to General Charnota, and Madrid, where the same character intends to go. In the "Days of the Turbins", Berlin could have acquired such a function for Talberg if the opposition "one's own — alien" would have been relevant for him (for more details, see the next chapter).

In the case when the action — both scenic and off-stage — unfolds outside the home, in a public urban space, the city is perceived by Bulgakov's heroes as alien and hostile, as mentioned above. The second and third acts of the play "Days of the Turbins" show events taking place in public institutions of Kiev, which is not directly named: the residence of the Hetman and the Alexander Gymnasium. In

¹³² Sukhikh I. N. The Gospel of Michael (1928–1940). "The Master and Margarita" by M. Bulgakov // *Zvezda*. 2000. No. 6. P. 220.

¹³³ Sorokina L. M. The Sacred Geography of Moscow in M. A. Bulgakov's novel "The Master and Margarita": abstract of the dissertation of the candidate of philology sciences. Arkhangelsk, 2010. 24 p.

¹³⁴ Golubkov M. M. Mysticism of Moscow. The story of M. A. Bulgakov "The Heart of a Dog" as a "prertext" of the "Moscow text" // *Slavic world: spiritual traditions and literature*. Tambov, 2011. Pp. 67–80.

¹³⁵ Li Na. The image of Moscow in the story "The Heart of a Dog" by M. A. Bulgakov // *Bulletin of the Moscow University. Series 9. Philology*. 2014. No.2. Pp. 169–179.

¹³⁶ Li Na. A city under siege: an analysis of M. A. Bulgakov's novel "Fatal Eggs" // *Bulletin of the RUDN. Series: Literary studies, journalism*. 2014. No. 4. Pp. 83.

addition, the city appears as an off-stage space in the lines of visitors to the Turbins. Similarly, in the dialogues of the characters, the image of Moscow is formed in the “Zoyka’s Apartment”, where only once the stage action is transferred outside the home, to a Chinese laundry, which, however, as a private enterprise also cannot quite be included in the urban space. Six of the eight episodes that make up the "Flight" unfold in Sevastopol, Constantinople and Paris, and everywhere even private dwellings, as mentioned above, are not closed from the places of concentration of public life.

The integral image of each of the ideal cities in Bulgakov's plays under consideration is not given, but it is assumed that it is potentially present in the minds of the characters and the audience, individual details are actualized every time, specific attributes are emphasized, which associatively evoke the overall picture.

1.2.2. Imaginary cities as one’s own space

Quite a bit is said about imaginary cities, but from these brief mentions that evoke cultural associations, referring to traditional topos, a well-defined image of an ideal city is formed. Let's note its most important features.

1.2.2.1. An ideal city as the garden of Eden

In the lines of the heroes, the description of ideal cities is constantly accompanied by a mention of natural beauty and a beneficial climate. In the play “Zoyka’s Apartment” Amethystov praises Nice, with its sea and flowers: "Oh, Nice, Nice, when will I see you? Azure sea <...>" (Vol. 5, P. 86), "to Nice, where the rhododendrons bloom ..." (Vol. 5, P. 96). In order to involve the beautiful Alla in her enterprise, Zoya seduces her by painting her a beautiful spring landscape in Paris: "In the spring you will see Large Boulevards. There is a lilac glow in the sky over Paris in the spring, just like that. (*Throws lilac fabric out of the closet.*)" (Vol. 5, P. 85). In the play "Flight", when the cashier of the cockroach races asks what charming world cities Charnota has seen, the General calls Rostov or Belgorod (interchangeable in different editions), Kharkov and Kiev, remembering with emotion: "Oh, Kiev city! Beauty, Maria Konstantinovna! That's it — the monastery blazes on the mountains, and the Dnieper, the Dnieper, is an indescribable color! Herbs! It smells like hay! The slopes! Dale! On the devil Dnieper!" (Vol. 5, P. 267). Instead of the urban landscape expected by the interlocutor and the audience, the former general depicts nature around the city¹³⁷.

In addition, indications of a pleasant climate are very significant. Most of the places desired for

¹³⁷ The sister of the playwright N. A. Bulgakov-Zemskaya recalls that the beauties of "Kiev nature and the city itself, all on the mountains, with a large river that stretches under the beautiful mountains, these beauties of the city and nature were deposited in the memory of the writer Mikhail Afanasyevich Bulgakov for life." *Memories of Mikhail Bulgakov*. M.: Soviet writer, 1988. P. 44.

heroes — Paris, Nice, Shanghai, Ukrainian cities, Madrid — are located in the south and, even if they are not recognized as resorts for recreation, are characterized by constant warm weather. A healthy climate is able, according to the characters, to restore harmony to their souls. "Oh, I know you're melting like a candle here," Zoya says to Obolyaninov, "I'll take you to Nice and save you" (Vol. 5, P. 64). In another edition, Paris is named instead of Nice, and the quote ends there. Perhaps the author, a doctor by profession, shared this idea, recorded in the famous Latin proverb: "Mens sana in corpore sano" ("In a healthy body — a healthy mind").

The invariably beautiful nature and favorable climate brings the cities imagined by the heroes closer to the "city of God", paradise, which is the garden, the garden of Eden¹³⁸. Such an image of an ideal city as an earthly paradise, a beautiful garden is common in Russian culture, it is, for example, fixed in the so-called "Petersburg myth". Note that the garden city is not a synthesis of cultural space with the natural one (after all, although in the garden a person qualitatively subordinates nature to his will, quantitatively it remains the dominant element). Thus, in a city like the Garden of Eden, the conflict between culture and nature is removed, and therefore — between the one's own and the alien.

1.2.2.2. The ideal city as a kind of home

For the characters of Bulgakov's plays, the ideal city is a place where one can relax his soul in a circle of close people, where peace prevails and there are no conflicts. Such a city, which ensures the serenity of the soul, protects the heroes and their loved ones from the hostile world, is similar in function to a home that has transferred its signs to the external cultural space.

The very names of such cities appear in Bulgakov's plays as metonyms of home, the center of comfort, peace, and tranquillity of mind. "Paris is not Sevastopol," Korzukhin formulates (Vol. 4, P. 256). Both cities turn out to be symbols: the first, still imagined by the hero, embodies order, peace and well-being, the second, the place of the real stay of the character, reminds of chaos, danger and deprivation. Once in France, Korzukhin continues to praise the ideal essence of its capital. "... living in Paris," he instructs the servant, "should know that the Russian language is only suitable for shouting destructive social slogans and swearing in bad unprintable words. Neither one nor the other is accepted in Paris!" (Vol. 5, P. 283).

Goose believes that Amethystov has set up Paris in Moscow on Sadovaya Street, where "the exhausted soul rested <...>!" (Vol. 5, P. 116). In his opinion, Paris, where almost all of his acquaintances strive, personifying in his eyes at the same time a culture of behavior and material prosperity, is a place where you can get rid of the shortcomings of a rough and monotonous reality. Golubkov often misses St. Petersburg, where a lamp is lit in his office on Karavannaya Street, one of the new symbols of a real

¹³⁸ About the motive of the "garden city" in Bulgakov's work, see: Yablokov E. A. Mikhail Bulgakov's Artistic world. Pp. 194–195; Uryupin I. S. The work of M. A. Bulgakov in the national-cultural context of the epoch. P. 192.

home in the writer's work (see above). Karavannaya Street was considered one of the richest and most comfortable streets in St. Petersburg. This is how A. A. Blok perceived it, for example¹³⁹.

Heroes often dream of going to ideal cities not alone, but with a loved one. Amethystov says: "My dream is to leave with the woman I love" (Vol. 5, P. 96). Alla will go to Paris to visit her beloved. Zoya wants to leave Moscow with Obolyaninov. Even the Chinese Cherub dreams of returning to beautiful Shanghai, where he will trade opium, with his beloved Manushka, who will give birth to many children. In the brief remarks of the character from both editions, Shanghai acquires the characteristic signs of warmth and fun at home, as opposed to a cold and gloomy foreign land: "Here, everyone in Moscow is boring, choking, in Sanhai, Chinese is cheerful" (Vol. 5, P. 103); "warm Sanhai" (Vol. 5, P. 123); "Chinese can't live in cold Moscow... Chinese Sanhai should live" (Vol. 5, P. 363).

As in his own home, in an ideal city, a person can freely indulge in his favorite activities in a spiritually related environment. Although representatives of different social groups, nations, confessions, etc. peacefully and fruitfully coexist in the public space. They, as members of the household collective, each perform their own special role in the life of the community and therefore are not set up for conflict.

In the city of their dreams, the characters of Bulgakov's plays not only limit their social circle at will, but have the opportunity to spend time in the most pleasant way for them. Amethystov aspires to Nice as a haven for cheaters: after all, Monte Carlo, famous for its casinos, is not far away. For Zoya, Alla Vadimovna (perhaps also for Goose), for Lyuska from "Flight", Paris is a city where people indulge in love, so all problems in their personal life should be solved there. For Obolyaninov, French cities are a space where an aristocrat can remain an aristocrat in his familiar environment.

It is interesting in this regard, the repeated mention of Madrid in the "Flight". When a few close people leave Constantinople, the homeless General Charnota loses his last connection with this place and is ready to embark on a journey again, the purpose of which is Madrid: "I would have given up everything myself... He's throwing me to Madrid! I dreamed about Madrid all night today" (Vol. 5, P. 277). Probably, the capital of Spain itself is as alien to Charnota as all foreign cities ("Also, probably, a hole!" (Vol. 5, P. 276) — he ironically suggests), but for this character, who is a military man by profession, an adventurer by temperament, eager for exploits, adventures, violent passions, Madrid stands as a symbol of valiant and incomprehensible romance. For him, the fact that "Madrid, a Spanish city!" is important (Vol. 5, P. 280). The image of Spain in Russian literature is traditionally presented as a country of exotic blooming nature, brave chivalry defending the laws of honor, and violent love passion. This image was formed already in the era of sentimentalism and romanticism. The action of the novella by N. M. Karamzin's "Sierra Morena" takes place in "blooming Andalusia". Pushkin dedicated a number of poems ("Night Marshmallow ...", "Before the Spanish noble ...", "There was a poor knight in the

¹³⁹ On May 5, 1916, the poet wrote: "The May Petersburg Strindberg region: a special hissing of the streets (the most disgusting — Nevsky, Caravan)". Blok A. A. Notebooks. 1901–1920. M.: Fiction, 1965. P. 298.

world ...", etc.) to this country, and in the little tragedy "The Stone Guest" about the famous seducer Don Juan, events take place in Madrid. Charnota, who was obviously brought up in a military educational institution, could read Georg Born's historical novel about love passion and military honor "Isabella, or the Secrets of the Madrid Court" (1870), which was popular in Russia just in such a reading environment. The title of this work was borrowed by Bulgakov himself for the story of the same name (1923).

So, everything that is communicated to the viewer of Bulgakov's plays about cities that arise in the dreams or memories of characters allows them to correlate with those chronotopes that traditionally appear in culture as an ideal model of "one's own" space.

1.2.3. The city as the place of action of Bulgakov's plays of the 20s

The heroes of Bulgakov's plays dream of distant ideal lands, but they have to act in an urban space endowed with completely different characteristics. The characters give them frank and, as a rule, negative characteristics. Of course, there is dissatisfaction with the situation in the city already in the "Days of the Turbins", although in this work such a mood does not really affect the development of the plot.

If the Turbins and their friends do not think about leaving Kiev, then almost all the main characters in the "Zoyka's Apartment" tend to leave Moscow. Alla complains that "nothing comes out <...> here" (vol. 5, P. 84). Amethystov exclaims: "Oh, I wish I could get out of Moscow as soon as possible!" (Vol. 5, P. 100). Obolyaninov agrees: "Yes, hurry up. I can't live here anymore" (Ibid.). In "Flight", during their journey, the heroes more than once express hatred for the cities where they got to. Unsuccessful Charnota scolds Constantinople: "My God, my God, what a bastard city!" (Vol. 5, P. 266). He is echoed by Lyuska: "Wow!.. A vile city, wow... bedbugs! Wow!.. Bosphorus!" (Vol. 5, P. 276). It is clear that bedbugs are unpleasant, but what does the Bosphorus have to do with it? They are neither logically nor stylistically comparable, rather, they are opposite to each other. The fact is that here, in a foreign land, Russians live as "outcasts of the devil", therefore, every element of this city causes an association with daily unsettledness and, consequently, antipathy. Similar characteristics are given by Khludov: "Stuffy City" (Vol. 5, P. 296), and Golubkov: "Terrible city!" (Vol. 5, P. 282).

Let's consider those signs that make the urban space on which the action unfolds alien and hostile to the characters.

1.2.3.1. Invasion of natural forces into cultural space

The city, as a fruit of human cultural activity, is being built precisely in order to protect itself from the natural elements and the disasters they bring. Living in a city, people should not experience the harmful effects of natural phenomena, their destructive interference in social processes. We have seen that in an ideal city, as in a home, the forces of nature are controlled by civilization and in harmony with

it. However, in the works under consideration, dangerous, destructive natural elements actively invade the urban space to the displeasure of the characters.

Discomfort is felt by different senses. First of all, the viewer of the plays notices an abundance of visual anomalies. The action often takes place at dusk¹⁴⁰, when darkness covers the city, it is poorly lit by both natural and artificial light sources, this creates a strange picture that generates anxiety, longing, dissatisfaction. In the play "Days of the Turbins", most of the events take place in the evening or at night, and the stage is brightly lit only when it represents the Turbins' room. The plot of "Zoyka's Apartment", where a Moscow street directly intrudes into the stage dialogue, unfolds against the background of a May sunset. The only episode transferring the action to another room (a Chinese laundry) is given in semi-darkness. In the play "Flight", both Constantinople and Paris sunset are also presented as a background¹⁴¹. The last episode is particularly distinguished by the unnatural intensity of the color, which acquires a phantasmagoric character. When Charnota and Korzukhin start playing cards, "the room is suddenly flooded with the melted Parisian sun. The darkness in its light turns fantastically red" (Vol. 5, P. 289), and then the tense atmosphere reaches a climax: "there is warm darkness in the windows, and the light chaos of illumination flows in it" (Vol. 5, P. 290), when the game came to an end, "morning has come: blue dawn. <...> Antoine appears to Korzukhin's screams in the morning twilight" (Vol. 5, Pp. 290–291). Finally, "suddenly a pink light flashes" (Vol. 5, P. 291), when Lyuska enters the stage. The constant change in lighting only at first glance corresponds to the natural state of the atmosphere at different times of the day. The morbidity and perversity of relations between people in a mad city are projected onto the lighting, contrasting it, weakening it, coloring it and generating symbolic subtexts.

It is even more painful for the characters than visual anomalies, than the contrasts of painful light and darkness — the unusual extremes of climate. In the play "Days of the Turbins", a blizzard and frost are raging in the city, the victims of which are everyone outside the Turbins' home. In "Flight" (to a lesser extent at the beginning of "Zoyka's Apartment"), on the contrary, the heroes are tormented by the unbearable heat and stuffiness for northern residents. Yablokov rightly says that "Constantinople is opposed to Russia as a world of heat and stuffiness — the kingdom of coolness and frost."¹⁴² Golubkov argues: "Why is it so stuffy for me? Why is there never coolness?" (Vol. 5, P. 282), Khludov complains: "Stuffy air! <...> Stuffy city!" (Vol. 5, Pp. 291–292). These characteristics resemble how spring Moscow and Yershalayim are described in the novel "The Master and Margarita".

¹⁴⁰ About the important role of twilight in the writer's work, see also: Yablokov E. A. Mikhail Bulgakov's Artistic world. P. 137.

¹⁴¹ About the sunset motive in "Flight", see also: Smelyansky A. M. Mikhail Bulgakov at the Art Theater. P. 174; Kazmina O. A. White and black dreams (about the duality of color semantics in M. A. Bulgakov's play "Flight"). P. 168.

¹⁴² Yablokov E. A. The Iron Way to Concord Square. P. 88. About temperature oppositions in "Flight", see also: Kazmina O. A. Crimean text in Mikhail Bulgakov's play "Flight". P. 108.

1.2.3.2. Violation of administrative functions

One of the fundamental functions of the city is administrative: control over public order, providing residents with the conditions necessary for a normal everyday existence, fruitful economic and cultural activities. However, in Bulgakov's plays, city institutions either do not fulfill their purpose in any way, or outrage people with absurd and ineffectual bureaucracy, or only complicate and worsen the already difficult life of the characters.

In the play "Days of the Turbins", as already mentioned in the paragraph about the home, not only winter bad weather prevails on the streets, but also public disorder: shooting, robberies, arbitrariness of people who obey no one and are possessed by dark instincts. Elena and Lariosik forbid each other to leave the home, since the appearance of a person unable to protect himself in an unpredictable urban space can lead to the most dangerous consequences. Even for experienced military personnel, moving around Kiev turns out to be risky.

The destruction of traditional forms of organization of the life process leads to the fact that the supply of everything, including basic necessities, stops. It has already been mentioned above about the constantly fading electricity. It is impossible to find food, vodka has already become such a rarity that Lariosik, who got it, perceives this event as an amazing luck (Vol. 4, P. 374). Even the defenders of the city, the troops, also suffer from a lack of weapons, uniforms, firewood.

The lack of an organizing principle is especially evident in the state in which the public buildings — the Alexander Grammar School and the Hetman's Palace — have come. Both institutions have ceased to correspond to their immediate appointments, and no one cares about this, except for the servants who occupy lower positions, who perform their duties to the very end and perceive what is happening as the collapse of the world order.

Already in the author's stage direction, the chaos introduced into the everyday life of the city is shown: "The lobby of the Alexander Grammar School. Guns in the trestles. Crates, machine guns. Giant staircase. Portrait of Alexander I at the top. It's dawn in the glasses. There is a rumble behind the stage: a division with music passes through the corridors of the Grammar School." (Vol. 4, P. 350). An educational institution with a daily normalized routine of life has turned into a military camp besieged by the enemy, the position of which can change every minute, and then on the battlefield. Thanks to the repeated modified quote from the romance of A. N. Vertinsky: "And when they take us up the white stairs to the blue paradise,"¹⁴³ a symbolic subtext arises: the stairs that schoolchildren and teachers must climb to classes and on which the last battle with the Petliurists takes place, becomes the road of heroic death.

Instead of lectures by teachers and answers from schoolchildren, military commands, rude abuse,

¹⁴³ Vertinsky A. N. Songs and romances of A. Vertinsky. Songbook. L.: Soviet composer. Leningrad Branch, 1991. P. 77.

songs sound here. Junkers and their commanders do what is strictly forbidden to high school students: they smoke, sing frivolous couplets and romances, and even break government furniture. In the dialogues of the school guard who does not understand what is happening and tries to fulfill his duty, and officers who also perform duty, but belong to a completely different sphere of public life, two points of view collide. The first continues to defend the norms of peaceful urban life, in which everything should go according to the established order. The second is forced to take into account the collapse of the entire traditional way of life:

Maxim (*appears from the tiny room, terrified*). Your Excellency, what are you doing? To heat the stove with desks?! What a disgrace this is! The director ordered me to... <...>

Myshlaevsky. And what, old man, to heat the furnaces with?

Maksim. Firewood, my dear fellow, firewood.

Myshlaevsky. Where do you have the firewood?

Maxim. We don't have any firewood.

Myshlaevsky. Well, get out of here, old man, sausage to hell! <...>

Junkers (*break desks, saw them, heat the stove. Sing*). <...>

Maxim. Eh, who melts the furnaces like that? <...> And who will answer? Maxim is responsible for everything. All sorts of people were here — for the tsar and against the tsar, the soldiers were rabid, but to break desks... <...>

Alexey. Where did the lists go? (*He breaks the cabinet with his foot.*)

Maxim. Your Excellency, it has the key. A school closet, and you — with a leg. (*He goes away, crosses himself.*) (Vol. 4, P. 359).

If a peaceful school has turned into a battlefield, then the military headquarters located in the Hetman's palace, which, it would seem, under the current conditions, should act properly, has also lost its direct functions. Adjutants leave their posts one by one, leaving only the lackey Fedor to record responsible reports. Before the arrival of Shervinsky, the devices stood for half an hour without an attendant. Neither the commander of the Russian army, nor the head of the garrison, nor representatives of the German command were present at the Hetman's meeting. The commander of the volunteer army "left with the entire staff in a German train for Germany" (Vol. 4, P. 337). In the end, the Hetman himself ran away from the city. The complete loss of its essence by the administrative institution is emphasized by the grotesque finale of the episode. Before fleeing from the palace, Shervinsky turns to the lackey:

Shervinsky. Let me shake your honest working hand. Don't be surprised, I'm a Democrat by nature. Fedor! I've never been to the palace, I've never served as an adjutant. <...>

Lackey. Did he really go?

Shervinsky. Slipped away.

Lackey. Ah, the scoundrel!

Shervinsky. The bandit is indescribable! <...> Dear Fyodor, no matter how pleasant it is for me to talk to you, but you can see for yourself that I don't have any time... Fedor, while I'm in power, I'm giving you this office. What are you watching? A weirdo! You will figure out what kind of blanket will come out of this curtain. (*Disappears.*) (Vol. 4, P. 345). The hierarchy, which is obligatory in official communication, the accepted etiquette disappears, a lackey becomes the master of the Hetman's office by order of the commander's adjutant. Ironically, even the change in the functions of household items is played out: a curtain, a luxurious decoration, turns into a blanket, a necessary everyday thing. Meanwhile, the memory of hierarchy, etiquette, the contrast of luxury and everyday life is preserved, so the incongruity, the anomaly of change stands out especially vividly. In one of the editorial offices, this was recorded by Fedor's reaction to Shervinsky's line: "**Lackey.** Well, well... (*Suddenly violently rips the curtain off the door.*)" (Vol. 4, P. 499); in another, the servant's final line parodies the previous telephone conversations of the Hetman's adjutants: "I'm listening... How can I help you?.. You know what? Drop everything to hell and run... Fedor says... Fedor!" (Vol. 4, P. 345).

Unlike Kiev, where administrative organs do not function at all, in Moscow during the NEP, where the action of the "Zoyka's Apartment" takes place, at first glance, the authorities, through the police, administrative offices, trade unions, a complex system of state institutions and public organizations, do not just control the city, but also subordinate its life to a well-established regime, which creates inconvenience for opponents of the Soviet system, but is favorable for its supporters. This, however, is an illusion: no order is found in red Moscow. It is no accident that ordinary street sounds do not harmonize with each other, do not reinforce each other, but compete, create a cacophony, symbolizing the chaos reigning outside the window. Those individuals and institutions that are supposed to help people only complicate their lives, the bureaucratic machine has been brought to the point of absurdity and is locked in a vicious, hopeless circle. Although the residents of the houses are supervised by the "watchful eye" of the house managers, and the vigilant police can penetrate everywhere, the townspeople lead a double life, which is exposed only through a combination of accidents. Drugs are sold in the laundry, the atelier is a dating house, officials issue illegal documents for money. Without knowing which functions are true, which are imaginary, and which are variable, it is impossible to exist in such a city. Only clever trichsters like Hallelujah and Amethystov are able to benefit from the absurdities and contradictions of the social system, imitating it and creating additional problems for others. This can be seen in the scene of the reception of those wishing to enter the service at the atelier:

Amethystov (*in the front*). Sorry, comrade, I can't do anything. Absolue. If you had a certificate from the labor exchange. There is a place...

Voice (*tired*). But at the labor exchange they say, give the certificate from the place of service, then we will enroll. And if you go to get hired, they say, give it from the labor exchange. Well, do you want me to strangle myself? <...>

Amethystov (*from the front*). What, a place? Are you a union member?

Voice. That's what's not.

Amethystov. Then, I'm sorry, I can't do anything.

Voice. What should be done? In the union they say — enter the service, then we will enroll you, and you say, give it from the union, then we will accept you. How can it be?

Amethystov. Turn, comrade, to legal advice (Vol. 5, Pp. 76–77). The dialogues of the heroes with the house manager are similar. For all its strictness, the rules either do not apply, or can be replaced by others, which means they are fictitious. The Muscovite turns out to be defenseless both before violators of the law and before its guardians.

If the appearance of order is created in “Zoyka’s Apartment”, and the heroes of the “Days of the Turbins” have a vivid memory of it, then in the play "Flight" Sevastopol and Constantinople are a space that is not controlled by anyone, which has lost its original purpose. The Crimean authorities, who had long ago ceased to influence what was happening, left the palace, which had previously ruled not only Sevastopol, but the entire south of Russia. The former capital of the Byzantine and Ottoman Empires in the depiction of the playwright creates the impression of a center of anarchy, where any unexpected and unacceptable event in a civilized society can happen with impunity anywhere. This is symbolically reflected in the paradoxical announcement: "Stop! Unprecedented in Constantinople! <...> Cockroach races!! <...> Russian *gambling entertainment with the permission of the international police* <my italics — *L. W.*>" (Vol. 5, P. 265). Antisocial establishments do not need to disguise themselves, as in “Zoyka’s Apartment”, they are under the patronage of the administration, which, however, is not able to control them. The scene of the scandal unfolding further demonstrates that the police do not so much restore and maintain order, as they increase confusion and lawlessness: "The British are grappling with the Italians. Italians pull out knives. At the sight of knives, the audience rushes howling in different directions. A Greek boy, dancing on the wall, shouts: "Englishmen are being cut!!" A crowd of Italian and Turkish policemen with revolvers bursts in from the alley, whistling" (Vol. 5, P. 418). The inaction of the city administration becomes one of the sources of social problems that make the life of heroes in this space unacceptable.

1.2.3.3. Violation of social balance and disintegration of cultural unity

The city "is initially a structure of order, conceivable in terms of hierarchy, proportionality and expediency."¹⁴⁴ It is assumed that residents belonging to different social groups coexist harmoniously there. Such a balance is observed because each stratum of society fulfills its intended role and finds its appropriate place, being satisfied with it. This applies not only to class, professional, but also religious,

¹⁴⁴ Belogurova E. V. Local text from a regional and national point of view (based on the material of critical reception of M. Bulgakov's novel "White Guard"). P. 221.

ethnic groups. Ideally, the way of life of the city should facilitate their contacts, regulating and harmonizing them, forming the cultural unity of heterogeneous strata of the population who find common, convenient means of communication for everyone.

However, in the conditions of wars or revolutionary transformations, the balance is often disturbed, which, of course, leads to disorder in society at the levels of everyday life and social ethics. Representatives of some groups cease to fit their roles and pretend to be someone else; others, on the contrary, remaining faithful to their duties or habits, may lose their traditional position. The attempt of individual groups to take a dominant position leads to the disintegration of cultural unity, the disappearance of mutual understanding between citizens. It is precisely such situations — the transformation of urban space into zones of social, national and other mass conflicts — that Bulgakov brings to the stage in the works of the 20s.

In the play "Days of the Turbins", the military are trying, as their duty dictates, to protect the city, and the peasants, "cursed God-bearers, the works of Mr. Dostoevsky" (Vol. 4, P. 557), instead of farming, are fighting against the townspeople, to whom they previously supplied the fruits of their labor. As a result, officers, instead of occupying their proper position as influential and respected people, are forced to hide, pretending to be persons of other professions (thus, Shervinsky becomes an opera singer).

The shifting in the social balance has also led to the loss of cultural unity. Russians, Ukrainians and Germans, each based on their own grounds, claim dominance and, in order to keep it in the changing conditions of war, impose their own orders and language as the only acceptable ones. This only exacerbates enmity, makes cooperation impossible and finally creates chaos. An indicator of this is glossolalia, which prevents communication. For the Turbins and their friends, Kiev is the "mother of cities", for the formal ruler, the Hetman, it is Ukrainian, for the really controlling German occupiers, it is German. The supporters of none of these points of view can insist that their position prevail, since the influence of each group is not enough yet, but they cannot give up their claims either. As a result, Russian has to be used as an intermediary language. The playwright shows the naturalness and inevitability of such a solution to the problem. The Hetman demands that his subordinates speak Ukrainian, this creates only a comic effect and forces him to cancel the order:

Hetman. I for a long time have wanted to make it clear to you and other adjutants that you should speak Ukrainian. This is an outrage, after all. Not a single person speaks the language of the country, and this makes the most negative impression on the Ukrainian parts. Please.

Shervinsky. Yes, Your Grace. The cornet adjutant on duty... (*Aside.*) How is "prince" in Ukrainian?.. Heck! (*Aloud.*) ...Novozhiltsev, acting temporarily. I think... I'm thinking...

Hetman. Speak Russian! (Vol. 4, P. 336).

On the wall of the Hetman's office there is a portrait not of one of the great Ukrainians, but of Emperor Wilhelm II, but the dialogue with the allies in German also does not add up: the Hetman is able

to explain himself in this language, but his adjutant cannot quickly record the conversation in the protocol, so everyone, with the permission of the German officers, switch to Russian (Vol. 4, P. 338).

Note that in both cases, the transition from Russian to another language is disrupted by Shervinsky, a representative of the environment and the force that is trying to preserve the traditional order in the city, still acting by inertia. However, the harmonious coexistence of representatives of different cultures in this city is already doomed: firstly, the parties resort to a proven method of communication only in order to realize the final collapse of all relations, and secondly, after the arrival of both the Petliurists and the Bolsheviks, the socio-cultural group represented by the officers can only show their position secretly, surreptitiously and has no influence on what is happening in the city.

In the Moscow of the NEP era, where the “Zoyka’s Apartment” takes place, the former social balance has also been lost. Once wealthy people have lost their well-being (Zoya wears darned stockings, Amethystov does not have decent trousers, the heroes are forced out of most of their homes) and cannot fully come to terms with it: “What does it mean — “former count”? — Obolyaninov does not understand, — Where did I go, I wonder? Here I stand before you” (Vol. 5, P. 63). The social elite that replaced them, instead of establishing their own rules, partly copies their predecessors and therefore needs them as teachers and assistants. Such are the venerable Goose, and the house manager, and the wives of influential Soviet workers who come to Zoyka's atelier, who try to become like the ladies of capitalist society ((which to a certain extent discredit and compromise the activities of their husbands, even if the latter fulfill their duties with dignity). All the characters under the Soviet regime have changed their social roles, but they are dissatisfied with them and claim something more. As a result, everyone finds themselves in an intermediate and unstable position. The former, organic functions are abolished and false and unnatural ones are acquired instead. Therefore, Obolyaninov's story about a former hen turned into a rooster acquires symbolic significance (for more details, see below). Similarly, the hero characterizes the position of the representatives of all classes of society surrounding him: “I'm playing, the maid is dancing on the stage... Former hens... What is happening in Moscow?” (Vol. 5, P. 96); “Apparently, he is omnipotent, this former Goose. He's probably an eagle now.” (Vol. 5, P. 65). The latter juxtaposition is no less symbolic than the announcement about the former hen that struck the Count, if we take into account the associative field that arises in the cultural consciousness when commemorating both birds. Lazy, stupid, well-fed and irritable, but, on the whole, safe and doomed to a dependent position in the new society have become superiors claiming greatness, arrogant and predatory. Aristocrats turned into pianists, maids into dancers, ladies from decent society into mannequins selling themselves. At the same time, as mentioned above, the authorities, who are obliged to comply with the laws, systematically violate them, those waiting to get a job are deprived of the opportunity to do so legally due to the depravity of the bureaucratic system. In such conditions, it is impossible to talk about any social balance, its presence is illusory. It is this unavailability of an acceptable and stable social role

that is one of the main reasons prompting a number of characters to leave Moscow.

Constantinople is a traditionally multinational city, representatives of different ethnic and religious groups have always coexisted there. He appears like this in the play "Flight". Compare for example, the introductory stage direction to the fifth dream, which, according to E. A. Yablokov, "is built on the comical multilingualism of the "new Babylon" — Constantinople"¹⁴⁵: "Turkish melodies are whining in the music, then Russian "Separation" is interwoven into them. <...> The dominant minaret, roofs of houses are visible. <...> The carousel is decorated with flags of all countries, with the exception of German ones. <...> The inscription in gold: "Russian delicacy — Vobla. A portion of 50 piastres." <...> Turkish women in charchafs and patent leather shoes, Turks in red fezzes, foreign sailors in white and elegant Europeans are walking, boys are jumping, Russians in tsarist military uniforms are passing" (Vol. 5, P. 269). It would seem that there is a peculiar distribution of social functions of representatives of different cultures, a certain order (the absence of the German flag is explained by understandable political circumstances) and even some hierarchy (the minaret dominates everything, that is, despite the abundance of Europeans, events unfold in an eastern, Muslim country). "Distinctive symphony", that is, the harmony is not disturbed even by the mixing of languages in the signs — an inevitable comic detail of any large settlement.

However, this is only an appearance, in fact, no cultural communication is completely impossible here, which makes staying in the city painful and dangerous, gives the situation a frightening appearance. Mutual misunderstanding grows throughout the scene, turning into aggression, general hatred and discord, leading to a fight. Its participants shout at each other not only in their own languages, but also in their mixtures, as a result of which the amusing absurdity of single mistakes develops into a gloomy glossolalia:

Italian sailors. (*fly out of the carousel, chasing Arthur*). Ladro! Scroccone! Truffatore!

A beautiful prostitute. (*flies out of the carousel*). Hit him! Gianni! Ingannatore!

English sailors (*running out with victorious shouts*). Hip, hip, hurrah! Long live, Pugowitz!

A beautiful prostitute (*jumping on a table in a restaurant, screaming*). Brothers! Fratelli! The boatswain from the Viceroy of India bribed Arthur to play the Button! Favorite shakes his paws, drunk as dead, where have you seen the Janissary fail!.. Oh, you rabble!

Arthur (*desperately*). I ask you, where have you ever seen a drunken cockroach? Je vous demande un peu, où est-ce que vous avez vu un cafard soûl? Police! Police! Au secours! Ella sbaglia, signore! Elle est toquée! (Vol. 5, P. 271) and to the end of the scene in the same spirit.

Mutual misunderstanding and hostility are characteristic not only within the rampant and morally dubious crowd of foreigners who find themselves in Turkey, but also when emigrants, including

¹⁴⁵ Yablokov E. A. Mikhail Bulgakov's Artistic world. P. 89.

Russians, contact local residents. See the episode where General Charnota tries to sell toys to a Turkish woman or the scene with a Greek philanderer. It is significant that outsider witnesses, Armenians, summarize it: "Ter astvats inch sarsepeli azk e russ azk (that is, "Lord, what a terrible people these Russians are!" in Armenian — *L. W.*)" (Vol. 5, P. 278).

So, in each of Bulgakov's next plays, such a sign of a modern city as a violation of social balance and cultural unity appears more and more clearly and hyperbolically.

1.2.3.4. General atmosphere of grotesque infernality

The lack of organization, controllability, socio-cultural harmony in the city inevitably generates chaos. Therefore, while the ideal living spaces imagined by the heroes are likened to the "city of God" or the Garden of Eden, the cities where the play takes place acquire infernal features. According to the observation of researchers, such a "hellish" color is generally inherent in the artistic space of many of Bulgakov's works¹⁴⁶. Here the original mythological essence of the opposition "one's own — alien" is actualized: a normal urban space, endowed with the features of domesticity, is thought of as one's own, human's, abnormal — as demonic, otherworldly.

In the "Days of the Turbins", this feature is not very marked when depicting Kiev (in any case, less than in the novel "White Guard") and manifests itself mainly in the in the rampages of hostile natural elements.

In the "Zoyka's Apartment" and "Flight" cities acquire other signs of infernality. First of all, this is the lack of harmonious silence, inherent in an ideal home. The appearance of the main characters of the Moscow comedy is preceded by a "hell concert", heard from the street (Vol. 5, P. 52). The whole city is like a terrible musical snuffbox (Ibid.) "You have, — comments Obolyaninov, — a cursed yard in your house. How they make noise. God! And the sunset on your Garden Street is disgusting. Naked sunset. Close, close the curtains this minute!" (Vol. 5, P. 59).

An equally terrible "musical snuffbox" is heard in the city of Constantinople (see stage direction partially quoted above): "A strange symphony. Turkish melodies are whining in the music, then Russian "Separation" is interwoven into them, then the groans of street vendors, the hum of trams, the horns of cars" (Vol. 5, P. 264); "The bells of lemonade sellers ring, coconut nuts are sold in shops" (Vol. 5, P. 265); "Constantinople groans over Charnota. The basses sing in the symphony: "Kaymaki! Kaymaki!". Tenor — lemon sellers, sweetly: "Ambulasi! Ambulasi!". A boy with a pack of newspapers "Presse du soir" (Vol. 5, P. 266). Note that the diabolical cacophony is often accompanied by bright light phenomena in Bulgakov's works: a shameless sunset in the windows of Zoya's apartment, a bright southern noon and

¹⁴⁶ On infernal motives in Bulgakov's work, see: Gorokhov P. A., Yuzhaninova E. R. The philosophy of the infernal in the works of N. V. Gogol and M. A. Bulgakov // Bulletin of OSU. 2008. No. 7. Pp.19–24; Belogurova E. V. Infernal motives of the home and the city in the story of M. Bulgakov "Diaboliad" // Collection of scientific articles of the international school-seminars "Lomonosov readings in the Altai". Barnaul: Altai State University, 2013. Pp. 347–352.

sunset in the "Flight", fantastic and changeable lighting in the Paris episode of the same play.

Of the other infernal elements, we note the extreme degrees of absurdity in the depiction of reality, the grotesque, emphasizing the destruction of the laws of nature. A terrible symbol of revolutionary changes has already been mentioned: a message that a former hen who became a rooster is being demonstrated in the Moscow zoological garden. "Everything turned upside down in my head, I swear to you," Bulgakov's hero develops this image, "I'm moving on, and starting to imagine: a former tiger, he's probably an elephant now" (Vol. 5, P. 64). The symbolic metamorphosis was chosen by the playwright not by chance. It is a well-known popular belief that a hen singing like a rooster promises misfortune. This is a common motive in the prophecies of the fools, in stories about possessed by demons, about witchcraft¹⁴⁷. The unprecedented "Russian gambling entertainment" depicted in "Flight" — cockroach races¹⁴⁸ (Vol. 5, P. 265) is not devoid of infernality. Not to mention the chthonic nature of the cockroach, various beliefs¹⁴⁹. Related to these insects, we note the demonic flavor of this fun in one of the main pretexts of the play — the novel by A. N. Tolstoy "The Adventures of Nevzorov, or Ibikus", whose main character and Bulgakov's Arthur Arturovich have a common prototype¹⁵⁰.

The permeability of barriers in Moscow, depicted in "Zoyka's Apartment", is interesting. Although sudden disappearances and appearances of actors, easy penetration into other people's closed and even forbidden spaces are realistically motivated, they always retain a magical flavor. In the "Flight", where there are no completely isolated dwellings at all, there are no spatial barriers, which increases the anomaly of the situation.

The above analysis of the artistic space of the three plays shows that it is organized on the opposition of the one's own and the alien, namely on one of the oldest oppositions of culture — "home — world". These concepts partly and slightly differently in each of the works relate to the stage and off-stage space and are evaluated traditionally: the first (home) as an acceptable and desirable one, the second (world) like a hostile alien. In many ways, the opposition under consideration is also realized in Bulgakov's dramaturgy as an opposition of cosmos — chaos, culture — nature, human — non-human, private, psychological — social, female — male, ethical — historical.

The artistic world of Bulgakov's dramaturgy is constructed as a series of concentric spheres,

¹⁴⁷ For example, the peasants of the Voronezh province believe that if a chicken begins to crow like a cock, it portends trouble, or leads "to misfortune in the house (fire, death), to a loss on the farm." Superstitions and prejudices of the peasants of the Voronezh province: A Textbook / Comp. G. N. Mokshin. Voronezh: Istoki, 2013. Pp. 114, 220.

¹⁴⁸ About the cockroach theme in the writer's work, see: Yablokov E. A. Cockroach century. Entomomorphic characters of Mikhail Bulgakov in the literary tradition. M.: Polymedia, 2020. 306 p.; Yablokov E. A. Flight crawling (Cockroach theme in Russian literature of the nineteenth–early twentieth century and in the works of Mikhail Bulgakov). Pp. 421–442.

¹⁴⁹ See, for example: Grushko E. A., Medvedev Y. M. Dictionary of Russian superstitions, spells, signs and beliefs. Nizhny Novgorod: "Russian merchant" and "Slavs Brothers", 1995. P. 463; Gura A.V. Tarakany // Slavic antiquities: Entolinguistic dictionary: In 5 vol. Vol. 5. M.: International Relations, 2012. Pp. 239–241.

¹⁵⁰ Gudkova V. V. Notes ("Zoikin apartment", "Flight") // Bulgakov M. A. Plays of the 1920s / Theatrical heritage. L.: Art, 1989. P. 554.

increasingly alien to man. In the center is the archetypal topos of the home, described in detail above. The home as "one's own" living space, however, is not found directly on the stage in all works and not all characters have it. The Turbins have it in its classical form, the dwelling of Zoya and her entourage is depicted ambivalently, and the wandering characters of the play "Flight" are completely deprived of shelter.

Around the home there is an intermediate, transitional space of the city, presented ambivalently. Ideally, it should be a true home, have all the characteristics of the latter, not for an individual and his closest blood and spiritual relatives, but for large collectives that have adopted a common order of life. Such are the imaginary cities endowed with a halo of authenticity, about which Bulgakov's characters speak. In the artistic reality presented on the stage, cities retain less and less the features of the home, their own space and turn into chaos under the influence of natural elements and social cataclysms that dominate in the third, implied concentric sphere — the big world. He is mentioned more than once in the "White Guard", the source of the "Days of the Turbins", but the heroes of this play and "Zoyka's Apartment" almost never encounter him directly (with the exception of Lariosik, Amethystov, Cherub who came from afar). But in "Flight" this hostile big world is already clearly felt by both the characters and the viewer, although it almost does not penetrate directly onto the stage.

In dramaturgy, as in Bulgakov's narrative prose, there is clearly a tendency to depict the destruction of the concept of home, the loss of a person's lasting place in the world. Already in the "Zoyka's Apartment", the presence of home turns out to be ghostly, imaginary. The heroes of the "Flight", according to the epigraph from V. A. Zhukovsky sent to the play ("Immortality, quiet, bright, bank;/ Our path is striving for it. / Rest in peace, who has finished his run!"¹⁵¹), — they will find their shelter only in eternity, that is, beyond the limits of earthly reality. In the next drama — "Cabal of the Saints" — Bulgakov again brings out wanderers who do not have a real refuge from the hardships of life. The only place where Moliere feels like a sovereign master is the world of his creativity, the stage of his theater. This, of course, is a more optimistic solution to a person's confrontation with hostile reality than the situation presented in the "Flight", however, even here a true home is possible only outside of reality. The writer included the concept of home among the first-graded values and therefore responded with excitement and pain to the trend of the modern era that he noticed.

The fate of the city, understood as one's own space for many people and as a kind of heavenly city, appears similar in Bulgakov's work. Having lost the connection with home in the era of revaluation of values and transformation of life, having lost socio-cultural harmony, having submitted to hostile, destructive natural and social elements, locus amoenus has turned into locus terribilis, an alien place marked by infernal color. Bulgakov's depictions of cities are not accidental, and they are similar to the

¹⁵¹ Zhukovsky V. A. Collected works: In 4 vols. Vol. 1. M.; L.: State Publishing House, 1959. P. 164.

"Petersburg text" of Russian literature, built on the conflict of order and chaos, culture and nature, the victims of which are people who are unable to resist fate, the course of history, the tragic dialectic of being.

In comparison with contemporary playwrights, who also constantly built plays on the opposition "home — world" (their works are analyzed in the monographs of Guskov and Gudkova), Bulgakov's position is more conservative and close to the archaic model of the world. Categorically rejecting not only the "new way of life", but also any forms of the world's influence on the home, the playwright continues the tradition of classical literature, which tragically experienced the loss of its space, its absorption into the public. However, recording this process, Bulgakov, unlike Turgenev, Dostoevsky, Chekhov, emphasized that with the actual loss of people's space, the concept of home itself does not lose its value in the minds of these homeless people, which suggests the possibility of a revival of the natural order, in which, according to the writer, the home is the center of the world.

Another spatial opposition associated with the archetype of "one's own — alien" is "homeland — foreign land". It is especially actualized in the play "Flight". The mentioned epigraph to it is taken from Zhukovsky's "The Singer in the Camp of Russian warriors", where there are famous lines printed in school anthologies: "The country where we for the first time / Tasted the sweetness of being, / Fields, native hills, / Dear light of the native sky, / Familiar streams, / Golden games of the first years / And lessons of the first years, / What will replace your charm? / O holy motherland, / What heart does not tremble, / blessing You?"¹⁵². It is possible that the playwright sought to remind the audience of these words with the epigraph.

Throughout the 20s, the significance of the opposition in question in his work has been growing. In the "Days of the Turbins", staying in the dear home and the city is perceived as the norm, and flight as an anomaly, the consequence of which is a general alienation from the renegade. In the "White Guard" there is a well-known appeal, where not only a lamp with a lampshade acts as a metonymy of the home, but there is an actual assimilation of the concepts of home and homeland, characteristic of the ideology of the Smenovekhovites: "Never pull the lampshade off the lamp! The lampshade is sacred. Never run away, like rat run to the unknown from danger. Take a nap at the lampshade, read — let the blizzard howl, — wait until they come to you" (Vol. 4, P. 57). The novel also elaborates in detail the theme of the elemental flight from their native places: "Princes and altynniks, poets and moneylenders, gendarmes and characters of the imperial theaters fled. All this mass, seeping into the gap, kept its way to the City" (Vol. 4, P. 82). In the "Days of the Turbins", these topics are touched on minimally, only in connection with the Talberg line. It is significant that the refugee Lariosik, whose role in the play increased in comparison with the novel, having left his native Zhytomyr, found his second true home with the Turbins.

¹⁵² Ibid. P. 151.

The heroes of "Zoya's Apartment" tend to leave their homeland, which has become an alien space to them, where trouble can break out over them at any moment, and the home, as mentioned above, no longer fully performs its functions. However, since the intentions of the characters are not realized, it is impossible to assess them unequivocally. At the same time, the tragicomic fate of the homeless wanderer Amethystov, and to some extent Cherub pining for Shanghai, despite all the reduction of these images, suggests the author's position and testifies to the futility of searching for his happiness in a foreign land. This problem turns out to be central in the play "Flight", where it is complicated and contradictory, but, in general, the loss of the motherland is interpreted by the writer in approximately the same spirit as the loss of the home¹⁵³.

¹⁵³ The conclusions of this chapter are partially published in the article: Liang Weiqi. The opposition "home — world" in the drama of M. A. Bulgakov of the 1920s ("Days of the Turbins", "Zoyka's apartment", "Flight"). Pp. 791–792.

Chapter 2. Reflection of the opposition "one's own — alien" in the system of characters in Bulgakov's plays of the 1920s

The opposition of "one's own — alien" is manifested not only in the chronotope of dramatic works, but also in the system of characters. Participating in the conflict of the play, the character enters into a struggle and unites with a group of other heroes or opposes himself to them. Thus, he is included in the system of relationships, which in the most schematic form is expressed by the opposition "one's own — alien" (see: introduction).

Researchers inevitably wrote in this regard about the juxtaposition of groups of Bulgakov's characters when analyzing the social, partly psychological problems of the works)¹⁵⁴. The political self-identification of the heroes in the conditions of the Civil War ("Days of the Turbins" and "Flight"), the new Soviet way of life ("Zoyka's Apartment") are quite obvious and have been described many times¹⁵⁵. E. M. Khabibyarova noticed the opposition "one's own — alien" in the form of not exclusively political, but universal antithesis "friend — enemy" in the play "Flight": "the concept of the enemy as an object of extermination for Khludov has long lost all boundaries. In his view, the enemy is not only a Red Army soldier, a Bolshevik, a Communist, but also any "cog" that can cause a disruption in the work of the "front headquarters machine"."¹⁵⁶ The more interesting are the motivations and forms of manifestation of friendly feelings by the General. O. V. Bogdanova and L. K. Olander noticed that the author of "Flight" "put the problem of one's own — alien in a new way, presenting it in a paradoxical paradigm: alien — alien. Firstly, the Civil war in Russia divided its people: the Whites became alien to the Reds, and the Reds — Whites; secondly, the defeated were forced to flee from the borders of their homeland, turned out to be strangers among strangers."¹⁵⁷

A number of researchers see archetypal origins in Bulgakov's interpretation of international relations. Gudkova interprets the image of a Jew in the Russian drama of the 1920s — early 1930s, including "Zoya's Apartment" and "Flight", as "a stranger among one's own", and sees in these images foreigners, enemies and victims¹⁵⁸. The images of the Chinese in the play "Zoyka's Apartment" also attracted the attention of Bulgakologists. O. A. Kazmina notes that the Chinese perform the role of doctors and with the help of drugs serve as "guides" to other worlds."¹⁵⁹ E. A. Ivanshina compares

¹⁵⁴ See for example: Sokolov B. V. Bulgakov. Encyclopedia. Pp. 53–70, 72–93.

¹⁵⁵ See for example: Kazmina O. A. In search of his own space ("one's own" and "alien" topos in Bulgakov's "Flight"). Pp. 355–361; Uryupin I. S. Bulgakov's concept of history and revolution in the context of the ideology of smenovekhovstvo // From text to context. Scientific journal. Ishim: P. P. Ershov IGPI, 2013. Issue 1. P. 67; Babicheva Yu. V. Genre features of M. Bulgakov's comedy of the 20s ("Zoyka's Apartment"). P. 74; Barinova K. V. The play "Zoyka's Apartment" by M. Bulgakov in the context of carnivalized Soviet dramaturgy of 1920s (N. Erdman, V. Mayakovsky). Pp. 472–484.

¹⁵⁶ Khabibyarova E. M. Tragic irony in M. Bulgakov's play "Flight" // Bulletin of ChelSU. 2013. No. 14 (30). P. 100.

¹⁵⁷ Bogdanova O. V., Olander L. K. Dream in the structure of M. Bulgakov's play "Flight". P. 118.

¹⁵⁸ Gudkova V. V. The Birth of Soviet plots: The Typology of the Russian Drama of the 1920s–early 1930s. Pp. 281–301.

¹⁵⁹ Kazmina O. A. Bulgakov's Dramaturgical plot: space and time in the plays "Zoyka's Apartment", "Flight", "Bliss": dissertation of the candidate of philology sciences. Voronezh, 2009. P. 21.

Cherub with typical carnival characters — a doctor and a foreigner, and writes that "the mask of the doctor is played by the ambiguous Cherub in all respects. This angel-like bandit is in charge of a specific solution — poison (compare snake venom), given out as medicine <...> the Chinese is a traditional representative of a foreign ethnic group for Yuletide mummery. It can also be correlated with a gypsy as a mask of a stranger."¹⁶⁰

As can be seen from the listed examples, the observations of literary critics relate mainly to the detection of signs of a stranger in one of the heroes. The authors of works on characters take into account the archetypal model either when analyzing an ideological conflict, or explaining individual symbolic details. A holistic characterization of the influence of the opposition "one's own — alien" on the system of characters: their typologies, differentiation, relationships — has not yet been given.

2.1. Characters who find themselves outside the opposition "one's own — alien"¹⁶¹

Although for Bulgakov, as for his contemporaries, the opposition "one's own — alien" is very important, although the conflict of his works is often based on it, however, it is not equally significant for all characters. Its importance becomes clear to readers and viewers, in many ways, precisely because the characters of the plays are differentiated, including in their attitude to the opposition of "one's own — alien", which, as a criterion of classification, turns out to be in a marked position.

Numerous researchers of Bulgakov's work have not noted this seemingly obvious circumstance. Meanwhile, a group of characters stands out for whom the opposition we are considering is not too significant, their speeches and actions do not show a serious attitude towards it. This category includes: Vladimir Robertovich Talberg ("Days of the Turbins"), the house manager Hallelujah and Amethystov ("Zoyka's Apartment"), Paramon Ilyich Korzukhin, the head of counterintelligence Tikhy, Archbishop Afrikan ("Flight"). These characters stand outside the clash between their own and others, in whatever sphere (ethical, political, socio-cultural, etc.) it may occur.

We emphasize that the observation we have made is based on the scanty information that can be gleaned about the listed characters from the text of the plays. Although the writer builds their images in such a way that the viewer feels the potential presence of emotions in them that are opposite to those they express on stage, we, recognizing this feature, are not inclined to get carried away with completing the image, guessing and speculating. Such a method, excusable for a critic, is inappropriate in scientific research. So, you can make various assumptions about what Korzukhin feels for Seraphima in his heart when he is blackmailed in counterintelligence, or in his Paris apartment when Golubkov and Charnota

¹⁶⁰ Ivanshina E. A. Traditions of the Yuletide carnival in the poetics of M. A. Bulgakov ("Zoyka's Apartment", "Dog's Heart"). P. 40.

¹⁶¹ This section is based on the article by the author of the dissertation: Liang Weiqi. Characters outside the opposition 'one's own — other's' in Bulgakov's plays of the 1920s: *Days of the Turbins, Zoyka's Apartment and Flight* // *Izvestiya of Saratov University*. New series. Series: Philology. Journalism. 2021. Vol. 21, issue 1. Pp. 80–84.

come to him for financial help. It is possible that he feels at least a little sorry for her, but he does not show such feelings in any way. It is likely that some of the remarks in Amethystov's contradictory chatter accurately reflect his moods and beliefs, but it is no less likely that these are only speech masks that hide completely or partially the inner world of the hero. Avoiding arbitrary interpretations, we are guided only by what is directly reported in the lines and stage directions. At the same time, of course, we do not at all seek to interpret the characters of this group as one-line, primitive poster figures. The playwright created voluminous and ambiguous characters, but the concretization of what the author only hints at can lead a literary critic to false assumptions.

It is also important to keep in mind that the listed characters in the minds of other characters most often just act as their own people or the alien. In Chapter 3, we see how strongly the characters' closeness with them or their alienation from others affects the development of the conflict. When we say that the heroes stand outside the opposition of "one's own — alien", we mean only their own point of view.

The heroes of the plays listed above are characterized by a number of common features.

2.1.1. Psychological closedness

The first of them has already been discussed. This is psychological closedness. Despite their outward politeness, worldliness, and talkativeness, these characters reveal little of their thoughts and rarely show their inner states. The author shows them not stupid or cunning, not trusting others, so we cannot fully judge how deeply they experience what is happening on stage, while about the rest of the audience, in general, it is clear: they are sincere or pretending, whether it is a naive Larosik who does not know how to lie, or the experienced liar Zoya Peltz. It is not by chance that, arguing that the characters in question ignore the concepts of "their own and alien", we were forced to immediately make a reservation regarding the categoricity of this conclusion. This closeness, in turn, is not only not advertised by the characters, but is also carefully hidden, they avoid conflict and open confrontation with anyone. Simultaneously with caring about their reputation, in the rare sincere lines they utter, it is clear that in their hearts they oppose everyone to themselves, while distinguishing themselves from the general row and putting themselves much higher than others, such as, for example, Colonel Talberg in a confidential conversation with his wife, whom he will leave to the mercy of fate in a few minutes:

Talberg. Honey, that's naive. I'm telling you in confidence — “I'm running,” because I know you'll never tell anyone. Colonels of the General Staff do not run. They go on a official trip. In my pocket I have document of an official trip to Berlin from the Hetman's ministry. What, not bad?

Elena. Very nice. And what will happen to them all?

Talberg. Let me thank you for comparing me to everyone. I am not "everyone" (Vol. 4, P. 315).

2.1.2. Absence of the past

The second feature — they are heroes without a past. Not because the texts give very limited information about him (the background of the characters of Bulgakov's plays is always extremely concise), but because they easily renounce the past, are not connected with it, do not bear its seal. Such an important property is manifested in the absence of memories that can influence actions, change behavior. That is why such heroes do not regret anything, do not repent of anything. The absence of the past allows them to enjoy different benefits at the present time and deftly adapt to any new conditions. Such people are completely focused on the present in order to ensure a prosperous future for themselves.

The dialogue from the play "Flight" is indicative:

Golubkov. You probably don't recognize me? We met last year on that terrible night at the station in the Crimea, when your wife was captured. She is in Constantinople now on the verge of death.

Korzukhin. On the edge? I'm sorry, firstly, I don't have any wife, and secondly, I don't remember the station either.

Golubkov. How? Night! There was also a terrible frost! Do you remember frost? [During the capture of Crimea?]

Korzukhin. Unfortunately, I don't remember any frost. You are mistaken (Vol. 5, P. 284). Of course, Korzukhin is lying about not remembering either his wife or his stay in Crimea. He himself confirms the latter with the following line: "Indeed, for some time I lived in the Crimea just when these crazy generals were raging" (Vol. 5, P. 284). However, for the hero, memories are unpleasant and inconvenient, so he, in fact, seeks to displace them. He really didn't recognize Golubkov, repeating his last name several times at the beginning of the episode and unsuccessfully trying to remember, but we are talking about events that are fundamentally important, including for his own fate.

The only representative of the group in question who has a fairly detailed life history and willingly shares with all the rich memories is Amethystov. However, these stories are so full of mutually exclusive facts that they cannot be recognized as reliable in any way. Amethystov invents a special version of the past in order to establish relations with each interlocutor. When meeting the aristocrat Obolyaninov, he introduces himself as Pavel Fedorovich Putinkovsky, a non-partisan and former nobleman, but after realizing that the real surname is more profitable for him, he again becomes Alexander Tarasovich Amethystov, and the name previously stated is explained as a stage name, that is, the hero begins to impersonate an artist. In order to get closer to the Count, he calls his surname famous, says that in the family "many representatives were shot by the Bolsheviks" (Vol. 5, P. 72), describes a dubious estate with seven white columns, breeding cattle and a brick factory, and in front of the chairman of the house committee, Hallelujah turns into an old cutter, a former party partner and old militant, puts on a medallion that has just been removed in front of the Count. Amethystov develops both autobiographical versions

in parallel: pretending to be a representative of the common people in front of the house manager, he does not forget to comment on his lines to Obolyaninov: "Devan le jean (*Not with strangers — L. W.*). Cunning" (Vol. 5, P. 73). Talking about his past to Alla, he appears in another guise — a former cuirassier, when meeting Goose, he turns into an ethnographer who wandered, took a Chinese man as a lackey, worked for Paken in Paris, and even "hang about at court" (Vol. 5, P. 358). The character's motley past, for all its fantasticism, is apparently not completely fictional, but in some ways is based on his real life experience, but to what extent it cannot be established. The predominance of fiction in memories, as well as their complete absence from other heroes of the group under consideration, gives Amethystov the opportunity to avoid unpleasant echoes of the past in the present, to get rid of any previous problems. Paradoxically, he is able to correct the most irreparable events by simply ignoring these facts: Zoya tells Amethystov that she read about his execution in Baku, without discussing the reliability of this news, the hero objects: "Sorry, sorry. So what of it? If I was shot in Baku, then I can't come to Moscow either? That's a pretty thing. I was shot by mistake, quite innocently" (Vol. 5, P. 67). Unlike Zoya or Obolyaninov, who are tormented by losses, he frees himself from the past and easily arranges a profitable life for himself.

2.1.3. Lack of national identity

Ignoring the category of memory, representatives of the group of characters in question are independent not only of temporal, but also of spatial attachments. They easily adapt to any ethnic and geographical environment. They have no national identity. They feel in their place wherever they can find a benefit. With Russian name, German patronymic and surname, Talberg, who lives in a Russian family and serves as a colonel of the General staff of the Ukrainian Hetman, on the eve of Petliura's attack on Kiev, leaves for Berlin, but having failed to get a good job there, at the end of the play he goes to the Don to the volunteer army, which, as the heir of the Russian army, sees Germany as an enemy. As we can see, the hero does not show loyalty or even attachment to any nationality, country or state system. It does not matter to him which power to serve, being able to adapt, he is always "perfectly aware of the situation" (Vol. 4, P. 380).

Bulgakov creates a comic version of the cosmopolitan figure in the image of the "cockroach king". It is probably a Jew, who knew from experience that it is safer and more profitable to be a Hungarian, who moved from Russia to Turkey, where he organized "Russian court entertainment unseen anywhere in the world" (Vol. 5, P. 269) — cockroach races (actually not Russian and really unseen) for people of different nations — the British, Italians, Turks, French, Russian refugees and crooks of the "international type". He speaks in macaroni lingos, a strange mixture of languages — Russian, French, Italian and English. The mist of nationality relieves him of the obligation to sympathize with impoverished compatriots and allows him to successfully enrich himself at their expense, and indeed on any land.

In the same play "Flight" Korzukhin, who held a high public position in Russia, having suffered huge losses during the Civil War and realizing that trying to restore his position means risking his life, exclaims: "Crazy country! <...> So! Farewell, one, indivisible RSFSR, and be damned to you now, and ever, and forever..." (Vol. 5, P. 256). Having settled in Paris, in his own house with an impressively furnished office, he seeks to completely break with his homeland and turn into a local, and this comes easily to him: "I have no ties with Russia and I do not intend to have any. — he informs Golubkov, — Six months since I accepted French citizenship" (Vol. 5, P. 284). He renamed his servant from Anton to Antoine, Korzukhin even forces him to speak French alone with himself and is very unhappy that he resists and does not show success (Vol. 5, P. 283). Without a national identity, it is easy for Korzukhin to join Parisian life, surrounding himself with French acquaintances and going to marry a Russian emigrant who also accepted French citizenship. "Ah, young Russian!" (Vol. 5, P. 285) — condescendingly and disdainfully he addresses his compatriot Golubkov, in the middle of conversation with whom he defiantly shouts out the window: "Vive la France (*Long live France – L. V!*)" (Vol. 5, P. 286). Unlike his master, the lackey is happy to acknowledge his origin:

Golubkov. And I took you for a Frenchman. You're Russian, right?

Antoine. That's right! I am Grishchenko" (Vol. 5, P. 283).

2.1.4. Weakening of family ties

The absence of spatio-temporal attachments weakens the ancestral ties, makes the characters in question free from marital ties. Appreciating the comfort of the family home, feeling the need for household care, being able to appreciate female beauty, they are either single (in any case, nothing is said about their marriage), or without hesitation and special regret break with their wives when the situation turns out to be dangerous. Sensing the approach of a threat, Talberg twice leaves Elena in the besieged city (by the way, showing her his jealousy at the same time), Korzukhin twice renounces Seraphima, knowing that this condemns her to death (see chapter 3 for more details).

2.1.5. Social and political variability

The next sign of the characters in the group under consideration is uncertainty or impermanence of social status, professional occupations or political position. We have already talked about how Talberg alternately serves different authorities. Interestingly, at the end of the second edition of the play "White Guard", he performed another political transformation: "The Hetmanate turned out to be a stupid operetta. I decided to return and work in contact with the Soviet government. We need to change milestones" (Vol. 4, P. 639). Such a turn is very organic for the hero and was excluded by Bulgakov from the final version of the "Days of the Turbins" according to censorship requirements: the presence of Talberg would disgrace any Soviet institution in the opinion of the public. Tikhy, the head of counterintelligence,

interrogates the arrested in wartime not in order to benefit the White Movement, but in order to have compromising materials, blackmailing with which he can get a lot of money. If his confession that he is a graduate of St. Petersburg University is true, then the picture is even more complicated: it means that Tichy was not a gendarme official or a military man before. Archbishop Afrikan, forgetting his duty as a pastor, behaves not as a clergyman should: twice he leaves his spiritual children to the mercy of fate, saving his life and property: he rode away in a gig from the monastery before the approach of the red troops and suddenly disappeared when boarding ships in Sevastopol, when Budyonny's army approaches the city. It is easy for all such characters to abandon their professional duty or public duties in the name of profit or personal self-preservation. During a disaster, these heroes often abandon their subordinates or those who count on their help. At the same time, they absolve themselves of responsibility for this act. If Korzukhin, in the monologue quoted above, shifts the blame for his renunciation of Seraphima to a number of external circumstances and outsiders, then Talberg, who has already finally accepted the intention to flee Kiev without his wife, forces Elena to formulate this decision by her, which should completely calm the conscience of the hero, in the event that suddenly it will show up.

The social variability is inherent in the house manager Hallelujah, who finds a common language with Zoya, whom he respectfully recalls in her pre-revolutionary status, and with representatives of the Soviet government, that is, he is able to get along with any boss. It has already been mentioned that it is impossible to establish not only the professional, but also the class affiliation of the elusive Amethystov. Not having a certain permanent type of activity (even the profession of a cardsharp, which he clearly owns, is hardly the only one), he can at any time, under any government, get a job at any place and, having received money from the reds, evacuate to the Whites, and then, on the contrary, return with impunity, being able to "dive under the Soviet system" (Vol. 5, P. 343). As K. V. Barinova notes, Amethystov "repeatedly changes his political affiliation — a parody of Obolyaninov's rejection of change."¹⁶² "It is possible for a decent person to exist under any conditions, — Amethystov objects to the Count on the judgment that decent people cannot exist under Soviet power, — I am decent, but I exist. I, excuse the expression, came to Moscow without pants" (Vol. 5, P. 99). It is no less difficult to determine what was the former social position of Arthur Arturovich, and what he was doing before the opening of the cockroach races (the presence of a real prototype, as in the case of other characters, is not essential, since it could be unknown to the viewer).

The variability, instability of behavior, speech, positions of the analyzed characters is emphasized by the names. It is interesting, for example, that the author of the play gave such a surname to Amethystov for a reason, because amethyst is called a chameleon stone, since its "color can change from pale purple to rich purple."¹⁶³ The contradiction is also carried by the surname "Talberg", the first part

¹⁶² Barinova K. V. Manifestation of carnivalized consciousness in the domestic dramaturgy of the 1920s. P. 115.

¹⁶³ Amethyst // Encyclopedia. Symbols and signs. [Electronic resource] URL: <http://sigils.ru/guards/amethyst.html> (date of

of which is translated as "valley", and the second as "mountain". It is significant that Bulgakov does not name Elena by her husband's last name after the list of actors, which indicates that the heroine is closer to her brothers, and not to her husband.

2.1.6. The traits of shapeshift

If we look at the images of the heroes of the group in question from the point of view of mythopoetics, then they will clearly show features of shapeshifter — likening to a dead man, evil spirits (Tikhy and his assistants, partly African, Amethystov, with obvious signs of a trickster) or a disgusting chthonic animal (see section 2.3.8). Korzukhin's characteristic is indicative: "He is an unusually European-looking, shaved and handsome, but with a mouth somewhat like a toad, a man of about forty-five, wearing wide-rimmed glasses, a very expensive fur coat, a boyar's hat, gloves and a briefcase" (Vol. 5, P. 239). In addition to the resemblance to an amphibian, we note the duality of the image: a very European man wears a Russian boyar hat, dressed like a gentleman, carries a briefcase — an attribute of a business person. The appearance of the characters is twinkling and sinister.

2.1.7. Philistine relativism

As can be seen, the worldview of the characters in question is characterized by petty-bourgeois relativism. They do not adhere to permanent values, neither in morality, nor in politics, nor in other spheres of life. By not speaking out about their ideological views, by their actions and words they demonstrate a weak interest in the world around them, in social problems, immoralism (disregard for traditional moral values in the name of personal interests). It is important to them that nothing bothers them, no one interferes in their lives. They are not capable of empathy. Being egoists, the characters in question are often cruel and indifferent not only to others in general, but also to the people closest to them, it would seem.

It is significant how the speech of Amethystov, who discovered the corpse of Goose, changes: "Boris Semyonovich. Sorry, sorry. Are you lying down? Well, lie down, lie down, but how did he leave you alone? You may smoke too much out of habit. Well, the hand is cold. Ah? What about?! Son of a bitch! Bandit! This was not in the program. What should we do now? Everyone fell at once, the lid, the coffin! <...> And I'm an idiot! What should we do now, dear comrades? Money on the current. Tomorrow they will grab him. So much for Nice, so much for abroad. Amen! Why am I sitting here? A? Go! My faithful companion, the suitcase. Together with you again, but where? Explain to me, now where to go? You my destiny, destiny! My unfortunate star! I bought it for the five — dumble. Go! Well, Zochka, goodbye! Goodbye, Zoya's apartment!" (Vol. 5, P. 124). Obsequious concern for Goose, as soon as it

turns out that misfortune really happened to him, is replaced by cynical curses against him, much more sincere. The murdered man does not cause any compassion in Amethystov. If this can be explained by the hero's personal dislike of the deceased, who could be alien to him both psychologically and socially, then the farewell to Zoya, albeit affectionate, but in absentia, rhetorical, shows that Amethystov is worried only for himself. A relative and companion, who, albeit with calculation, sheltered him in a difficult moment, the hero does not just leave at the moment of danger, saving himself, but does not even warn her about the trouble. In the second edition, this trait is reinforced. Amethystov finally robs his cousin. The quoted monologue does not say that he broke into the money box, probably stole money from Zoya Cherub. In the new edition, a stage direction was added to Amethystov's monologue: "runs into Zoya's bedroom, opens desk, takes some papers and money from there, puts it in his pocket" (Vol. 5, P. 374). Having then changed into his original costume of dubious personality, the hero says goodbye to his cousin in absentia much more cynically than before: "Goodbye, Zoya, I'm sorry! I couldn't do otherwise! Goodbye, Zoya's apartment!" (Ibid.).

In all the author's dramatizations of the "White Guard", as in the novel itself, Elena's husband and brothers treat each other very coldly, but while the Turbins share the agitation of their sister, who is waiting for Talberg's return at a dangerous time, he, leaving his wife and her relatives on the eve of the battle, worries only about keeping from their claims to their half of the apartment. Two months later, after learning about Alexei's death and Nikolka's injury, Talberg does not express consolation or regret, but teaches and justifies himself, "after all, I warned you. Do you remember? <...> after all, I am not to blame for this whole story" (Vol. 4, P. 380). Turbins are his relatives and colleagues, people with whom he has lived for several years are not perceived by him as "his own" for any reason, to an even greater extent this attitude applies to the other characters in the play. "I knew it! — Talberg says, having learned about Lariosik's arrival, — Senor Myshlaevsky alone is not enough. Some more Zhytomyr cousins appear" (Vol. 4, P. 313). To Elena's attempts to praise Myshlaevsky, he ironically remarks: "Remarkably good! The inn frequenter" (Ibid.), about Shervinsky directly reports: "You see, my dear, I don't like him" (Vol. 4, P. 315).

Their own attempt to behave differently, to show affection for close ones and responsibility for them, the heroes of the group we have selected diligently stop. "The goods are loaded, all the money has been transferred, the question is, why did the devil take me to the palace? To one demoniac person complain about another? I myself seem to be starting to get brain fog. Indeed, a pyramid is needed. What is it? Well, Seraphima Vladimirovna died! — Korzukhin reflects on the fate of his wife, — Well, the kingdom of heaven. What will you order me to lose because of her" (Vol. 5, P. 256).

The only value that is clearly recognized as unshakable and most important by all representatives of the group we have identified is their private material benefit. They are attracted only by material well-being, even luxury, comfort, coziness, sensual pleasures, honor and power. Note that in itself this quality

is not evaluated not only by the rest of the characters, but even by the playwright himself as negative, because they also do not give up a cozy life, beautiful clothes, delicious food, etc. On the contrary, for the writer, material life has always been of great importance. In the memoirs of contemporaries, it is mentioned more than once how he spent a lot of money on these things¹⁶⁴. In Bulgakov's view, the idea of an arranged daily life is closely connected with such concepts as peace and harmony (we said more about this in the chapter about the opposition "home — world"). According to the writer, outside of the material, bodily, the normal existence of the spiritual is impossible, their qualitative state is mutually conditioned. However, this does not mean that comfort and luxury are acceptable as the main life goal for Bulgakov.

All the characters, at least to some extent sympathetic to the writer, his readers and viewers, are not limited to material needs and requests, spiritual values are always significant for them. A well-known example is the sermons of Professor Preobrazhensky in the story "Heart of a Dog". He stubbornly proves that household comfort is not a luxury, but a necessary natural condition for normal existence. However, without denying himself sensual pleasures, the professor does not see the purpose of his life in them. He strives (albeit mistakenly, but sincerely and nobly) for scientific discoveries for the sake of improving the human race. We can easily find similar examples in the novel "The Master and Margarita", and in short stories, and in Bulgakov's dramaturgy.

The cynical stance of the characters, oriented only to the acquisition of material benefits and individual self-assertion at the expense of their close people, often at the cost of the latter's life, is assessed differently. We have already talked about the calculating nature of Talberg, Amethystov, Artur Arturovich, Tikhy. A frank expression of the life credo of this whole group is the famous ballad to the dollar, uttered by Korzukhin in his Paris apartment in front of the beggar Golubkov. That is why we have defined the relativism of the life position of the listed heroes as petty-bourgeois: they rethink concepts of any order and radically change their points of view on the environment, based on everyday interests.

In those extreme circumstances in which the action of the play takes place, the extreme egoism of the characters does not allow them to identify anyone as their own, to hold on to something that has no material value as their own. In general, they treat others as a potential enemy who threatens their well-being, and take protective measures against him. At the same time, they are ready, if necessary, to recognize their own in each representative of this hostile reality, to adapt to anything if it brings household benefits.

So, for a whole group of characters in Bulgakov's works of the 20s, the opposition "one's own — alien" turns out to be irrelevant in the sense that they are not guided by these concepts in their actions. This, however, does not mean that they are completely outside of this opposition, since it is this approach

¹⁶⁴ See: Memoirs of M. Bulgakov. Pp. 145–147, 350.

to life that is very acutely perceived by other heroes who experience a sense of alienation in relation to the figures in question, accompanied by harsh characteristics. "And he," Lieutenant Shervinsky says about Talberg to his wife, "next to you is a hanger, a careerist, a staff moment" (Vol. 4, P. 330). "<...> I think, Mr. Korzukhin," Golubkov exclaims, "that you are the most disgusting, most soulless person I have ever seen" (Vol. 5, P. 286). Artur Arturovich is showered with abuse in all languages in turn (Vol. 5, Pp. 270–271). Often the viewer feels the echo of the author's voice in such remarks, although this is unprovable by the very nature of the drama. Of course, creating his cynical relativists and showing a reaction to their actions, the playwright counts on the reaction of the viewer, for whom, like for himself, the categories of "one's own" and "alien" are not indifferent, so antipathy to the characters described in this chapter is natural, their condemnation as "strangers" in relation to all people in general are carefully prepared by the writer.

However, the degree of alienation of representatives of the group in question varies. There are immoralists who stand on the other side of good and evil in the most tragic circumstances so seriously that they actually act as a melodramatic villain. It is unlikely that the public felt anything but hostile feelings towards Talberg, Korzukhin, Tikhy. In Bulgakov's carnival-like artistic world, such heroes are agellasts, serious and gloomy egoists who do not share the moods of the collective and are unable to feel the joy of being and spiritual unity with their neighbors. Therefore, when they last appear on the stage, they are publicly insulted and humiliated.

Comic characters — Artur Arturovich and Amethystov are perceived differently. These adventurers are inherently creative, they know how to arrange carnival scenes for the amusement of others, they take life lightly, and therefore mockery of them is painted in soft tones. For all their unscrupulousness, people of this type tend to arouse fondness, and sometimes admiration for their ingenuity, even talent. Especially the above applies to Amethystov. He does not put himself above others, is capable of self-irony, has a vulgar and everyday, but not without charm ideal: life in Nice. When he and Obolyaninov talk about this city, Amethystov movingly recalls: "I, too, of course, have been, but only in deep childhood. My late mother, a landowner, drove me. Two governesses were with us, a nurse. I'm, you know, with curls. I wonder if there are cheaters in Monte Carlo? Probably, there are" (Vol. 5, P. 100). Despite the grossly material interest in French resorts, which appears at the end of the line, there is a lot of sentimentality in Amethystov's dreams, which there is no reason to consider completely false. It is difficult for us to judge whether what he told is true. However, it is possible that there is some truth here, because Zoya Peltz belonged to a wealthy circle before the Revolution. Perhaps her relative was taken somewhere abroad as a child, or at least to a resort. Vague but pleasant childhood memories gradually formed the ideal of Amethystov. The subtropical city to which this gifted adventurer aspires is probably as far from the real Nice as Ostap Bender's Rio de Janeiro is not identical to the real Brazilian port. For both heroes, this is an unattainable world of material well-being, idleness, peace and

inexpressible beauty. In real cities, both cheats, of course, expect the same problems as at home. However, the very ability to dream, albeit on not the most sublime topics, and without the demonic aggression into which Korzukhin falls, praising the dollar, also causes the reader's fondness for Amethystov, as well as for Bender. Dreams of Nice (as well as cheating skills) are related to Amethystov with a hero of a completely different plan than Talberg, Korzukhin — with General Charnota, hoping to get to the exotic city of Madrid, a passionate player, but much more sensitive to others. It should be noted that the attitude towards the adventurer of "Zoya's Apartment" noticeably softens the leitmotif of sentimental infantile, which periodically parodically accompanies Amethystov. Even before the conversation about Nice, at the first appearance of the hero on the stage, "a thin and silly voice sings to the accompaniment of a broken piano: "It was evening, the stars were shining, // The frost was cracking // Walking down the street ..."" (Vol. 5, p. 65). These are the lines of the famous Christmas song based on poems by K. A. Peterson ("The Orphan")¹⁶⁵. On the one hand, the parallelism of situations creates a grotesque likening of a middle-aged blooming swindler blooming with health to a beggar baby dying of hunger and cold, and a spectacular and calculating housewife of a fashionable atelier to a merciful old lady-savior. On the other hand, there is also a serious, perhaps sad subtext — a hint that the endlessly wandering Amethystov has a rather complicated fate. An orphan without a home, an eternal tramp — this is his destined fate (compare the last monologue of Amethystov quoted above at the corpse of Goose). So, Bulgakov in this case creates an image that causes an ambiguous reaction, combining a whole range of moods from irony to sympathy.

Based on the features we have identified, some of the characters of the plays of the 20s should be included in the group under consideration, which, however, we did not mention. These are, for example, Shervinsky ("Days of the Turbins") and Lyuska ("Flight"). However, we cannot agree with this conclusion in any way.

Lieutenant Shervinsky is an egocentric and poseur, concerned about his success with others, whoever they may be. He is a careerist, serving as an adjutant to the Hetman, whom he despises, tries to dissuade his colleagues that Emperor Nicholas II was shot by the Bolsheviks, calls to fight for the tsar, but at the decisive moment when the Petliurists stormed Kiev, he is ready to flee, like Talberg, together with the Hetman to Germany, forgetting military duty. This officer, who is ready to defend his honor in a duel, for the sake of profit or even just to make an effect on the interlocutors, is constantly ready to lie, moreover: he steals the golden cigar port forgotten by the Hetman, and at the end of the play not only outwardly transforms beyond recognition (shaves sideburns and changes into an old coat, then in a tailcoat), but also easily changes his profession: he turns from an officer into an opera singer. For most

¹⁶⁵ Peterson K. A. Orphan // Russian poetry for children / Comp. E. O. Putilova: In 2 vols. Vol.1. SPb.: Academic Project, 1997. Pp.148–149.

representatives of his environment, such an act was categorically unacceptable at that time. Let us recall that half a century ago, officer Gurmyzhsky, who became an actor Unlucky, was perceived as a person who disgraced his family ("Forest" by A. N. Ostrovsky). In the province, morals were still quite conservative, and Shervinsky's reincarnations for the sake of self-preservation and well-being, in the minds of others, were not far from the roguery of the Talbergs and Amethystovs.

Meanwhile, Shervinsky is still not a philistine immoralist. The traits listed above are not the essence of his nature, but rather youthful delusions. He has a system of spiritual values, in which the concept of "one's own" occupies a very important place and, consequently, the inadmissibility of betrayal. It is significant that he did not leave with the Hetman not only and not so much because he was not given an official position and a comfortable seat on the train, but for the sake of loving Elena, who did not stop her husband, even despite his jealousy of Shervinsky. This hot-tempered and self-loving young man is ready for the sake of his beloved not only to risk himself, but also to change his character, and to get rid of just the traits that previously helped to adapt favorably and nurturing those that are valued in the environment that he recognized as "his own" precisely as an environment of like-minded and sympathetic people. Such a spiritual evolution of Shervinsky was facilitated by the death of Turbin, who was warned by him about the danger, but did not rush to escape until his officer duty was fully fulfilled. Although the fault of the young adjutant was not in this, because he just behaved not like Amethystov and similar characters. On the contrary, before fleeing from the Hetman's palace, Shervinsky notified his officers about the catastrophe that had occurred, but still the behavior of the commander, who in such circumstances thought of himself last of all, struck Shervinsky and led to the fact that the egoistic beginning began to decrease in him. For more information about this hero, see section 3.3.

In general, with external variability, the heroes of the selected group are psychologically static, their character does not evolve, this is one of the differential signs by which the characters of Bulgakov's plays are distinguished. Only those who have neither strangers nor their own in the world, but strive for material gain by themselves, always remain equal to themselves. Those who assist in the struggle on the side of some group of heroes inevitably lose something and gain something.

Lucy Korsakova, the governor's daughter, at first committed an act hardly approved by her environment: she became the regimental wife of a General, and it is not very clear whether for love or in search of safety and relative well-being in conditions of war and devastation. Not finding what she was looking for, she breaks up with Charnota, declares that she hates all Russians (Vol. 5, P. 276), settles with Korzukhin and, like him, is ready to break both with the past and with the motherland, turn into a Frenchwoman Lucy Frejol, not to bind herself with feelings by submitting to calculation. The Paris episode, however, shows that to destroy memory, love for Charnota, which, as it turns out during the action, was not at all feigned, pity for Golubkov and Seraphima, inner decency, strange as it sounds, did not allow Lyuska to betray the people with whom she shared their "lives by torment", although it

damaged her future wealth. Lyuska's parting words: "Charnota! <...> Goodbye! Goodbye! Golubkov! Take care of Seraphima! Charnota! Buy yourself some pants!" (Vol. 5, p. 293) — they testify to her involvement in the world of the main characters of "Flight", that she cannot be considered an eternal seeker of well-being. Her mutual happiness under Korzukhin seems very hypothetical, because this is not the result of another cheat, but the act of a woman who was broken by the struggle for existence, who did not find support and outwardly surrendered, but still retained to some extent loyalty to moral principles. We will return to the figure of Lyuska in section 3.3.

So, in Bulgakov's plays of the 20s, a special category of heroes appears, standing outside the opposition of "one's own — alien", forming a dramatic conflict. For a modern writer of literature, this is a rare case. Even where such figures appeared, their non-involvement in one of the colliding groups on stage turned out to be short-lived or imaginary. Most people, having got into a situation where contradictions of a higher, non-daily order split families, love couples, companies of comrades, estate, professional and other private associations of people who considered each other close. Their political, ethical, philosophical choices became painful. Relatives, friends, lovers, compatriots, colleagues, representatives of the same generation, nation, etc. for a long time, whether those who had always seemed so were their own or alien. However, such a decision was still made during the course of the play, and the hero turned out to be not a lonely witness standing on the other side of the struggle of the enemy forces, but found his place among people like him in life position. It could have happened on the eve or at the very moment of death, which gave it a high tragic meaning. Such a principle in the drama of the 1920s and 30s can be traced even in the most difficult cases of hesitation and doubt. Thus, the artist Elena Goncharova ("The List of Benefits" (1931) by Yu. K. Olesha) cannot determine her place in one of the pairs, collectives that are not identical to each other: representatives of the old and new world, Russians and Europeans, romantics and pragmatists, creators and philistines, creators and consumers, protesters and submissives, etc. The heroine is involved in each of these groups, but they exist in mutual irreconcilable confrontation. The heroine's value system fluctuates, the lists of crimes and benefits compete on equal terms with varying success as equally authoritative. Only at the moment of the catastrophe does one of them win, and Goncharova realizes her inextricable connection with those groups whose worldview expresses a list of benefits, and an irresistible hatred for their enemies. This cathartic state leads to overcoming oppressive loneliness and to belonging to the world of like-minded people, but all this turns out to be feasible only at the moment of sacrificial death.

Within the limits of the rigid opposition of "one's own — alien", numerous philistine opportunists, portrayed by early Soviet satirists, also act. So, spectacular examples of social mimicry are derived in the "Bedbug" by Mayakovsky. Oleg Bayan, a propagandist of revolutionary life, a former landlord, is able to arrange a holiday that would be to the taste of both the revolutionary proletarian and the bourgeois, longing for a secular life that was inaccessible to him both before and now. Here is the famous project

of the "red" wedding of Prisyarkin: "The bride climbs out of the carriage — the red bride... she's all red, she's sweated, so; she is let out by her red-robed father, the accountant Erykalov, — just a fat, red, apopleptic man, — the red best men introduce you, the whole table is covered with red ham and bottles with red heads."¹⁶⁶ The traditional wedding ceremony adapts to the new ideological canons in much the same way as in the famous romance: "There was a carriage at the church. / There was a magnificent wedding there" — Mayakovsky's character brought a modern flavor: "Trams came to the registry office — / There was a red wedding there."¹⁶⁷ Like Amethystov or other Bulgakov's adventurers, Oleg Bayan can adapt to any government, to any conditions, to any environment, but only in the past and present. The author does not allow Oleg Bayan to enter the utopian future, who died in a symbolic fire, like all other mimicking philistines. The only person of this warehouse who has survived, Prisyarkin, can be largely correlated with the characters of Bulgakov's plays analyzed in this chapter. He also easily breaks with the past, renounces national and social identity, changes his name, turning from Vanya Prisyarkin into Pierre Skripkin, turns from a worker into a nepman, ruthlessly leaves his beloved, condemning her to suicide. However, getting into a happy future, the hero is present there exclusively as an exotic relic, a museum specimen. He experiences a feeling of the deepest loneliness, not finding ways to adapt to this completely alien reality to him. In the finale, seeing the audience in the auditorium, he rushes to them with delight and despair through the ramp: "Citizens! Brothers! My own! Dear ones! From where? How many of you are there?! When were you all unfrozen? Why am I alone in a cage? Dear ones, brothers, come to me! Why am I suffering?! Citizens!"¹⁶⁸

Even such a seemingly self-sufficient character of the early Soviet era, who opposes the surrounding reality and lives according to his own laws, as Ostap Bender, who looks down on people without fondness, needs "his circle" of companions. From them in both roles I. Ilfa and E. Petrov's hero gets more harm than useful help, Bender does not show them any respect or love, but through the disregard for Ippolit Matveevich in "Twelve Chairs" and even more so for the "mulattoes" Balaganov, Panikovsky and Kozlevich in "Golden Calf", unexpected for such a nature as Ostap, a sense of corporatism, involvement in a common cause ("concessions" "enterprise"), attachment to companions who are experiencing adversity with him, even a certain warmth.

Bulgakov's heroes, singled out by us in the special group, do not feel the need for unity with other people, but they are not doomed to loneliness either. Unlike Mayakovsky, the author of "Zoyka's Apartment" and "Flight" does not have optimistic illusions about the disappearance of the type of immoral opportunist. His characters have even greater survival abilities than the symbolic bedbug. This is the eternal type.

¹⁶⁶ Mayakovsky V. V. Complete works: In 13 vols. Vol. 11. M.: Goslitizdat, 1958. P. 224.

¹⁶⁷ Ibid. P. 239.

¹⁶⁸ Ibid. P. 273.

Creating it, the playwright had predecessors in Russian literature. We are not talking about characters expressing the philosophy of the modern era, like Sanin from the novel of the same name by M. D. Artsybashev. Their Nietzschean immoralism opposed philistine morality with dreams of material success. Khlestakov ("The Inspector") and, especially, Chichikov ("Dead Souls") by N. V. Gogol are primarily remembered as the predecessors of the heroes considered in this chapter. These self-sufficient egocentric heroes are not included in the conflicts of other actors, although they have a noticeable influence on their destinies. The variability of both Gogol's characters is amazing, because they, like a mirror, reflect each of their interlocutors, and therefore ensure a prosperous existence for themselves under any circumstances — Khlestakov unconsciously, and Chichikov intentionally (this brings him closer to Bulgakov's heroes). Even more significant is the similarity of the type under consideration with the most famous cheats of Russian drama of the mid-XIX century — Tarelkin ("Death of Tarelkin") by A.V. Sukhovo-Kobylin, Glumov ("For every wise man, simplicity is enough") and, especially, Podkhalyuzin ("Our people — we'll count") by A. N. Ostrovsky. Their goals and manner of behavior, insularity and habitual indifference to the closest people, which allowed Podkhalyuzin even to refute the age-old folk wisdom, all this puts the listed characters outside the opposition of "one's own — alien" and reveals the same philistine relativism that appears in Bulgakov's works.

Heroes of this type, even if they stand in the center of the play, usually perform the service function of exposing morals, those hidden social and psychological traits that cannot be revealed without the participation of an outsider who finds himself "on the other side" of the generally accepted good and evil by virtue of his boundless egocentrism. Bulgakov uses the heroes of this warehouse in a similar way. They act as catalysts of the processes that collide the groups of characters, shading by their relativism the values that are true for the playwright. Being both in the center of the action and outside the opposition "one's own — alien", they contribute to the fact that this opposition turns out to be one of the marked in the problematics of Bulgakov's plays of the 20s.

2.2. Indicators of identification of "one's own" / "alien"

People use different means in the process of interpersonal interaction to determine whether they are their own people or alien. Almost everything can serve as identification marks by which differentiation is carried out: appearance, clothing, manners, speech, tastes, habits, knowledge, skills, etc., as soon as circumstances arise in which this aspect attracts attention and acquires an additional symbolic semantic load. Some elements are labeled traditionally and widely used as evaluation criteria, as they are conditioned by the ideas that exist in a particular cultural environment (national, social, professional, age, etc.) and are shared by all members of this collective or at least by their majority; others act in this role individually, since they reflect tastes, inclinations, predilections of individuals.

2.2.1. Appearance¹⁶⁹

A person's appearance is usually correlated with his character, so it can influence psychological rapprochement or mutual rejection. In addition, it can indicate age, ethnicity, social affiliation, etc. Bulgakov's characters, like many real people, are initially guided by impressions of appearance in their relationships with those who have little or no acquaintance.

In the works of Leo Tolstoy, contrary to tradition, especially mass fiction, physical beauty often serves as a sign of a negative author's assessment, attraction to outwardly spectacular people is a delusion, preference for false values over true ones. In Bulgakov's works, on the contrary, beautiful people usually find themselves in the center of attention, attraction to them seems natural, and many characters share the common opinion that appearance is an adequate embodiment of the essence. This position, of course, is very subjective, both because it is not always confirmed by facts, and because ideas about beauty are different. However, in Bulgakov's works, the attraction or dislike of the characters to each other, their association into a collective opposing the others, is noticeably influenced by subjective sympathies, including the appearance of others. Already by mutual characteristics it can be seen that the characters directly connect the external appearance with the inner world of a person and, based on this complex idea, get closer or establish a distance with someone. This can be seen, for example, at the beginning of "Zoyka's Apartment", where the perception of a combination of physical and psychological qualities (much more than socio-cultural, etc.) affects the relationship between the landlady and the house manager:

Hallelujah. Eh, Zoya Denisovna, eh... what are you!

Zoya. What?

Hallelujah. Charming...

Zoya. Well, it will. To the side. My dear, goodbye. <...> I need to get dressed. March. March (Vol. 5, P. 57). It should be borne in mind that the 38-year-old heroine, according to the author, is "Outwardly interesting; probably reddish hair, short-cropped, the face, presumably, is somewhat asymmetrical" (Vol. 10, P. 382), and the appearance of the house manager is unsightly. Thus, although both characters are clever cheats who understand each other's scale, their appearance is contrasting and disproportionate, as is the social level, despite the changes that have taken place in the country.

In the military environment, to which the main characters of the "Days of the Turbins" belong, traditionally much attention is paid to physical fitness, first of all, it is by it that a potential ally and enemy are evaluated. The chivalrous veneration of female beauty is also cultivated here. The identity of

¹⁶⁹ This section is based on the article by the author of the dissertation: Liang Weiqi. Signal functions of appearance in the dramaturgy of M. A. Bulgakov of the 1920s // LI International Scientific Philological Conference named after Lyudmila Alekseevna Verbitskaya, March 14-21, 2023, St. Petersburg: Collection of theses. SPb: Saint Petersburg State University, 2023. Pp. 122–123.

the external and internal beauty of the Turbins and their inner circle is implied, although it is not directly declared (it is not accepted to discuss in detail the advantages of male appearance in this environment). An indirect confirmation can be the novel "White Guard" as the pretext of the play; "the head of Lieutenant Viktor Viktorovich Myshlaevsky ... was very beautiful, with a strange and sad and attractive beauty of an old, real breed and degeneration" (Vol. 4, P. 49). The author's stage direction in the first act indicates that "Shervinsky is small, very handsome, with black sideburns. Similar to the Barber of Seville <Bulgakov obviously means not the barber Figaro himself, but the romantic Count Almaviva from the opera J. Rossini — *L. W.*>" (Vol. 4, P. 450). The author's characteristic is confirmed by Elena: "You are beautiful, what can I say!" (Vol. 4, P. 374)

But, firstly, all members of the Turbinsky home declare themselves admirers of beauty, the embodiment of which is Elena for them (as mentioned above, the keeper of the home as "their own" space of the play). She is admired not only by her brothers, the enamored Shervinsky, but by all the men who visit her house:

Myshlaevsky. <...> Gentlemen, pay attention, is she not a beautiful woman, you say?

Studzinsky. Elena Vasilyevna is very beautiful (Vol. 4, P. 323).

Secondly, ugly outwardly (and therefore internally) people are rejected by them as strangers. So, in early editions, the physical unattractiveness of Lisovich and his wife was emphasized. Brothers Turbin and Shervinsky liken Talberg to a rat ("Like two drops. Pince-nez, sharp nose" (Vol. 4, P. 330), and Elena, although she objects to them, but does not give convincing arguments, and this gives the viewer grounds to accept the correctness of the comparison. The likening to a chthonic animal demonstrates that Talberg is alien to the rest of the heroes, his nature seems inhuman, hostile from the very beginning of the action, and it is the aversion to his appearance that helps everyone understand how morally far he is from his wife's family and facilitates the breakup. Elena's worshiping environment emphasizes the opposite, incompatibility of the heroine and her husband on the basis of their spiritual disproportion, which is primarily expressed in their external contrast. Above is Shervinsky's derogatory characterization of Thalberg, which is contrasted with his praise of Helena: "You look at yourself in the mirror. You are beautiful, smart, as they say, intellectually developed. Generally, a great woman. You accompany perfectly on the piano. And he is next to you — a hanger, a careerist, a staff moment" (Vol. 4, P. 330), — Shervinsky exclaims.

The aesthetic criterion in assessing personality is also inherent in the characters of "Zoyka's Apartment", which is why Alla Vadimovna, whom the playwright described in a letter to the French actress M. Reinhardt, acquires such an important role for many of them: "a young woman from a good family. Very beautiful" (Vol. 10, P. 383). True, there is no reverence for beauty here anymore, they tend to use it profitably, but even for the most calculating characters it serves as sufficient evidence of decency, spiritual purity and heartfelt inclination. Even to the pragmatic Amethystov the beauty of Alla

Vadimovna and Madame Ivanova (about whom it is said: "a very beautiful, arrogant woman", (Vol. 5, P. 354)) causes admiration and fondness (to the extent available to him):

Think about it, — he says to Zoya, — what a specimen. Apartment decoration. Pendant to Madame Ivanova. And your Mymra and Lizanka only know how to squeal.

Zoya. They are second class.

Amethystov. You can't, cher maman, go all second-rate on everything (Vol. 5, P. 82).

Negative external and internal qualities that cause general rejection are firmly connected in this play, as can be seen from the example of the author's characteristic of Goose: "fat, square, with a stubborn jaw, dull, tin eyes, bald, ill-mannered, impudent" (Vol. 5, P. 381).

Based on aesthetic impressions, most of the characters were imbued with trust in Cherub, who enchants everyone at first sight. "Ah, how pretty. He looks like a cherub. Who is this?" (Vol. 5, P. 60) — Manyushka asks Gazolin and immediately stands up for a stranger who seems to be sinless, — Why are you scolding him? He is as quiet as a cherub" (Vol. 5, P. 61). "You know," the Goose echoes her, "if I believed in an afterlife, I would say that he really looks like a Cherub" (Vol. 5, P. 93). Naive Count Obolyaninov gives him high ethical assessments based on the appearance of the young Chinese: "a perfect cherub" (Vol. 5, P. 62) (here his own name is used as a common noun), "a virtuous man from China" (Vol. 5, P. 62). Zoya at first suspected the young Chinese of dishonesty, that he could be a tramp, however, despite her experience and caution, she still provides him with a job as an ironer in her workshop. Even such a sophisticated swindler as Amethystov cannot guess the criminal in Cherub, thanks to his harmless appearance, which is described by the author on August 1, 1934 in a letter to M. Reinhardt: "25 years old. Charming Chinese, plump yellowish face with pleasant eyes. For his charming smile, he is nicknamed "Cherub"" (Vol. 10, P. 381). A person with a plump face and a charming smile resembling an angel in the eyes of other characters cannot be dangerous.

An important feature of the Cherub's appearance, which allowed him to become "their own" person in Zoya's apartment, in addition to "innocence", is also exoticism. The Mongoloid features of the young servant gave rise to certain cultural associations: children's dolls and decorative figures of the Chinese, which often decorated the interiors of wealthy houses before the Revolution, dressing up as Chinese at Christmas and family entertainments, stylized Oriental variety numbers in numerous miniature theaters. Contemplation of the Cherub plunged into the atmosphere of childhood and celebration, gave a sense of security and happiness. Since the end of the XIX century, servants brought from the colonies have become fashionable in Europe and America. This fashion trend meets the legend proposed by Amethystov in a conversation with Goose: "Devoted, my old lackey <...>. I took him out of Shanghai, where I wandered for a long time, collecting materials" (Vol. 5, P. 93). Creating a corner of pseudo-aristocratic Paris in Soviet Moscow, Zoya deliberately hires a Chinese to attract the public, greedy for fashionable exoticism. However, for Zoya, when establishing relations with the Chinese, the

racial aspect is not the main criterion for identification ((because she herself, judging by her surname, is not quite Russian). It is the psychological associations that the Cherub's face evokes that attract her attention. It is not by chance that another Chinese Gasoline causes antipathy among everyone, primarily because of his external unattractiveness: "50 years old, thin, some kind of shrunken Chinese" (Vol. 10, P. 381). He is thoroughly suspected of dishonesty in the delivery of opium, while Cherubim is trusted with similar actions, succumbing to charm.

Amethystov, as an ideologist and designer of Zoya's enterprise, is interested in facial features, hairstyle and outfit of Cherub precisely as an ethnic marker: "In the scenes where Amethystov receives guests, the Cherub <...> puts on a long, almost knee-length, bright-colored Chinese jacket. (Full and sharp exoticism is acceptable)" (Vol. 10, P. 382). This is confirmed by the dialogue of the characters:

Cherub. Now. (Puts on a Chinese jacket and a hat.)

Amethystov. A completely different conversation. And what the hell are you Chinese shaving your braids for? With a braid, you would have a completely different price! (Vol. 4, P. 89).

In "Flight", the appearance of the characters, whose portraits are more complicated, contradictory, is given less attention, but even here they judge a person by it. "You make a pleasant impression" (Vol. 5, P. 261), — Khludov responds about Golubkov, based only on his appearance. As in the above portrait of Myshlaevsky from the "White Guard", the beauty of Lyuska serves as the embodiment of both the spiritual essence of the heroine, and the social state (as a product of insatiable hunger, the companion of poverty): "She is hungry. Because of this, her eyes are brilliant, and her face breathes an unearthly, but fleeting beauty" (Vol. 5, P. 272). Morbidity is inherent in the appearance of many of the characters of "Flight", this trait causes alienation, but since it is not an integral essence of the characters, dislike for them can be combined with compassion. So, General Khludov "is sick with something <...>, he is sick all over, from head to toe. He winces, twitches, likes to change intonation. He will ask himself questions and likes to answer them himself. When he wants to make a smile, he grins. He arouses fear" (Vol. 5, P. 388).

Most often, Bulgakov's characters use the epithet "nice"¹⁷⁰ in relation to people who attract others to themselves, positively, but to a moderate extent, characterizing both the external and psychological portrait at the same time and classifying its owner among "one's own". "Well, Alyosha, we'll have to keep him. He's nice" (Vol. 4, P. 560), — Elena confers with her brother about Lariosika. In an early version of the play, Nikolka, using the word exclusively as a psychological characteristic, remarks: "Vasilisa became nice after his money was stolen" (Vol. 4, P. 548). In the novel "White Guard", the observation of the hero develops to a philosophical generalization and emphasizes in the epithet the role

¹⁷⁰ About the figurative definition in the monologues of the heroes of Bulgakov's play, see also: Basilaya N. A. Linguistic forms of identification and self-identification of the characters of M. Bulgakov's play "Days of the Turbins" // M. A. Bulgakov: Russian and National literatures: To the 125th anniversary of the birth of M. A. Bulgakov: Materials of the International scientific and practical conference, October 9–11, 2017 Yerevan: Antares, 2017. Pp. 56–62.

of a marker identifying social belonging: "Maybe money prevents you from being nice. Here, for example, no one has money, and everyone is nice" (Vol. 4, P. 293). "I can't see a single human face," complains the suffering Goose, "only you are nice, Cherub, Chinese person" (Vol. 5, P. 123). Here, the epithet in question again emphasizes the exoticism of the character, but it does not distance, but brings him closer. The kinship of the heroes, according to Goose, consists in the involvement of both of them in the world of dreams, the otherworldly: the commercial director plunges there with a longing soul, and the Chinese is appropriate there with his appearance. This characteristic is especially often heard in the speech of Myshlaevsky. "You're a nice guy, Larion, but you play the vint like a highly respected boot" (Vol. 4, P. 324). "And this one," he even says of Alexander II, "I forgot... with sideburns, he's so nice, let me, he thinks, do something pleasant to the peasants. I will free them, striped devils!" (Vol. 4, P. 329). It should be noted that the connecting function of the epithet remains, despite the fact that it is usually used with a share of irony, sometimes considerable: "Let's drink to the health of the commissars. They are nice!" (Vol. 4, P. 327); "Let's drink to Trotsky's health... He's nice" (Vol. 4, P. 462).

The only case when sarcasm excludes a direct interpretation of the word is its application to Talberg:

Nikolka. <...> Here is the commission, creator, to be a married sister's brother.

Alexey. Especially when this sister has a nice husband (vol. 4, P. 437).

For Bulgakov, the facial features of the characters are extremely significant¹⁷¹, like any detail, so he was dissatisfied when they acquired symbolic meanings that were not embedded in the text when they were staged. This is his reaction to the performance of "Zoyka's Apartment" at the Vakhtangov Theater: "And the heroine, Zoya, had her nose pasted on... What for? She's much better without a nose. I am in an extremely irritated state" (Vol. 5, P. 27).

The most significant part of the face, according to which a person is evaluated and assigned to a certain group, is the eyes, which are considered a mirror of the soul. First of all, this is demonstrated by the author's remarks, which introduce an epic element into the plays in the spirit of the Chekhov tradition: the already quoted description of the anxiety in the eyes of people at the railway station (Vol. 5, P. 234); Khludov "seems younger than everyone around him, but his eyes are old" (Ibid.); In Paris, Charnota has on his "face the expression of a man who has nothing to lose" (Vol. 5, P. 286). It is said about the Cherub: "There is concern in his agate eyes" (Vol. 5, P. 114).

The characters also read in the soul of others in a similar way. "I can see by the eyes that you didn't understand anything" (Vol. 5, P. 101), — Amethystov informs the Cherub. Manyushka notes the eastern section of the eyes of the Chinese as a national sign — alien, at the same time funny and frightening, she calls the Cherub oblique and, defensively, shouts to him: "Why did you bulge out the Chinese eyes" (Vol.

¹⁷¹ See: Plaksitskaya N. A. A "split" person in a "fragmented" world. The image of the world and the image of man in the satire of M. A. Bulgakov. Yelets: I. A. Bunin Yelets State University, 2016. Pp. 43–47.

5, P. 362).

The look reveals not only a psychological state, but also a social position: "She," Amethystov reports about Alla Vadimovna, — has uncreditable eyes. You can always see by the eyes whether a person has money or not. I judge by myself: when I am empty, I am pensive, philosophy attacks, to socialism pulls. I'm telling you, woman is thinking, she's on the flight. If a woman falls to thinking, it means only one of two things, either she and her husband are getting divorced, or she wants to run out of SSR. She needs money badly, but there is no money" (Vol. 5, P. 81). Such conclusions can be based not only on the look, but also on the expression of the face as a whole. "Judging by the physiognomy, a counter-revolutionary", (Vol. 5, P. 344) — Amethystov characterizes Obolyaninov. Lyuska bitterly mocks Charnota, who lost the game: "happy news is written on your expressive face" (Vol. 5, P. 419).

An important social marker of a male portrait is the hairstyle and types of facial hair. This is significant both in relation to representatives of different nationalities (see the mention of Chinese braids above) and within Russian society, especially in an era when fashions were changing rapidly.

"The beard, a symbol of physical maturity and strength, has long been considered an adornment of a manly face. Wearing a beard was especially developed and honored in the Slavic peoples: both pagan gods and later Christian saints were necessarily depicted with a beard."¹⁷² Olesha listed in one of the stories the signs of his childhood, which came in the 1900s-1910s, among them: "people-models, people-examples, bearded suitors of my dreams, beards, beards, beards...

Some were combed in two. These, the owners of beards combed in two, had ruddy lips, smiling in salmon colors — the lips of joueurs and corrupters of high school girls.

There were gray beards, long and tapering downwards, like a sword. Such bearded men had their eyebrows knitted and frowned, and these people were the conscience of the generation.

There were beards short and wide. They were held in the fists — mighty beards of the railway engineers and Generals!"¹⁷³. As we can see, not only class affiliation, but also profession and even the foundations of the worldview were identified by the shape of the beard.

This differentiation persisted after the Revolution, when beard shaving spread more widely than at the turn of the centuries. Therefore, a policeman disguised as a Soviet official in the "Zoyka's Apartment" is outraged: "Comrade Pestrukhin, this is impossible. Well, good, the maid was attacked, a fool, but if Amethystov were here, it's an outrage. I tell him <to the barber — *L. W.*>: give me, I say, a People's Commissariat of Education beard with a wedge, so that under the Main Political Education was made, and he pokes a special economic life. (*Takes off his beard.*) Rub his muzzle with this beard. Hack.

¹⁷² Spachil O. V. A. P. Chekhov and M. A. Bulgakov: beard and mustache as an artistic detail in their works // M. A. Bulgakov-playwright and artistic culture of his time: Collection of articles / Comp. A. A. Ninov. M.: Union of Theatrical Figures of the RSFSR, 1988. P. 502.

¹⁷³ Guskov N. A., Kokorin A.V. Comments // Olesha Yu. K. Envy. A conspiracy of feelings. Strict young man. SPb.: Vita Nova, 2017. P. 388.

It is necessary to drive such hairdressers" (Vol. 5, P. 106). Now it is very difficult, even by their statements, to clearly distinguish moderate Bolsheviks from the People's Commissariat of Education, like A.V. Lunacharsky, and other representatives of the intelligentsia, also brought up often in a liberal and democratic spirit, in the 20s they were already recognized by the appearance of the beard, however, not everyone, but those who understood the political situation. Naive Obolyaninov says: "Some with red beards threw me out" (Vol. 5, P. 88) from the apartment. For the Count, the bearers of beards are radical representatives of the lower classes and revolutionary parties, of course, he does not feel the difference between them. The reference to the red color may hint at the Jewish origin of the commission that evicted the aristocrat. In part of the noble environment, indeed, there was an opinion that the overwhelming majority of Bolsheviks were Jews. Here it is appropriate to mention another traditional symbol: a black beard as an attribute of a criminal. In the "Flight" Lyuska mockingly asks Charnota: "Stolen?..

Charnota. Uh-huh.

Lyuska. The man with the black beard? Isn't that right?

Charnota (*growing weaker*). What does a man with a black beard have to do with it?

Lyuska (*fiercely*). And he always steals from the scoundrels at the Grand Bazaar (Vol. 5, P. 273).

Count Obolyaninov himself, as the playwright reports in a letter to M. Reinhardt, is clean-shaven. The absence of a beard in Bulgakov's works may indicate belonging to an artistic circle. General Khludov, according to the author's remark, is "brit as an actor" (Vol. 5, P. 234). For the appearance of a staff serviceman, this seems strange. In the finale of the "Days of the Turbins" Elena asks Shervinsky:

Wait, why did you shave off your sideburns?

Shervinsky. Make-up is more convenient (Vol. 4, P. 372).

With the external persuasiveness of the answer (the hero enters the stage, changes his profession), insincerity is obvious. Sideburns are associated in Bulgakov's art world with antiquity, with the aristocratic environment, at the time of the Revolution — with the conservative elite: in the "White Guard" they are equipped with the epithet "Onegin's" (Vol. 4, P. 267), a line about the "nice" Tsar Alexander II with sideburns has already been given. O. V. Spachil notes that in this novel, the mustache and beard are noted "as the main and often the only detail of the portrait of the characters"¹⁷⁴ and represent "the main sign for defining a person as one's own or alien"¹⁷⁵. In Shervinsky's portrait, they also serve as a sign of belonging to the military elite. It is no accident that, barely realizing the catastrophic situation of the Guard, the hero, touching the sideburns, thoughtfully says: "And perhaps, without them, I will even be more beautiful ..." (Vol. 4, P. 489).

Elena, true to traditional views, does not share the opinion of her admirer and responds to his arguments with condemnation and irony: "It's more convenient for you to make up as a Bolshevik" (Vol.

¹⁷⁴ Spachil O. V. A. P. Chekhov and M. A. Bulgakov: beard and mustache as an artistic detail in their works. P. 509.

¹⁷⁵ Ibid.

4, P. 372).

The heroine sees in the fact that the Guards' officer shaved off his sideburns not just a desire to change his appearance out of a desire to hide from danger, but also a kind of act of social and even ideological transformation — into a civilian, radically minded (unlike the narodniks and their followers, as well as the elderly and middle-aged Social Democrats, which were discussed above, young Bolsheviks, the same age as Shervinsky more often shaved or wore a small beard, mustache, but not sideburns). Such a metamorphosis is unpleasant for Elena. Her reaction resembles the lines of the characters in Chekhov's "Three Sisters" in a similar situation (it is difficult to say whether there are direct allusions or only typological similarities):

Irina. Fyodor shaved off his mustache. I can't see it!

Kulygin. And what?

Chebutykin. I'd say what your face looks like now, but I can't.

Kulygin. Well! So it is accepted, it is *modus vivendi*. We have a director with a shaved mustache, and I, too, have shaved since I became an inspector. Nobody likes it, but it doesn't matter to me. <...> With or without a mustache, I am equally satisfied...¹⁷⁶

True, the realities of another era are reflected here, and Kulygin is not an officer, but a school teacher, but for representatives of the military environment, his desire to conform to the new fashion, dubious (including ideologically), which arose among civilian officials, in addition, out of a desire to resemble the leader and thereby please him, is perceived as a rejection of his identity, albeit partial, manifested in everyday trifles, but annoying.

Even sharper, almost grotesquely, such a rebirth is given in "Flight". "Fear for the sake of Judaism" (Vol. 5, P. 218), as ironically noted in the poster, Archbishop Afrikan pretends to be a chemist Mokrov. General Charnota declares to him: "You, a socialist! The Reds must have forgotten you in a hurry. Well, you don't even need to ask for a document, your hair is your document!" (Vol. 5, P. 227). The socio-ideological marker turns out to be a long head of hair, which was released either by priests or free-thinking intellectuals. Meanwhile, Commissar Bayev scolded the same character with a beardless nit (Vol. 5, P. 223), so the archbishop, keeping his long hair, shaved off his beard in order to save himself — an act not permitted to an Orthodox priest. When the identity of Afrikan is established, he appears in an extremely shameful guise.

The hair of the heroes of the "Flight" also testifies to the suffering they suffered. "I was sick with typhus, just like you. Look, my head is shaved" (Vol. 5, P. 279), — Golubkov says to Seraphima. In the same episode, it turns out that half of the head of 35-year-old Khludov is gray.

¹⁷⁶ Chekhov A. P. Complete works and letters: In 30 vols. Vol. 13. M.: Nauka, 1986. P. 174.

2.2.2. Clothing

A Russian proverb testifies to the fact that people meet by their clothes. Indeed, clothing, especially in traditional society, is an obvious indicator of many important characteristics of a person: gender, age, profession, class and nationality, financial status, etc. "The place of a person in the social hierarchy is largely determined by clothing. <...> the dress itself is a certain norm, having a material expression and mental content. In the semiotic context, wardrobe items have a pronounced symbolic content, which, as it were, encodes belonging to a particular social group. And, of course, the choice of appearance is a fairly active expression of a person's social orientation and demonstration of his socio—cultural affiliation. <...> The manner of dressing is one of the forms of expression of subordination to the norms of a particular society."¹⁷⁷ However, even in the epochs of overcoming cultural stereotypes, in particular, in Russia in the first third of the XX century, against the background of the carnivalized atmosphere of everyday life, clothing retains the function of one of the most important markers when evaluating people around them. It is no coincidence that it was during these years that many artists created their personal image with the help of costumes, for example, the famous yellow jacket of Mayakovsky, the Red Army overcoat of Meyerhold, the Ehrenburg's pipe, the common clothes of Yesenin, etc.¹⁷⁸ Г. А. Lesskis and К. N. Atarova note that the social revolution has changed the significance of clothing items, gave things new ideological meanings: "Top hat, tailcoat, tuxedo, vest, monocle and many other items have become signs of a "class enemy"".¹⁷⁹

Bulgakov was very attentive to his clothes and clothes of those around him. On the one hand, he was tied to traditional forms of life. On November 17, 1921, in a letter to his mother, he announced his "idee-fixe", which consists "in restoring the norm in 3 years — an apartment, clothes, food and books" (Vol. 10, P. 67). On the other hand, as a creative personality of his era, the writer loved extravagant outfits. He preferred not only good-quality, but beautiful and fashionable suits, fur coats, wore bow ties, monocles, starched collars, etc., to demonstrate his special aesthetic interest in the essence and quality of the outfit.¹⁸⁰

In his works, clothes also perform different functions, and not only where the action takes place in a fashionable atelier.¹⁸¹ Most often it serves as a sign of the social characteristics of the character. B.

¹⁷⁷ Leбина N. B. Soviet everyday life: norms and anomalies. From War Communism to the Big Style. M.: New Literary Review, 2015. Pp. 119–120.

¹⁷⁸ See: Guskov N. A. From carnival to canon: Russian Soviet Comedy of the 1920s. P. 45.

¹⁷⁹ Lesskis G. A., Atarova K. N. Moscow — Yershalaim: A Guide to Mikhail Bulgakov's novel "The Master and Margarita". M.: B.S.G.- Press, 2021. P. 462.

¹⁸⁰ See: Memoirs of M. Bulgakov. Pp. 123, 145–147, 350, 496.

¹⁸¹ About the functions of clothing, see for example: Ivanshina E. A. The vestments of Venus: about the dress code in M. Bulgakov's "Zoya's apartment" // Kormanov readings: Articles and materials of the Inter-University. scientific conf. Izhevsk, 2009. Issue 8. Pp. 203–216; Ivanshina E. A. Traditions of the Yuletide carnival in the poetics of M. A. Bulgakov ("Zoyka's Apartment", "Dog's Heart"). Pp. 34–43; Plaksitskaya N. A. "Split" man in a "fragmented" world: the image of the world and the image of man in the satire of M. A. Bulgakov. P. 33.

Bricker rightly notes that clothing, "just like a document, binds Muscovites to their era and is an identity card: the deprivation of clothing deprives Muscovites of their social status."¹⁸² Confirmation of the fact that clothes are marked in the works of the playwright is, for example, a remark in Bulgakov's letter. Emphasizing the atypical costume of the maid Manyushka, the writer summarizes: "You can't tell who she is by her outfit" (Vol. 10, P. 383). In other cases, therefore, it is possible to draw conclusions based on clothing.

2.2.2.1. Military uniform

Of course, any uniform, in particular, a military uniform, is the most marked of all types of clothing by the very essence of its purpose. Since the action of the "Days of the Turbins" and partly of the "Flight" takes place during the Civil War, and many heroes are its participants and professional military, then all mentions of uniforms found in the text, even small details, act as the most important signs of identification for the heroes: they recognize their own people and someone else, not only behavior depends on them, but sometimes life. Here we are talking not only about the professional affiliation of the uniformed person to a certain type of military and his corresponding social position, but also about the ideological, political position and the degree of strength and power in a specific historical situation.

The main indicator of belonging to the White Army, a special insignia of an officer for Bulgakov, as for his contemporaries, are shoulder straps. Their absence indicates a catastrophic situation and a shameful flight. When Alexey Turbin disbanded the division, he ordered everyone, "including the officers, to immediately take off shoulder straps and all insignia, and immediately run and hide at home" (Vol. 4, P. 354), causing at first general indignation and contempt, and then animal panic. Driving Nikolka home, he again orders to remove the shoulder straps and throw the rifle. Schratt, fleeing from the headquarters, advises Shervinsky not to linger in the Hetman's palace and remove the shoulder straps.

Stripes also perform a similar function: "behind the Bolsheviks, the peasants are a cloud... And what can I oppose to all of them? Leggings with edging? And they cannot see this edging... they are taking up machine guns right now" (Vol. 4, P. 377). In Myshlaevsky's remark, the social opposition is symbolically encoded: for the lower classes of society, whom Bulgakov's hero generalizes into a kind of god-bearing peasant, officer's stripes are an emblem of violence, an attribute of defenders of monarchical power.

The aiguillettes mark the representatives of the highest command staff and those who are at the headquarters. This is what the mentions of them constantly hint at in ironic addresses to Shervinsky, who is proud of the post of Guards' adjutant. Elena, not wanting to admit that she kissed him, calls him a "liar with aiguillettes" (Vol. 4, P. 331). Myshlaevsky, after the Hetman's flight, mockingly greets Shervinsky:

¹⁸² Bricker B. Punishment in M. Bulgakov's novel "The Master and Margarita". Typology of the motive // Rus. lit. Amsterdam, 1994. Issue 35, No. 1. P. 12.

"Hello, personal adjutant. Why are you without aiguillettes?" (Vol. 4, P. 363)

Professional military men value the symbolic attributes of their uniform. It was not by chance that in the "Flight", Lyuska, not seeing the cartridge clip on the Charnota, immediately guessed that he had lost them. The point here is not only that this is the last thing of any value of the former General, it is also a symbolic link with his former status.

If the identification marks of the White Guards are traditional, then the Petliura form seems exotic, the hostile attitude of the heroes towards it is emphasized by the constant mention of a detail that is perceived as a trait not just inhuman, but not even bestial, unnatural, almost infernal — a tail on the head. Lariosik reports: "I'm walking down the street now — wagons, wagons, and these on them, with tails. It can be seen that the Bolsheviks beat them up pretty badly" (Vol. 4, P. 374). Alexey Turbin makes this picture a symbol: "There are shadows with tails on their heads and there is nothing else. <...> Petlyura, this Your Grace, these tails, all this is a nightmare, all this will rot" (Vol. 4, P. 461). The focus on this unnatural, repulsive attribute of the Petliura uniform emphasizes the desire of the main characters of the "Days of the Turbins" to distance themselves from all those forms of existence that are propagandized and carried by strangely dressed up detachments. Alexey justifies his refusal to drink for the Hetman in this way, playing with the stylistic connotations and phraseology of the word "tail": "For six months he broke this damn comedy with Ukrainization, he himself spread all this scum with tails on their heads, and when these tails rushed at him... when the Germans started wagging their tails, so, if you please, he rushed to the Russian officers for help" (Vol. 4, P. 579). On the scene of the interrogation of the deserter-sichevik, Uragan and Kirpaty walk "in red tails on their hats" (Vol. 4, P. 591), in the Alexander Grammar School haydamaks walk in black and red tails (Vol. 4, P. 612–613).

The significance and symbolism of this detail for the writer is confirmed by the repeated mention in the novel "White Guard": "The green braid tails of haydamaks jumped in my eyes"; (Vol. 4, P. 153) "towards the five cavalry haydamaks with tails" (Vol. 4, P. 152); "the wife's face appeared between the tails"; (Vol. 4, P. 153) "a golden-braid tail flashed on the papakha" (Vol. 4, P. 271), etc. In the novel, the color of the tail is often specified, by which the characters quickly learned to distinguish the units of Petliura's troops. On the Turbins' tiled stove is painted "a head with a drooping mustache, in a papakha with a blue tail.

Signature:

"Beat Petlyura!" (Vol. 4, P. 44). "There appeared, — says Lariosik, — these Petliurists, with tails... —Blue? — Nikolka asked curiously.

— Red... yes, with red... and shout: get down!" (Vol. 4, P. 202).

Describing the crowd, the narrator informs about its composition, listing the iconic headdresses: "chuiks in caps with ears, men in sheep hats, ruddy girls, retired officials with dusty traces of cockades, elderly women with a bulging belly, nimble guys, Cossacks in overcoats, in hats with colored tails, blue,

red, green, crimson with braid, gold and silver, with gold tassels from the corners of the coffin" (Vol. 4, P. 259).

By the fact that a person recognizes others by his uniform, it is immediately clear how close he is to the military environment and is aware of the political situation. In the play "Flight", this is vividly demonstrated by the dialogue during the battle near the monastery:

Golubkov <...> I swear to God, White ! Officers in shoulder straps! (*He screams*) It's done! Understand, Seraphima Vladimirovna, — White !! We have crossed the front!

Barabanchikova <...> "Shoulder straps ... shoulder straps ..." [If you put shoulder straps on, it does not mean that you have become White . And if I put a red star on my head <meaning another important identification mark — a red five-pointed star on a Red Army helmet — *L.W.*>, will you really dance in front of me, sing an International?] And if the detachment is disguised, then what?

<...> (*To Golubkov.*) What kind of pants?

Golubkov. Red! And there they drove in... those have blue with red sides.

Barabanchikova. " Drove in, with the sides..." Damn you. With lamps, maybe? (Vol. 5, P. 225). The professional military Charnota, disguised as a pregnant woman, mockingly mimics the purely civilian Golubkov, who not only does not distinguish between the details of uniforms, does not know their correct names, color functions, but also naively believes it possible to evaluate the warring parties by one of the signs he accidentally knows, without taking into account tactical tricks.

If in "Flight" ignorance in the symbolism of military uniforms is presented comically, then in "Days of the Turbins" in Myshlaevsky's story the same situation almost took a tragic turn: "This morning I personally ran into one grandpa on reconnaissance and asked: "Where are your lads?" The village is definitely extinct. And he blindly did not see that I had shoulder straps under hood, and replied: "All ran to Petlyura..." <...> I took this Tolstoy's horseradish by the shirt front and said: "All ran to Petlyura? I'm going to shoot you now, the old one... You will learn from me how to run to Petlyura. You're running away to the kingdom of heaven"" (Vol. 4, Pp. 308-309). True, the Bulgakov officer found the strength to restrain his irritation, but he received a life lesson: there is a gap between him, who wears shoulder straps, and those whom he, in his opinion, protects, which is directly related to everything that his military insignia symbolize, which the people are afraid and secretly hate. Myshlaevsky's conclusions were quoted above.

2.2.2.2. Symbolism of daily civilian clothes

The processes depicted in Bulgakov's plays are so catastrophic, radical, and profound that often the characters involved in them are primarily characterized by the most obligatory parts of clothing, the absence of which is unthinkable in a public place — trousers. In an ordinary situation, they attract not so much attention to themselves as an everyday, low object, but for a person of the revolutionary era,

not only their decent condition, but also the very natural need for their presence is an urgent problem, sometimes turning into a fatal one. The ambivalent image of trousers belongs to the carnival elements of the writer's dramaturgy.

Traditionally, trousers are a gender indicator. In "Flight", General Khludov cuts off the hysterical threats of Golubkov, who is worried about Seraphima's life: "Don't you dare to overwork! Go in a man's dress, behave like a man!" (Vol. 5, P. 261). Reproaching Alla Vadimovna for her presence in Zoya's dubious apartment, her ironic question: "How did you get into this studio?" — Goose retorts: "Who? Me? Me?! I'm a man! I wear trousers, not a dress with a slit up to the neck" (Vol. 5, P. 120). In the second edition, the grotesque of exaggeration was softened: "up to the waist" (Vol. 5, P. 371). The opposition of the costume details built by the character emphasizes the patriarchal idea that a man is unaccountable in his intimate life to a woman, who, in turn, on the contrary, is obliged to observe modesty.

A comic effect is produced by the discussion of the forms of clothing acceptable by etiquette and the antithesis of the traditional male and female costume in the "Flight": Korzukhin is amazed and confused by the fact that General Charnota appeared to him in underwear (besides, an extremely catchy bright lemon color): "You're wearing long johns, aren't you?"

Charnota. Why does that surprise you? After all, I am not a woman to whom this type of clothing is not appropriated.

Korzukhin. Did you... did you, General, just walk through Paris, through the streets?

Charnota. No, I was walking down the street in my trousers, but I took it off in your front room. What a stupid question!" (Vol. 5, P. 286).

A similar motive of the hero's lack of trousers as a sign of extreme impoverishment and providing this item of clothing as a gesture leading to the closeness of the heroes (see section 3.2.2) occurs in all three plays. The grotesque figure of the General without pants especially contrastingly emphasizes the scale of his social and psychological fall, his rejection.

On the way from Zhytomyr to Kiev, Lariosik saved books and manuscripts, but lost a suitcase with underwear, only a shirt remained, in which he wrapped the collected works of Chekhov. This demonstrates those features of his that especially attracted the Turbins and aroused fondness, tinged with mild humor, — daily maladjustment and a clear preference for spiritual values over material ones.

When Amethystov appears in Zoya's apartment, he wears "gray market pants with a hole in the back and with bubbles on his knees" (Vol. 10, P. 380), which give an appearance that is not capable of arousing respect and moreover respect from others, so the first thing that Zoya's cousin asks for is decent pants. Those fashionable ones from the Count's wardrobe that he received immediately help him feel socially complete and even promising: "Humane trousers! In such pants you immediately feel yourself on the platform ..." (Vol. 5, P. 344). Then, in his dream of Nice, white trousers appear, an attribute of a wealthy person's vacation at the resort, and become a symbol of a carefree, easy, happy life. In this

feature, they soon appear in the dreams of the protagonist of "The Twelve Chairs" and "The Golden Calf".¹⁸³

Their hats also say a lot about the social status of the characters. Above is an example from the "White Guard", where the reader should mainly judge the composition of the crowd on this basis. Similar symbolic details are found in many of the writer's texts, including dramatic ones. The "hat — cap" juxtaposition deserves special attention, which seems to reproduce the "confrontations of the struggling classes"¹⁸⁴: "in the 20s and 30s, hats seemed to be a sign of something in the Soviet Union, if not openly hostile (like a top hat), then foreign, alien, either foreign, or intellectual life and spirit (both were perceived as hostile to the proletariat). In the Moscow chapters of the novel ("The Master and Margarita" — *L. W.*), the cap is the dominant headdress ("rivers of caps floated along the sidewalks, as it seemed to Margarita from above"); Berlioz wears a hat (society accepts this habit of his, condescending to his position and age), a "foreigner" in a lilac coat (in Torgsin), a barman Andrei Fokich and Archibald Archibaldovich."¹⁸⁵ I. Z. Belobrovtsseva and S. K. Kulyus found that the presence of a hat "(the object of the appearance of the "old" intelligentsia) was interpreted in the post-revolutionary years as belonging to an "alien" world: "foreigner", "class enemy", "intellectual"¹⁸⁶, and portrait figures in caps as designations of proletarians are found, except for the appointed novel, and in "Notes of the deceased" and "Heart of a Dog"¹⁸⁷. The researchers' observations are directly confirmed by the memoirists' testimonies. "Women now all wore headscarves, men — service caps and cloth caps, hats disappeared: they have always been a generally accepted Russian symbol of nobility and idleness, now they could become a target for a mauser at any moment," — N. N. Berberova recalled¹⁸⁸.

In "Zoyka's Apartment" it is significant that Obolyaninov is dressed in the "old" fashion, walks in a hat, and Hallelujah and Amethystov — in caps. In the second edition of the play, at the first appearance on the stage, the Count throws his hat and cane (in the eyes of the Soviet audience of the 20-30s — another typical attribute of a representative of the upper strata of society) (Vol. 5, P. 335). In contrast, the house manager Hallelujah has "a black cap with a button on top. Hallelujah never takes off this cap, walks in it both on the street and in the room" (Vol. 10, P. 381). Unwillingness to remove the headdress indoors as an indicator of bad manners, contempt for traditional etiquette and arrogance of

¹⁸³ See: Levin A. B. "Twelve chairs" from "Zoya's apartment". To the 75th anniversary of the first publication of the novel by I. Ilf and E. Petrov and the first prohibition of the play by M. Bulgakov // Network literature. [Electronic resource] URL: https://www.netslova.ru/ab_levin/12s.html (accessed: 21.12.2020). About white as the color of everyday clothes in the 1920s, see: Guskov N. A., Kokorin A. V. Comments. P. 534.

¹⁸⁴ Lesskis G. A., Atarova K. N. Moscow — Yershalaim: A Guide to Mikhail Bulgakov's novel "The Master and Margarita". P. 463.

¹⁸⁵ Ibid.

¹⁸⁶ Belobrovtsseva I. Z., Kulyus S. K. Guide to the novel by M. A. Bulgakov "The Master and Margarita": Textbook. M.: Moscow University Press, 2012. P. 141.

¹⁸⁷ Belobrovtsseva I. Z., Kulyus S. K. M. Bulgakov's novel "The Master and Margarita". Comment. M.: Book Club 36.6, 2007. P. 146.

¹⁸⁸ Berberova N. N. The Iron Woman: A story about the life of M. I. Zakrevskaya-Benkendorf-Budberg, about herself and her friends. M.: Book Chamber, 1991. P. 28.

representatives of the new society, especially those in power, is a stable detail in the writer's works.

Describing the appearance of Amethystov, Bulgakov directly contrasts a hat and a cap as a social marker, and the latter in this character comes closer to a kind of not so much a proletarian headdress as an attribute of a dubious personality, a native of a criminal environment: "he wears a small, gray, open-seam cap, like those worn by tourists on trains or boys who ride a bicycle ("cap (кепка)) — in no case a hat" (Vol. 10, P. 380). The very name of this headdress is significant for the playwright: it was vulgarized and turned from an exotic foreign "cap (кэпи)", an ornament of wealthy Anglomaniacs, into just a cap (кепка).

The opposition, similar to the opposition of a hat and a cap, is formed by a tailcoat and a *tolstovka*. "The tailcoat at the beginning of the twentieth century became exclusively a ceremonial official attire, as well as uniforms for lackeys and for artists of some genres, primarily musicians. In Soviet Russia, it almost disappeared and was perceived as the clothing of representatives of the exploiting classes and their henchmen, but at the ceremonial receptions of the educated people of the older generation, who once belonged to the high society, and at events attended by foreigners, it retained its functions before the war."¹⁸⁹ The above also applies to a tuxedo and a morning coat. For Count Obolyaninov, a tailcoat is a natural and familiar garment, but he allows himself to wear it only because he serves as a taper (half is a creative profession, half is a servant). The lowering of social status allows to partially preserve the former appearance here. Similarly, the transformation of Shervinsky at the end of the "Days of the Turbins": the replacement of a magnificent uniform with a splendid tailcoat, that is, the transformation from a military to a civilian, from a Hetman's adjutant to an opera singer, on the one hand, is a lowering of the social role, on the other hand, its preservation in the sense that it was not necessary to dress the same as representatives of the lower classes, for example, to walk in a "blouse bearing the idiotic name "tolstovka"" (Vol. 5, P. 518) (note that this vulgarism, like the "cap", clearly irritated the writer), correlated with the poor and even with the antisocial environment. Bulgakov himself had to wear a *tolstovka*, no matter what he called it: that's how he was dressed on the day he met his second wife, according to her memoirs¹⁹⁰. When Hallelujah and Amethystov appear on the stage, they appear as proletarians or citizens loyal to the Soviet regime. If the house manager remains in a black *tolstovka*, then Zoya's cousin's outfit changes (more on this in the third chapter).

2.2.2.3. Quality, taste and fashion compliance

In Bulgakov's plays, not only the nature of clothing itself is marked, but also its properties. Its poverty is often emphasized, especially in cases where this is a recent condition for the characters. So, for many in the "Zoyka's Apartment": at Manyushka, the main craftswoman, Ivanova, Lisa, Mymra, the

¹⁸⁹ Guskov N. A., Kokorin A.V. Comments. P. 553.

¹⁹⁰ Belozerskaya-Bulgakova L. E. Memoirs. M.: Fiction, 1989. P. 88.

poet — the shoes are worn out. In the first two cases, this is apparently perceived as the most ordinary circumstance, because Manyushka is a servant, and the main craftswoman is "a middle-aged woman exhausted by work, really a craftswoman" (Vol. 10, P. 384), the author also mentions her "worn blue suit" (Ibid.). When it comes to the fact that Alla Vadimovna, dressed though modestly, but elegantly, is a lady "from a good family" (Vol. 10, P. 383) wears "shoes, although good, but significantly worn" (Ibid.), Bulgakov could not resist remarking: "a strange phenomenon" (Ibid.). Zoya tells Hallelujah that herself wears darned stockings, and before the new government, "not only did she not wear darned <...> twice she did not wear the same pair" (Vol. 5, P. 56). "In the scenes where she is the mistress of the workshop," the author notes, "she is in a modest suit" (Vol. 10, Pp. 382–383). Here, obviously, not only social mimicry is manifested, but also a lack of funds. The heroes of the "Flight" during their wanderings were so worn out that they were ready to cover themselves with anything at all. It is not by chance that there are few examples from this play in this chapter: clothing for the characters retains only the main everyday function, but due to their material disadvantage, it loses its traditional symbolism, often turns out to be combined by necessity and contrasting. Compare, for example: "A figure in a bowler hat and in quartermaster shoulder straps" (Vol. 5, P. 219), — the grotesque combination of the official military insignia with the generally recognized attribute of the resident (a bourgeois or an employee in a non-governmental institution; in the works of A. A. Blok, the gentleman in the bowler hat constantly appears as a symbol of world vulgarity) does not allow us to accurately characterize the character: this is a military man who lost his headdress and put on what he managed to find, or an adventurer, attached to the retreating army for the sake of his benefits and masquerading as an officer in conditions of general confusion.

Along with the quality of clothing, its good material, the degree of its compliance with modern fashion and the "universal" laws of taste is often emphasized. Traditionally, such requirements were met only by the attire of representatives of high society, for example, Pushkin's Eugene Onegin: "Cut in the latest fashion; / As dandy London dressed — / And finally saw the light."¹⁹¹

Bulgakov's heroes belong to a completely different circle, little experienced in the subtleties of the art of dressing.

This primarily concerns the military environment and situation. Here, however, the aesthetic aspect of appearance is also appreciated, as already noted above, but this whole sphere, including the ability to dress up and analyze the details of the costume, is a property inherent mainly in women. It's not just about the extreme circumstances of the play "Flight", which do not allow you to follow the fashion and show taste. In the "Days of the Turbins", too, Captain Myshlaevsky, wanting to make a compliment, cannot even correctly describe the style and color of the outfit:

¹⁹¹ Pushkin A. S. Complete works: In 19 vol. Vol. 6. M.: Voskresenye, 1995. P. 216.

Myshlaevsky. You look great today. By God. And this hood suits you, I swear on my honor. Gentlemen, look at the hood, completely green!

Elena. This is a dress, Vitenka, and is not green, but gray (Vol. 4, P. 323). Such promiscuity does not embarrass others, does not repel them from the hero, since ignorance of the subtleties of civilian, especially female life, which is natural for a military man, is replenished in the eyes of the heroes of the "Days of the Turbins", by the presence of other qualities that are much more important for a worthy officer and a decent person. Therefore, the obvious dandyism of Shervinsky causes ridicule of the characters of the play, who are quite friendly to him.

Special attention is paid to the problems related to fashion, taste and quality of clothing in the comedy "Zoyka's Apartment" due to the very content of the work. "In general, all the women in the play," the author specifically stipulates, "are dressed in the fashion of 1924–25, of course, much more modestly than abroad, but apparently trying to imitate Paris" (Vol. 10, Pp. 382–383). It is specially noted that all the women in the play have short hair — in the years of the NEP, fashion demanded this. However, not everyone manages to show taste in their fashionable attire. It turns out for those heroines who belonged to a privileged or at least wealthy and educated environment before the Revolution, and in Soviet Moscow occupy a precarious, marginal position, which is why their fashionable costumes bear, along with the stamp of taste, signs of poverty. Zoyka, "in the past, the wife of a rich manufacturer" (Vol. 10, P. 382), in the present — the mistress of a private atelier at the beginning of the play goes "in pajamas <this type of underwear in Russia of the NEP era belonged to the number of fashionable novelties — *L. W.*> (by no means chic)" (Ibid.). "In the carousing scene, she is in a Parisian ball gown, since Parisian designs were really sent to her" (Vol. 10, Pp. 382–383). On the first appearance of Alla Vadimovna, "a modest, well-made suit <...>. In the scene of carousing — of course, a luxurious Parisian ball dress" (Vol. 10, P. 383). According to Zoya, she is "one of very few women in Moscow with great taste" (Vol. 5, P. 83). The former social status of both heroines, apparently, is similar in many ways, which helps them find a common language.

The playwright characterizes the clients of Zoyka's workshop in exactly the opposite way — representatives of the Moscow elite of the NEP period, poorly educated and ill-mannered women from the lower classes, who, thanks to marriage, fell into a rich and influential circle. They are "dressed tastelessly — jackets and skirts. It is quite obvious that what the craftswoman prepares for them will be even worse" (Vol. 10, P. 384), of course, not through the fault of the dressmaker, but because of their vulgar arrogance. Agnessa is dressed "better than others, as she has been abroad, but tasteless" (Ibid.).

The men in "Zoyka's Apartment" are also contrasted in a similar way. However, one Obolyaninov, a well-born aristocrat, stands out for the elegance of the suit: "dressed by a good tailor in the fashion of 1924, modestly and expensively, immaculate in the sense of ties and shoes" (Vol. 10, P. 380). Like the clients of the atelier, the privileged men in Bulgakov's comedy demonstrate their plebeian origin and

low cultural level with their outfit. The "proletarian" costume of the house manager, who constantly reminds of his connection with the Soviet government, is quite natural in this sense. Nepman Goose, who probably acquired his current fortune after the Revolution, is trying to imitate the style of the pre-revolutionary elite, without having sufficient information or a sense of proportion for that. He is wearing a "black morning coat, gray striped trousers, a tie that does not go with the morning coat, a gray vest, a gold chain on it. Patent leather boots with a dark suede upper" (Vol. 10, P. 381). The neighborhood of aesthetically incongruous, from the traditional point of view, elements is an important feature of representatives of the new society in the image of Bulgakov. It is caused not only by a lack of taste, but above all by an understandable ignorance of the rules of etiquette. That is why policemen get into a comic situation, dressing up not out of vanity, but out of duty and drawn, unlike the Goose, not with sarcasm, but with mild humor. Especially "monstrous", as the writer puts it, are the asocial elements of Soviet Moscow — the adventurer Amethystov and the Chinese engaged in dark deeds. The contradictory nature of their costumes is brought to the grotesque. This will be discussed in detail below.

Thus, in Bulgakov's plays of the 1920s, clothing marks the gender, social and material status of the characters, the level of their education and upbringing, their aesthetic tastes, and sometimes their ideological position, belonging to the military or civilian. Acting as an identifying sign of belonging to one or another group, clothing is a signal and criterion for the characters to treat others as their own people or someone else in the unfolding conflict.

2.2.3. Props

The importance of the props directly mentioned in the text of the play is undeniable. Often such iconic objects on the theater stage act as a source of information about the characters for both the rest of the characters and the viewer.

The dominance of the bureaucratic apparatus has long given documents often decisive role in the life of a Russian person¹⁹². Possession of the necessary official papers elevates people to a privileged level, absence turns them into nothing. The Revolution, despite the renewal of the entire state system, not only did not eliminate this problem, but, on the contrary, emphasized its urgent nature, which is reflected in many literary works. So, in 1925, the comedy Erdman's "Mandate" was staged with great success at the Meyerhold Theater, where the power of a document over a person is brought to the grotesque and symbolic generalization. To achieve his ambitious goals, the main character writes himself a fake mandate of the most harmless nature, but by the very fact of his existence frightening everyone, including the owner. Bulgakov had raised the same problem a little earlier in the story "Diaboliad". After the documents were stolen from the main character Korotkov, he discovers that he is gradually being

¹⁹² About the motive of the document in Bulgakov's work see, for example: Lesskis G. A., Atarova K. N. Moscow — Yershalaim: A Guide to Mikhail Bulgakov's novel "The Master and Margarita". Pp. 310–311.

replaced by another person. In the "Heart of a Dog", Sharikov, who appeared in the laboratory, claims to possess a document as a guarantee of his existence: "A document, Philip Philipovich, I need.

Philip Philipovich shuddered a little.

— Hmm... damn! Document! Really... Ahem... and maybe it's possible somehow... — his voice sounded uncertain and wistful.

— Have mercy, — the man answered confidently, — how can it be without a document? I'm sorry about that. You know yourself, a person without documents is strictly forbidden to exist. First, house committee... <...> They meet, ask — when, they say, dear one, will you register? <...> where has it been seen that a person lived unregistered in Moscow. This is one. And most importantly, the account card. I don't want to be a deserter. Again — the union, the stock exchange ..." (Vol. 3, Pp. 98–99). "A document is the most important thing in the world" (Vol. 3, P. 101), — adds the house manager Shvonder. Above, Amethystov's dialogues with those wishing to enlist in Zoyka's atelier were cited: the absence of a document puts a person in a hopeless position, he has no prospects in society, and the necessary set of documents cannot be achieved, like any ideal. But the mythical person registered in Zoyka's apartment is considered real and full-fledged only because her document is formally in order.

It is no accident that the characters of plays depicting the political vicissitudes of the revolutionary era are often forced to resort to checking documents, trying to make sure whether they are their own people or alien. This is what the heroes of the "Flight" constantly do, especially the scene in the monastery, where the Red Army and White Guards alternately carry out the check.

Some assert themselves in this way, like the head of counter-intelligence, Tikhy, blackmailing Seraphima with the same forged document that was issued to protect her, or the Petliura's officer Galanba in the "Days of the Turbins", interrogating and robbing a shoemaker. Others resort to this out of an instinct of self-preservation: in the second edition of the same play, Vasilisa, who is robbed under the guise of a search by Uragan, timidly asks: "Maybe you have this one... What's its name... is there a mandate?" (Vol. 4, P. 622). In "Zoyka's Apartment", when Amethystov suddenly appears, an experienced and careful hostess, regardless of kinship, first of all finds out if he has documents, when it turns out that he has a whole set of certificates of any type, even Zoya, who has seen a lot, experiences a mixture of admiration and horror.

The documents have a noticeable impact on all stages of the action of Bulgakov's comedy. With the mention of obtaining permission to open an atelier, the work begins; "Zoya (*dresses in front of the mirror of a huge closet in the bedroom, hums a polka*). There is a piece of paper, there is a piece of paper. I got it. There is a piece of paper!" (Vol. 5, P. 52). The need to obtain permission to leave the USSR becomes the motivation for the establishment of Zoyka's enterprise, her communication with the Goose, and finally, partly for Alla Vadimovna's consent to become a model (the culmination of the action). In the finale, a comic *mise-en-scène* arises: disguised policemen, taken by Zoya for bandits, report that they

are "with a mandate" and demand that all those present showed documents (Vol. 5, P. 125). One mention of the mandate clarifies the situation and indicates to Zoya and her guests who is in front of them.

Metonymically, as well as the possession of an official document giving powers and privileges, the characters are characterized by the presence of a portfolio where such documents are stored. This item became an identifying sign of an influential Soviet employee¹⁹³. Hallelujah threatens Manyushka: "Do you see that I have a portfolio? Who are you talking to? So, I can get in everywhere. I am an official, inviolable person (Vol. 5, P. 53)".

A similar function is performed by an off-stage detail — the ability to use a car (in those days, most often an official one). In the popular view, this is an important privilege of the authorities. In the imagination of ordinary people, the managers of institutions and the leading members of the party should drive cars. For example, in Erdman's "Mandate", the philistine Nadezhda Petrovna fantasizes about the future life of her son in the event of his admission to the party: "Just think about it, Pavlushenka: you will ride in a car, and I will pray to God for you, Pavlushenka. You ride, and I pray, you ride, and I pray, what kind of life will we have?!"¹⁹⁴. In the play "Zoyka's Apartment" it is emphasized that both the director of the trust of refractory metals Goose, and "very responsible" (thanks to the position of the spouse) Agnessa Ferapontovna also drive a car. One of Amethystov's arguments in favor of the fact that the Goose is more "decent" than Obolyaninov is as follows: the first drives a car, and the second walks (Vol. 5, P. 99).

In Bulgakov's plays, weapons traditionally act as an identification mark of belonging to the military environment. It is no coincidence that in the "Days of the Turbins", Shervinsky does not believe the words of the lackey that the adjutant of Hetman Novozhiltsev left the palace, since his saber is still in place: it is unthinkable for an officer to leave his weapon, this is a sign of dishonor. Shervinsky himself, leaving the palace, does not forget to take with himself both his own saber and the one that belonged to the escaped colleague. "Gentlemen... revolvers... it is better to throw away", (Vol. 4, P. 366) — the same character warns other officers after the capture of the city by the Petliurists: naturally, they can find out by the presence of weapons that they are military. In the play "Flight", General Charnota, expelled from the army, even under the threat of starvation, refuses to sell a revolver for food: "I'll sell everything from myself, I'll sell my pants, just not a revolver. I can't live without a revolver!" (Vol. 5, P. 275), since personal weapons are a symbol of his military past, a reminder of officer honor.

Possession of weapons also acts as a kind of attribute of power. The one who is armed controls the situation and can dictate his terms. Therefore, in the conflict scenes of Bulgakov's plays, the characters so often take out revolvers. In these cases, the weapon establishes a hierarchy, ignoring other

¹⁹³ Guskov N. A., Kokorin A.V. Comments. P. 429. Also see: Romanenko A. P. Bulgakov's Semiotic portrait of a Soviet man // Mikhail Bulgakov, his Time and we / Ed. by Grzegosha Przebinda and Janusz the Fresh. Krakow: Scriptorum, 2012. Pp. 833–835.

¹⁹⁴ Erdman N. R. Plays. Interludes. Letters. Documents. Memoirs of contemporaries. M.: Iskusstvo, 1990. P. 24.

relationships, including blood kinship. Compare the scene at the school before the arrival of the Petliurists:

Nikolka. I'm not going without you, Colonel.

Alexey. What?! (*He took out his revolver.*)

Nikolka. Shoot, shoot your own brother!

Alexey. Blockhead. <...> Hey, somebody! Take Junker Turbin! <...>

Nikolka. Everyone has already left.

Alexey. Well, wait, you creep, I'll talk to you at home! (Vol. 4, P. 360). In the "Flight" during the interrogation of Golubkov, the head of counter-intelligence, Tikhy, effectively manipulates a revolver to show the arrested person that he is defenseless and completely in his hands.

The weapon can, by its function, replace a document in such a situation: "I will show you now the Lord your God's mandate! — the bandit robbing him answers Vasilisa's question about the documents, — (*Takes out a revolver.*)" (Vol. 4, P. 531). In the "Zoyka's Apartment", the presence of knives among the Chinese immediately indicates, in addition to the advantages of a specific situation, their belonging to the criminal world.

An important characteristic of the inhabitants of the house are the interior details. They testify to aesthetic tastes, political views, and life position in general. This has already been discussed in section 1.1.5, where, in particular, the symbolic function of the Christmas tree in the last act of the "Days of the Turbins" was analyzed. Here we will note its other meaning, in addition to references to childhood memories and hopes for a happy future. In the 20s, when the play was on stage, the Christmas tree was persecuted in Soviet Russia and was temporarily even banned altogether¹⁹⁵, therefore it symbolized adherence to the traditional (pre-revolutionary) system of values. In the early edition, this is reflected by the remark of Wanda, surprised that her tenants managed to dress up a Christmas tree in the most catastrophic circumstances, embodying a homely, family, friendly atmosphere. "During the Civil War, the Christmas tree was an exception rather than the rule, and therefore, when seen in the home, it shocked a person with its reminder of the former, seemingly incredibly distant life,"¹⁹⁶ — E. V. Dushechkina comments. The celebration of Christmas at the Christmas tree on the day the Bolsheviks entered the city, thus, characterizes the ideology of the Turbins.

A particularly significant detail of the interior is paintings, and in turn portraits. In the "Days of the Turbins" in the Alexander Grammar School, where the headquarters of the defense of the city from Petliura is located, there is a portrait of the Russian tsar Alexander I the Blessed, and in the Hetman's

¹⁹⁵ For more information about the persecution of the Christmas tree in the USSR as an ideologically hostile phenomenon, see: Dushechkina E. V. Russian Christmas Tree. History, mythology, literature. SPb.: Publishing House of the European University in St. Petersburg, 2012. Pp. 213–235. Leбина N. B. Soviet Everyday Life: Norms and Anomalies: From War Communism to the Big Style. Pp. 219–223.

¹⁹⁶ Dushechkina E. V. Russian Christmas Tree. P. 215.

office — the German Emperor Wilhelm II. It is immediately clear which country's interests are being protected in these premises. Having broken the portrait of Talberg out of the frame and thrown it into the fireplace, as soon as Elena accepted Shervinsky's proposal, the latter demonstrates not only triumph over his rival, but also that he lost the right to recognition and a place in this home.

In the satirical literature of the 20s, a portrait of a leader (one of the founders of Marxism and even just a revolutionary or a member of the Soviet government) is often found as proof of adherence to the ideas of Bolshevism or, at least, loyalty to the authorities. So, in Mayakovsky's famous poem "About Trash", a portrait of Marx hangs on the wall, contrasting with the bourgeois atmosphere. The main character of the "Mandate" has made a two-sided picture; on the back of the portrait of Marx, an evening in Copenhagen is depicted. Depending on whether supporters or opponents of the Soviet regime come to the house, the picture turns one way or the other¹⁹⁷.

Bulgakov also has a portrait of Marx hanging in Zoyka's apartment during the day, demonstrating to clients the heroine's solidarity with Bolshevik ideology. At night, Marx is replaced by an image of a naked woman, attracting an audience that is not interested in politics or the construction of a socialist society at all.

Obolyaninov, hostile to the Soviet government, seeing the portrait of the leader on Amethystov's chest, immediately became alert:

Obolyaninov. Are you non-partisan, may I ask?

Amethystov. Quelle question! What are you saying!

Obolyaninov. And you had this portrait on your chest... However, maybe it seemed to me.

Amethystov. It's for the road. You know, it helps a lot on the train. Take a reserved seat out of turn. That, the other (Vol. 4, P. 72).

Understanding the psychology of such opportunists, Amethystov managed to benefit from trading the latest loyalty symbols: "There are six decks of cards and portraits of leaders in the suitcase. Thanks to the dear leaders, if it weren't for them, I would have starved to death. It's a joke to say, on a mail train from Baku to Moscow. You see, I captured fifty copies of the leaders in the cultural department in Baku as a keepsake. I sold them for two grivnas each. <...> Comrade, buy a leader! One bourgeois bought five pieces. I'll give them to my family, he says. They love leaders" (Vol. 5, P. 69).

2.2.4. Speech

The main way to characterize a dramatic character is, of course, his cues. From them, both the viewer and the characters receive not only factual information concerning, among other things, his belonging to a particular age, social, ethnic, ideological, etc. group, but also an idea of the intensity of

¹⁹⁷ For more details, see: Guskov N. A. From carnival to canon: Russian Soviet Comedy of the 1920s. Pp. 83–84.

these traits. That is why speech itself, in addition to the direct content of replicas, disposes the characters to each other or causes alienation.

Thus, Bulgakov often demonstrates that the attitude towards a person sometimes depends even on his voice, which serves as a manifestation of the essence of the character: a pleasant voice disposes, causes fondness. So, for all his shortcomings, Shervinsky conquers others with his singing, and although Elena ironically says: "The only good thing about you is your voice, and your direct purpose is an opera career" (Vol. 4, P. 319), both for her and for her brothers and friends at home beauty his voice testifies to the inner beauty, albeit obscured by vanity and frivolity. The course of action confirms their expectations.

The unpleasant voice in Bulgakov's texts often does not just belong to the heroes who cause antipathy, but also reveals their infernal essence, contrasting its bearer with others (such, for example, is the "copper voice" of Colsoner in the story "Diaboliad"). The voices of the Chinese are contrasted in "Zoyka's Apartment": creaky — Gasoline and soft — Cherub. This explains why Count Obolyaninov (especially in connection with his musicality), and other heroes prefer the young Chinese, correlating his gentle voice with angelic appearance. The abrupt changes in the Cherub's voice demonstrate how deceptive this impression is: when he is angry, he begins to hiss like a snake. Thus, the hidden infernal nature of the hero is revealed.

2.2.4.1. Language selection as a way to identify a character

The signaling function is primarily performed by the choice of the language of communication, reflecting, along with ethnicity, the ideological orientations of the characters. This is especially acute in a linguistically mixed environment or in conditions of national and interstate conflicts.

In Hetman's and Petliura's Ukraine, the use of the Ukrainian language turns out to be significant and indicates a political position. Turbins and officers close to them never talk to each other on it, directly declaring their dislike for Ukrainization, ironic about it. The only person of their circle who speaks evasively on this issue, on duty as a Hetman's adjutant, is Shervinsky. However, his attempts to express himself on the Ukrainian language on the orders of his boss suffer a crushing failure, showing what position he actually adheres to. For the Hetman, the fact that the officers who are with him do not speak the state language is evidence not only of official disorder, but also of the hidden hostility of his closest subordinates, which acts as one of the signs of the doom of his power. Therefore, he himself is also forced to speak Russian.

Petliurists react even more hostilely to Russian speech: it is on the linguistic principle that they are ready to see a Bolshevik spy in the person with a basket:

Galanba. <...> It seems to me that you are a Communist.

A man with a basket. What! What, for pity's sake! I am, if you please, a shoemaker.

Bolbotun. Something you speak very well in the Moscow language.

A man with a basket. We are from Kaluga, your health. Kaluga Province. We're not even glad that came here to you to Ukraine. I'm a shoemaker. (Vol. 4, P. 473).

Russian officers do not use not only the Ukrainian, which is considered a vernacular dialect, but also foreign European languages. While living in Constantinople, they did not speak Turkish. Charnota, haggling with a potential buyer of his goods, hardly picks up separate French words, which (like German curses after) are lost in the general flow of Russians words and does not achieve the goal. If this fact highlights the gaps in the education of a combat general, then Shervinsky, clearly more enlightened, also asks the Hetman for permission to conduct a proto-stake not in German, but in Russian. In both cases, the preference for Russian is ambivalent: in addition to insufficient knowledge of a foreign language, it emphasizes the desire of the heroes to preserve independence, unwillingness to resemble representatives of a hostile group or environment, who are forced to make concessions if they want useful contact. In "Flight," the Greek Don Juan tries to explain himself in broken Russian to win his favor, the German officers agree to Shervinsky's request, and, not wishing to escalate the conflict, throughout the scene periodically switch to Russian, although at first, emphasizing their dominant position, speak in their native language¹⁹⁸.

H. V. Golubovich rightly notes that the French language for in Bulgakov's artistic world is an "identifying sign" of representatives of the "old world"¹⁹⁹. In the "Zoyka's Apartment", the level of proficiency in French serves as a social sign, indicating education, or rather, belonging to the pre-revolutionary social elite:

Zoya. Listen, brilliant Amethystov, I'll ask you one thing, don't speak French. At least, don't talk in front of Alla. After all, she's staring at you.

Amethystov. What does it mean? Am I speaking badly, maybe?

Zoya. You don't talk bad... you talk terrible!

Amethystov. That's impertinence, Zoya. Word of honor! I've been playing schmendefer since I was ten. I don't speak French well! (Vol. 5, P. 87). The last line implies that the hero learned his French in casinos and gambling houses, that is, among the representatives of the demi-monde, people who were attracted to the lower aristocracy, but often without special grounds. Perhaps Amethystov not only pronounces French words in the Russian manner (they are not accidentally transmitted in Cyrillic letters), but also knows only a few formulas of politeness and expressions that are popular among players,

¹⁹⁸ Of course, to a certain extent, Russian speech in the mouths of representatives of other nations is a conditional theatrical technique that provides audience understanding. However, in the cases necessary for him, Bulgakov, not caring about the knowledge of the public, inserted extensive lines in a foreign language (see the lines of the ambassador in the comedy "Ivan Vasilyevich").

¹⁹⁹ Golubovich N. V. On the question of the functions of French-speaking inclusions in M. A. Bulgakov's play "Flight" // French at the crossroads of cultures: topical issues and prospects of research: Collection of Articles / Editorial Board: M. L. Dorofeenko, E. N. Yakovleva-Yurchak, A. S. Bulynya. Vitebsk: VSU named after P. M. Masherov, 2020. Issue. 2. P. 70.

however, in an effort to emphasize his noble origin, he constantly inserts them into his speech.

In the same comedy, the Chinese Gasoline and Cherub are forced to use the Russian language for contact with people around them, which is spoken with a very strong accent and various mistakes, but they do not fully understand the interlocutors and do not care about it, always guided by their own goals and vision of the situation. The arising problems of communication are sometimes pointed out by the other characters: thus, although Cherub assures that he "understood a little" of Amethystov's explanations, Amethystov states that he "understood nothing" (Vol. 5, P. 101). When the Chinese talk to each other, they make nonsense sounds: "Wah la wah la. Wah la wah la... La da no, la da no" (Vol. 5, P. 60), imitating their native language, but not understood by others. As a result, their speech seems ridiculous and alien to the other characters and the audience, and is not taken seriously by them.

It was pointed out above about the glossolalia in "Flight" (an Istanbul woman responds to Charnota's French-Russian lines with equally incomprehensible French-Turkish, neighbors discuss the scandal of emigrants in Armenian, each visitor to the carousel swears in his own language) as a sign of the destruction of normal urban space. Undoubtedly, the mixing of languages also indicates the mutual alienation of the people who speak them. Here we can see an allusion to the biblical legend of the Babylonian Pillar.

2.2.4.2. Common parlance as a socio-psychological marker

Speech differentiation of characters also occurs in cases when they speak the same language. Here the signal function is performed by jargon, as well as by vocabulary that is stylistically colored or used not universally, but only in a certain social environment.

Not only the Turbins brothers and their colleagues, but also Elena, who grew up among officers, take for granted the use of military terminology and reduced expressions, including swearing and profanity, even if they themselves do not resort to them as often as Myshlaevsky. For Myshlaevsky, this is the speech norm. "Well, get the hell out of here, old man, sausage to hell! Hey, second platoon, what the hell?..." (Vol. 4, P. 352), he says, being quite friendly to the interlocutors.

Such familiar and rude speech is surprising for Lariosik, his cues abound with lengthy formulas of politeness, are a little ceremonious and archaic, expose him as a provincial intellectual: "sincerely grateful to you" (Vol. 4, P. 311), "sincerely glad to meet you" (Vol. 4, P. 320), "humbly thank you" (Vol. 4, P. 322). Lariosik's speech contrasts with the official jargon so much that it causes Myshlaevsky a harmless mockery: "you're a nice guy, Larion, but you pronounce speeches like a much-respected boot" (Vol. 4, P. 324). Similarly, in the above dialogue between Golubkov and the disguised Charnota, the general is amused and annoyed by the inability of a civilian to correctly name the elements of his uniform that are familiar to him. Khludov, accustomed to clear reports, is irritated by Korzukhin's deliberately evasive and cautious manner of expression.

The mutual misunderstanding of carriers of different types of jargon in “Zoyka’s Apartment” was especially effectively played out. Obolyaninov does not understand idioms that go back to the vernacular language. To Amethystov's line: "Count, look at you, cheer up, why you are sitting like a kneading trough!" (Vol. 5, P. 88) — he reacts with a perplexed question: "What is this — a kneading trough?" (Vol. 5, P. 88). On the contrary, the stable formulas of aristocratic communication are not clear to the nepman who came from the bottom. Goose wants to reward the employees of the studio and gives everyone money. Perceiving this as an insult, Obol-yaninov says: "Mercy. When times change, I will send you my seconds" (Vol. 5, P. 116). Not knowing the meaning of the word "second", the Soviet bourgeois does not feel the sad irony and indignation of the interlocutor and generously promises: "I will give, I will give, and I will give them!" (Vol. 5, P. 116).

Common parlance, especially applied ironically, gives speech a familiar tone, which is occasionally perceived with hostility if the social distance between the co-speakers is not compensated by personal fondness. So, Amethystov's crude colloquial expressions, which aim to get closer to Obolyaninov, to establish contact with him, shock and offend the Count:

Amethystov. <...> Who lurks around Moscow on foot — you!

Obolyaninov. Excuse me, Monsieur Amethystov. I walk, not lurk <...>

Amethystov. <...> Count, colleague! You know what, we have a lot of time, before the arrival of the guests let us stroll to the “Bavaria”. <...>

Obolyaninov. Oh, my God! I'm absolutely stunned by what you're saying. There is filth and dirt in pubs.

Amethystov. <...> Let's crawl, Daddy!

Obolyaninov. All right, let's go. (Vol. 5, Pp. 99–101). Note that in order to maintain a conversation in the correct form, Obolyaninov constantly pronounces aloud a clarifying translation in a neutral style of the most offensive vulgarisms ("to go" and "to walk" instead of "to lurk", "to stroll", "to crawl").

Archbishop African's reaction to Khludov's analogical vulgarism in "Flight" ("Why are you sticking around here?") turns out to be even sharper: ""Stick around." Roman Valerianovich! Respect for dignity should not be lost. I am waiting for His Excellency" (Vol. 5, P. 257).

If Afrikannotes the inadmissibility of common parlance in relation to a high-ranking clergyman, in the “Zoyka’s Apartment” the house manager, even though he is a representative of the authorities, is pointed out to the inappropriateness of vulgarisms in conversation with a woman. His phrase: "Probably ran to her fancy man" (Vol. 5, P. 52) — even the maid Manyushka critically comments "How ill-mannered you are, Comrade Hallelujah. Who are you talking about like that?" (Ibid.). A much less harsh ironic line by Hallelujah is rebuffed by Zoya:

Zoya. <...> You are an indelicate fruit, Hallelujah. First of all, say nasty things. What does "fancy man" mean? Are you talking about Pavel Fedorovich? (Vol. 5, P. 53) <...>

Hallelujah. <...> Manyushka is a niece! What are you, laughing? She's as much your niece as I am your aunt.

Zoya. Hallelujah, you are rude (Vol. 5, P. 54).

At the same time, it is significant that the heroine herself uses vulgarisms in this dialogue, wanting to emphasize her superiority over the interlocutor not only in gender, but also in social terms (although under the current regime, the plebeian Hallelujah is invested with power, Zoya recalls the previous power structure when she belonged to the rich and privileged in society and people like house manager were subordinate).

2.2.4.3. Speech etiquette

No less than speech, the characters are characterized by their manners, in particular their attitude to etiquette adopted in a particular environment.

The behavior of the military is distinguished by contrast: they usually behave arrogantly and communicate disdainfully with civilians; in the service they try to strictly observe the subordination and formalities stipulated by the statute, they behave quite familiarly outside the service. A cheeky, joking and rude tone serves as a sign of equality and fondness for them (including in relation to civilians whom they accept into their circle).

One of the most marked elements of the characters' speech are the forms of address. They, on the one hand, characterize the speaker, on the other – his attitude to the interlocutor. By the way the characters address each other, it is very possible to understand which opposing groups they are divided into.

The politically colored addresses "comrade" and "gentman" acquire a special meaning in the circumstances of the revolutionary era. Bulgakov often notes this in various texts, for example in "Heart of a Dog": "— You, gentlemen, are walking without galoshes in this weather in vain, — Philip Philipovich interrupted him <*a member of the house committee — L. W.*> in an admonitory manner <...>.

— In the first place, we are not gentlemen, — the youngest of the four, peachy-looking, finally said.

— Firstly, — Philip Philipovich interrupted him, — are you a man or a woman?

The four fell silent again and opened their mouths <...>.

— What's the difference, comrade?' <...>.

— I'm a woman, — admitted the peachy young man in a leather jacket and blushed deeply. <...>

— In that case, you may leave your cap on, and I ask you, my dear sir, to take off your headdress, — said Philip Philipovich impressively.

— I'm not your dear sir,' the blond man said sharply, taking off his hat (Vol. 3, Pp. 62–63). Here, the signaling function is performed by several details at once. Marked clothing: a leather jacket and a

papakha were typical for representatives of the Soviet government during the Civil War and the first years of the NEP. It is significant that those who rejected traditional etiquette are dressed without gender differences, and the man does not take off his headdress. For a respected conservative professor, this surprises and outrages. He uses the word "gentman" as a polite neutral address to strangers, obviously invested with power, he uses an even more official formula with a bit of irony. The fact that the word "gentman" is quite natural and neutral for Preobrazhensky is subordinated to his later dialogue with Sharikov: "If you want to stop being called familiarly "Sharikov" <thus, addressing only by surname is thought of as familiar — *L. W.*>, both Dr. Bormental and I will call you "Mister Sharikov".

— I'm not a mister, misters are all in Paris! — barked Sharikov" (Vol. 3, P. 116). The reaction of the house committee members is equally aggressive. For the supporters of the Bolshevik regime, joining the gentmen sounds insulting, since it is the designation of representatives of the exploiting classes. They themselves call Preobrazhensky officially "professor" (more respectful, but rather aloof) and "comrade" (more friendly and warm, from their point of view).

We find a similar use of the addresses under consideration in Bulgakov's dramaturgy. In "Flight," Khludov, talking to Korzukhin, who is indeterminate in ideological terms, combines opposite addresses into an apt oxymoron: "(*Changing intonation, gently.*) Do not misinterpret the shout "bastard", Mr. Comrade. I am talking about the bastard in Sevastopol" (Vol. 5, P. 240). Here, however, the fact that Korzukhin was a comrade of the Minister is also played out. In other cases, only the red commander Baev is called a comrade (including in the poster). In "Days of the Turbins", the irritated Myshlaevsky uses Bolshevik greetings with bitter irony towards his friends who are trying to calm him down: "Hello, comrades!" (Vol. 5, P. 327), "Be silent, commissar!" (Ibid.).

Not understanding exactly the political views of the interlocutor, the characters are forced to make dangerous and often unsuccessful attempts to give an acceptable form of address, as it happens in the episode in the Petliura's headquarters from the "Days of the Turbins":

A man with a basket. Have mercy, Comrade military...

Galanba. What? Comrade? Who's your comrade here?

A man with a basket. I'm sorry, Mr. Military.

Galanba. I'm not your mister. All the misters are in town with the Hetman. And we will exhaust your masters' guts. Lad, let him get to you closer. Cut this gentleman's neck. Now you're seeing, what gentlemen are here? See?

A man with a basket. I see (Vol. 4, P. 348).

In this case, the addresses accepted by both the Reds and the Whites turn out to be unsuitable.

In "Zoyka's Apartment", three kinds of addresses are opposed to each other according to the degree of involvement in the unity of Soviet people — "comrade", "citizen" and "mister". The last one is used only at night in Zoya's establishment, among "own people", thereby emphasizing that not Soviet, but

former or foreign etiquette operates here. The word "citizen" in the artistic world of the play corresponds to the Soviet situation, but it sounds cold and official. So, with caution, the house manager addresses Obolyaninov (he respectfully, but a little less ceremoniously calls the hostess with name and patronymic): "Good evening, Zoya Denis-ovna. Hello, citizen Abolyaninov" (Vol. 5, P. 345), and at the first meeting with Amethystov: "Introduce me, cousin, to citizen..." (Vol. 5, P. 67). Goose, a business man, twice calls Amethystov a citizen administrator (Vol. 5, P. 93, 97).

"Comrades" (sometimes with the epithet "dear" or "respected") in "Zoyka's Apartment" are usually called persons in authority: the chief of the policemen Pestrukhin (including in the poster), in the lines of persons with varying degrees of seriousness — Hallelujah, Goose. This word expresses approval and respect (of course, not always sincere). At the beginning of the play, entering the apartment and not knowing who lives here, Amethystov calls out, demonstrating good intentions and law-abiding: "Hey, comrade! Who is there? Zoya Denisovna at home?" (Vol. 5, P. 66). Further, he uses this address in the atelier in relation to those who wish to enter the service, clients (as they are in dialogue with him), dressmakers and seamstresses, and even in an official tone speaking about the "head" Zoya Denisovna Pelts.

In the final scene, the juxtaposition of the three types of addresses is particularly evident:

Pestrukhin. Answer the question, citizen.

Hallelujah. And who are you? A? Goose? Of course, of course, I know <...>, comrades. I, dear comrades, have been noticing for a long time. <...> Even now, dear comrades, I have arrived for observation. <...>

Fat man. What are you? Defective, or what? You're chewing chervonets!

Hallelujah. I, comrades, am a man of little consciousness, from the machine. I was scared.

Fat man. <...> Goose is being slaughtered under your nose, and you're snacking on chervonets, you piggy chairman!

Hallelujah. <...> (Falling to his knees.) Comrades <...>... I don't even understand what I am saying.

Fat man. Get up.

Hallelujah. Comrade... <...>

Pestrukhin. Vanechka, take it. Citizens, please.

Vanechka. Please go (Vol. 5, P. 128).

Hallelujah, anticipating his exposure and wanting to convince of his devotion to the authorities, repeatedly and humbly calls the policemen comrades, although, at first, he used the word "citizen" in relation to them. They, demonstrating rejection and condemnation of his behavior, change the initial official tone ("citizen") to a rude one, reward the manager with a contemptuous "you (ТЫ)" and insulting nicknames. In relation to the visitors of the apartment, the policemen are officially, even under-

emphasized, polite, but with the address "citizens" indicate the social alienation of the arrested. However, sometimes the condescendingly familiar and humorous "citizen" slips through (Vol. 5, P. 374).

Since in the "Days of the Turbins" and "Flight" are described officers who are accustomed to strict subordination, and the inhabitants and many visitors of Zoya's apartment claim to belong to the elite of pre-revolutionary society, in all these texts special attention is paid to addresses and etiquette in general. Nonverbal etiquette — manners, gestures, etc. — is also marked and differentiates the characters, but it is not presented in Bulgakov's dramaturgy as abundantly as speech, so we will not dwell on it in detail.

Civilians in conversation with the military understand that address should be respectful and official in accordance with the rank, but they often are confused by the necessary formulas. The situation is especially comical when Goose awards medals in Zoya's apartment:

Goose. You're like Vestals. (*Gives money.*)

Lizanka. We are glad to try, Your Excellency (Vol. 5, P. 116). Here the comic arises not only because of the likening of girls of dubious behavior, taking money for open dances, to immaculate priestesses, but also an attempt to dignify the Soviet businessman as a tsarist general. However, the military etiquette is also not understood by the Grammar School guard Maxim in the "Days of the Turbins": although he correctly calls Colonel Turbin "Your highness", seeking justice for him from Captain Myshlaevsky, who is lower in rank, he calls him "Your Excellency", which addresses to a general (Vol. 4, P. 589), that indicates both the desire to give the speech extreme deference, and his complete ignorance in the officer hierarchy. Obviously, for poorly educated civilians, any figure in authority, especially in uniform, is "Excellency".

Strictly address of etiquette is mandatory for the clergy and in the army. In the scene of the "Days of the Turbins" in the Hetman's Palace, throughout the play "Flight", the deviations from it given in this and the next chapters are especially marked, because it is generally observed by the characters, sometimes reaching the point of absurdity with its formality:

Commander-in-chief. <...> Do you think I look like Alexander the Great?

De Brizard (not surprised). Your Excellency, unfortunately, I have not seen His Majesty's portraits for a long time.

Commander-in-chief. Who are you talking about?

De Brizard. About Alexander the Great, Your Excellency.

Commander-in-chief. Majesty? Um... here's the thing, Colonel. <...>, I don't want to bore you anymore (Vol. 5, P. 254).

To be called "His Majesty" according to the regulation of the ancient monarch even to the Commander-in-chief seems strange and reminds of the madness of the co-speaker. It's no coincidence that his tone is clearly softening.

In the military environment, it is customary to address by the ranks even outside the official

environment. In combination with personal pronouns, this demonstrates the degree of closeness between the characters throughout the text or in specific circumstances (changes in address when characters approach or alienate will be discussed in the next chapter). So, in the Turbins' house, it is customary to address by rank or military position, despite kinship and close friendship: this gives the tone a natural jokiness and emphasizes mutual respect.

Shervinsky. Victor! Alive! Well, thank God! Why are you wearing a turban?

Myshlaevsky (*in a turban made of a towel*). Hello, Adjutant.

Shervinsky (*to Studzinsky*). My respects, Captain (Vol. 4, P. 320).

Myshlaevsky and Nikolka call each other "junker" and "captain", although even the youngest by age and rank, Nikolka addresses Myshlaevsky with "you (ТЫ)" and calls him Vitenka (Vol. 4, P. 307). Alexey Turbin addresses Shervinsky with his first name and patronymic, which indicates a greater distance than between the brothers and Myshlaevsky or between the latter and Shervinsky himself. Studzinsky is even more formal in relation to Turbin: addresses with "you (ВЫ)" and by rank, "Mr. Colonel" (Ibid.).

Significant are the abrupt transitions from the official address with "You (ВЫ)" and by rank to the familiar "you (ТЫ)" with a diminutive name in "Flight" after saving Charnota from the reds: "**De Brizard.** Your Excellency! Grisha! (Kisses Charnota.)" (Vol. 5, P. 226) and especially in the scene of the clash of two generals in the "Flight":

Charnota. <...> Your Excellency! What's going on? Your Excellency, what will we leave with? How? (Suddenly kneels down, takes off his hat.) Roma, you are the general staff! What are you doing?! Roma, stop it!

Khludov (*coldly*). I will shoot you (Vol. 5, P. 237).

It is important to keep in mind here that in Russia traditionally great importance was attached to the use of pronouns "you (ТЫ)" and "You (ВЫ)"²⁰⁰. In an educated environment, the first was perceived as familiar or dismissive, meant closeness, fondness for the interlocutor or his subordinate position. In order to humiliate the interlocutor, the soldier Krapilin repeatedly repeats the pronoun "you (ТЫ)" in the accusatory speech to General Khludov (Vol. 5, P. 247). Here the address indicates the most impermissible violation of subordination, and contributes to a stylistically high, archaic sound, refers to the denunciations of the biblical prophets (antiquity did not know the respectful "You (ВЫ)"). In order to intimidate the interrogated and emphasize his full power over him, the head of counter-intelligence, Tikhy, switches to "you (ТЫ)" (Vol. 5, P. 249). On the contrary, Lyuska, wanting to shame and humiliate the accused Charnota, begins a conversation with him emphatically officially – by rank and with "You (ВЫ)", only then turning to familiarly reduced speech (Vol. 5, P. 272).

²⁰⁰ See: Formanovskaya N. I. Russian speech etiquette: linguistic and methodological aspects. M.: Russian language, 1987. P. 79.

The use of the pronoun "you (ТЫ)" exclusively can emphasize belonging to the social lower classes (Petliurists, Bolsheviks, Chinese from the laundry), a low level of education with swagger and kindness (Myshlaevsky, Charnota switch to "You (ВЫ)" either ironically or indignantly). Charnota, even disguised as Barabanchikova, is extremely familiar with strangers and does not observe the rules of ethics accepted in society: "You (ТЫ), an intellectual! Shut up instantly!" (Vol. 5, P. 225).

Especially comical is his exchange of lines with the disguised abbot of the monastery, who also does not express himself politely enough for a capital scientist:

Makhrov. And where did you get so much information, lady?

Barabanchikova. You (ТЫ) are very curious, patriarch (Vol. 5, P. 224).

If for Charnota, familiar address even with an almost unknown person is the norm, then others react to it in different ways: some reciprocate, others experience bewilderment and annoyance:

Charnota. <...> Great, Paramosha!

Korzukhin. Have we met?

Charnota. Well, here's the question! Have you met? Are you dreaming, Paramon? And Sevastopol?

Korzukhin. Very pleasant... Have we been drinking a cross-cupped wine?

Charnota. The devil knows, I don't remember. Yes, we met once, so we probably drank (Vol. 5, P. 286).

They talk to the servants, including the Chinese workers in the laundry, by "you (ТЫ)". Even the representative of the Soviet government, the house manager, who, it would seem, should show respect to the workers and the exploited, does this in the "Zoyka's Apartment". However, using the pronoun "you (ТЫ)" and the full name of the maid (and not a diminutive, as the characters of this comedy usually do), Hallelujah emphasizes both her superiority and strict alienation from the heroine associated with ideologically dubious people: "You (ТЫ), Mary, don't play the fool. Your affairs are very well known to us" (Vol. 5, P. 52).

Disguised policemen, on the contrary, speak politely to the maid, with "You (ВЫ)", adding the word "comrade", that is, officially, but kindly:

Fat Man. Wasn't it you, comrade, who shouted the guard?

Manyushka. What are you, what are you, what guard. I was singing that.

Fat Man. You have a good voice, comrade.

Manyushka. And who do you want, comrade?

Pestrukhin. We, comrade, are a commission from the People's Commissariat of Education (Vol. 5, P. 105).

The greetings of Manyushka and Obolyaninov indicate the distance between the master and the maid with mutual benevolence and kindness:

Manyushka. Hello, Pavel Fedorovich.

Obolyaninov (*in a tailcoat*). Hello, Manyusha (Vol. 5, P. 87).

Amethystov at the first acquaintance, not knowing that in front of him is the maid, addresses her by "you (ТЫ)" and calls her a comrade. After the state of affairs is clarified, he retains this form of address in the official form in front of outsiders, emphasizing the full acceptance of Soviet ideology. With "own people" he says to her "you (ТЫ)". Compare Shervinsky's transition to "You (ВЫ)" with the lackey before fleeing from the Hetman's palace.

When referring to Cherub and Gasoline in a familiar manner, the pronoun is often accompanied by an indication of their ethnicity, apparently, always with some degree of irony:

Obolyaninov. Are you not a party member, listen, Chinese? (Vol. 5, P. 62).

Goose. Oh, you cute Chinese! <...> Ah, my Chinese (Vol. 5, P. 123).

Amethystov. Listen, you, Sam-Pu-Chay, look into my eyes (Vol. 5, P. 89).

These addresses emphasize the condescending and dismissive distance in relation to foreign heroes. Interestingly, the same tone is also followed by the disguised policemen who showed respect for the Russian maid Manyushka: "Do you, houji, get piecework? (Vol. 5, P. 105). Irony and a sense of superiority do not disappear even when their address sounds outwardly more polite: "Only you (ТЫ), dear, don't try to give a move. We will find you (тебя) at the bottom of the sea" (Vol. 5, P. 107).

According to traditional etiquette, when communicating with relatives, the older ones use the pronoun "you (ТЫ)" and can use a diminutive name, while the younger ones turn to "You (ВЫ)" and with name and patronymic, which is played out in the scene where Zoya passes off the maid as a relative:

Zoya. Manyushka! Manyushka! Manyushka!

Manyushka (*appearing*). What, Zoya Denisovna?

Zoya. Who are you (ТЫ)?

Manyushka. Your (Ваша) niece, Zoya Denisovna (Vol. 5, P. 54).

Familiar addresses in Bulgakov's dramaturgy are diverse. For this purpose, diminutive suffixes were used primarily ("Hallelujahchik", "Cherubchik", "Gasolinechik").

The same role is played by vulgarisms that have spread in Soviet jargon. However, in Bulgakov's plays they are used, though kindly, but carry a tinge of irony, since they are usually addressed to a representative of a completely different environment to which the speaker belongs, moreover, more elitist. Commissar Bayev asks the priest: "You (ТЫ), holy father, where is the spiral staircase to the bell tower? <...> Did you, the Pope, lie that there is not a single outsider soul in the monastery?" (Vol. 5, P. 222). The address to the ecclesiastic with "you (ТЫ)", reduction of the formula "holy father", the likening of an Orthodox monk to a Catholic patriarch, a direct (in a roughly simple form) accusation of lying sounds blasphemous, which, however, is predicated in the mouth of a Bolshevik warrior. A similar, even more rude and blasphemous address to the same priest by the White officer De Brizard is much more sharply perceived: "What are you talking about, black-tailed Satan?" (Vol. 5, P. 227).

Amethystov calls Obolyaninov "brother" and "daddy" to the last one's bewilderment and indignation: "I'm sorry, but what kind of daddy am I to you?" (Vol. 5, P. 99). Similarly, the indignant reaction to the familiar treatment from Professor Preobrazhensky in the "Heart of a Dog": "Who is your daddy here? What kind of familiarity is this? Don't let me hear that word again! Call me by my first name and patronymic!" (Vol. 3, P. 96).

Finally, foreign expressions, which are characteristic of the so-called haberdashery jargon²⁰¹ also belong to familiar addresses.

Hallelujah. What do you call Zoya Denisovna?

Manyushka. Ma tant (Vol. 5, P. 54).

Amethystov calls Obolyaninov signor and maestro. If the Count takes the first, albeit familiar, address calmly (obviously, knowing it translates as "mister" and in Italy it is quite official in relation to an aristocrat), the second irritates him:

Amethystov. Maestro, my respects.

Obolyaninov. I'm sorry, I've been meaning to ask you for a long time: call me by my first name and patronymic.

Amethystov. Why are you offended? What an odd man! Between people of the same circle... And what's wrong with the word "maestro"?

Obolyaninov. It's just that this unusual address cuts my ear, like the word "comrade".

Amethystov. Sorry, sorry. This is a big difference (Vol. 5, Pp. 87–88).

For Amethystov, a foreign address associated with the sphere of art sounds romantic and not only not offensive, but rather complimentary. For Obolyaninov, this is a reminder of the lowering of his social status, so it seems to him consonant with the appeal of the Bolsheviks, who deprived him of his title and estate.

Interesting are the cases when familiar addresses are given in contrast. Manyushka is trying to reconcile the Chinese by combining affectionate addresses with abusive, which perfectly conveys her contradictory attitude to what is going on: "Cherubchik, diamond darling <...> Bunnies, cute! Just don't cut yourself, devils!" (Vol. 5, P. 104). We also see a combination of rude and affectionate addresses in Amethystov's conversation in haberdashery jargon with Lizanka acting in front of the public:

Amethystov. <...> *Enfant terrible* <*terrible child* — *L. V.*>. Mercy, madmazel.

Lizanka. Shake out?

Amethystov. Shake yourself out, Lizanka (Vol. 5, P. 95).

An even sharper contrast arises when comparing familiar address with pathetic sublime, artificial,

²⁰¹ This is how L. Ya. Ginzburg defined a mixture of vernacular with foreign words and vocabulary with high poetic connotations — the speech of representatives of the urban lower classes who claimed to be aristocratic and elitist. Ginzburg L. Ya. *About lyrics*. 2nd ed., additional L.: Soviet Writer, 1974. P. 109.

designed to remind the interlocutor of his duty:

Abbot (*stretching out his arms in a cross*). White General, surely you will not defend the monastery that gave you shelter and salvation!

Charnota. Why are you upsetting me, Daddy? <...> (*Disappeared.*) (Vol. 5, P. 233); "It is necessary to run away, Your Eminence!" (Vol. 5, P. 230). It is significant that vulgarisms, usually associated with Soviet jargon by Bulgakov, are attributed to an ecclesiastic by a White General.

2.3. Groups selected according to different criteria for the classification of "one's own — alien"

The previous section lists the signs by which the characters of Bulgakov's plays of the 20s (following their real contemporaries, as well as other literary heroes) evaluated each other, recognizing the "one's own" and the "alien". As a result, several opposing groups are distinguished in each work, which, however, do not coincide, because, based on different criteria for identifying "the one's own — the alien", they may not include the same persons. According to a number of signs, the hero may seem to be their own person to the central group of characters, from whose point of view the assessment is mainly carried out, and by some qualities, on the contrary, he is completely alien. It is on the basis of these confrontations that the contradictions that make up the different sides and levels of the general conflict of each of the plays are formed. Let's focus on the most important of the colliding groups of characters. Some of them, of course, have been repeatedly characterized in the literature about the writer's work, so we will talk about them in less detail, focusing mainly on those groups whose opposition (and hence the role in the conflict of the work) is not so obvious.

2.3.1. Political associates and enemies

Most of those who have written about Bulgakov's dramaturgy primarily pay attention to the political side of the conflict and consider the ideological confrontation of the characters²⁰². This is true in many respects: in the context of the Civil War and the next few years (the duration of the texts under consideration), the well-being, and often the lives of people depended on the position they took in the political struggle. In the play "Flight" in the monastery, Commissar Bayev asks monk Paisii not "what do you believe?", but for whom he prays — for the Whites or for the Reds. His question resembles lines from a poem by M. A. Voloshin's "Civil War" (1919): "And I stand alone between them / In the roaring flames and smoke / And with all my strength / I pray for both of them"²⁰³. The positions of Bulgakov

²⁰² See, for example: Novikov V. V. Bulgakov — playwright. Pp. 126–191; Chudakova M. O. Some problems of source studies and reception of Bulgakov's plays about the Civil War // M. Bulgakov-playwright and artistic culture of his time: Collection of articles / Comp. A. A. Ninov. M.: STD RSFSR, 1988. Pp. 57–95; Zolotonosov M. N. ZK. Riddles of the criminal-ideological context and cultural meaning // Russian Studies. 1995. No. 2. Pp. 112–157.

²⁰³ Voloshin M. A. Collected works: In 13 vols. Vol. 1. M.: Ellis Luck, 2003. P. 330.

and the quoted poet are brought closely by a humanistic understanding of how tragically ambiguous the political struggle is. While the playwright himself tried to "stand dispassionately over the Red and White" (Vol. 10, P. 257), the characters of his plays of the 20s cannot evade the choice. Here we can distinguish three types of political confrontation of the roles:

Reds — Whites (not Reds);
 monarchists — not monarchists;
 sympathizers of the Soviet government and strangers to it.

The first opposition is most common in journalism and fiction of the revolutionary era, but it is abstract, so it is more common in texts with an agitation purpose. Bulgakov is alien to propaganda pathos, and the direct opposition of Red and White appears in his dramaturgy only in the first half of the "Flight". Most of the characters are fleeing Soviet Russia, accepting the regime established there as alien. When opposing the Reds as a hostile marked force, all internal disagreements and differences between refugees and the volunteer army lose their significance.

The main characters of the "Days of the Turbins" occupy a monarchical position, remaining its adherents even after the death of Emperor Nicholas II. All other ideological programs are alien to them. They are forced to recognize the Hetman's power against their convictions, only out of loyalty to the military oath: he formally assumed the role of successor to the Commander-in-chief of the tsarist army. The whole social policy pursued in Ukraine categorically does not suit them. Alien to them, of course, are the more radical political forces — the Petliurists and the Bolsheviks. Although a group of like-minded monarchists is quite numerous within the play, in the artistic world of the work as a whole, such heroes, for all their cohesion, are very lonely: for example, even apartment owners who understand that the officers are protecting order are ready to give up the apartment precisely for singing the anthem of the Russian Empire, which is dangerous under the new political regime. The viewer, who already knows the course of historical events, understands that if they remain faithful to their views, Bulgakov's characters are doomed at all. In "Zoyka's Apartment" and "Flight", under conditions when a real monarchy is impossible in the country, its fanatical adherents are represented by the playwright not dramatically, but parodically: in the first case, this Dead Body is an aggressive drunkard, in the second — half-mad De Brizard.

The degree of fondness for the Soviet government forms the ideological plan of the conflict in the "Zoyka's Apartment". The Bolshevik regime is alien to most of the characters here, although almost everyone hides it. Apart from the occasional appearance of dressmakers, whose political views are not expressed, only policemen turn out to be truly sympathetic to the Soviet government. Even privileged figures (Goose, the house manager, wives of chiefs) dream of "bourgeois" comfort. The expression of their loyalty to the new order turns into a form of public disguise for most characters, while in private communication it alarms and alienates them from each other. In order to choose the right strategy of

behavior, they (especially if they, like Obolyaninov, Ametistov, the house manager, have the opportunity to suffer from adherents of the authority) at the first acquaintance seek to directly find out the political status of the interlocutor: "Are you not a party member, listen, Chinese?" (Vol. 5, P. 62); "Are you a non-party member, may I ask?" (Vol. 5, P. 72). The Soviet government deprived Count Obolyaninov of so much that both party and sympathizers, and civil servants, including the house manager and policemen, seem hostile to him. With his naive questions, the hero tries to prevent the harm that can be inflicted on him.

Similarly, the scammers who expect retribution from the Soviet regime at any moment do the same:

Amethystov. <...> Are you a party member, comrade?

Hallelujah. Sympathetic.

Amethystov. Ah! Very nice. (*Puts on the locket.*) I myself, you know, am a former party member. <...> Factional friction. I disagree with many things. I am an old mass worker with experience. Since last year in the party (Vol. 5, P. 73).

If in the "Zoyka's Apartment" the distribution of characters by their relation to the Soviet government is stable, then in "Days of the Turbins" and "Flight" it changes, which largely determines the nature of the denouement: a number of characters overcome their hostility towards the Bolsheviks, although he does not become their supporters.

2.3.2. Social stratification in Bulgakov's dramaturgy of the 20s

Considering the political confrontation in Bulgakov's dramaturgy, researchers inevitably touch on the social aspects of the conflict between the characters, but pay much less attention to this aspect than to ideology itself²⁰⁴. Meanwhile, it seems that for the writer himself, as well as for his characters and viewers immersed in everyday worries and not too sophisticated in politics, social stratification as a source of ideological confrontation, historical catastrophes and changes is almost more important than the divergence of party beliefs. The mutual rejection of the social upper and lower classes clearly affects the arrangement of roles in Bulgakov's dramaturgy and manifests itself in several varieties:

power — subordinates;

the elite of society — the common people, option: the nobility — the ignoble.

These oppositions are so traditional and invariably relevant in Russian culture that they could not but be reflected in the acutely problematic work of the writer of the revolutionary era. The first of them is built on many levels: those who occupy each step of the social hierarchy are afraid of their superiors and dislike them.

²⁰⁴ See, for example, Novikov V. V. Bulgakov — playwright. Pp. 126–191.

In "Days of the Turbins" and "Flight", a few episodic persons from the lower classes in conversation with those to whom they are subordinate are, at best, politely indifferent. Thus, the lackey Fyodor maintains an official tone towards the Hetman's adjutants, but he is unable to hide his contempt and indignation towards the supreme power in the end. Much more often, subordinates discover poorly restrained irritation in front of their superiors (guard at the Alexander Grammar School Maxim), desperate horror (the stationmaster and his family in the "Flight"), or even outright hostility (the batman Krapilin, who opposed Khludov, or unnamed off-stage characters, whose aggression the main characters of the "Days of the Turbins" tell each other about). Alternately, fear and rage are experienced when communicating with the Tikhiy and Khludov Golubkov and Seraphima (Vol. 5, P. 244, Pp. 248–253). In turn, Shervinsky, Myshlaevsky and Turbin, Khludov and Charnota are outraged and offended by the actions of their commanders and especially by the behavior of their staff environment. "The cafe army! — he speaks about the latter, for example, Turbin, — Go get him. That's how he'll go to war for you. He, the bastard, has currency in his pocket. He is sitting in a coffee shop on Khreshchatyk, and with him the whole Guards staff horde" (Vol. 4, P. 326). These emotions are mutual: officers of all ranks do not feel respect and fondness for ordinary people: they are either indifferent or cruel when dealing with them. The main command in both plays is not able to protect anyone and throws both the army and the civilian population to the mercy of fate. Similarly develop the relations of Archbishop Afrikan and his flock — both the monks subordinate to him and the entire White Army. The Hetman is annoyed at his adjutants for their lack of discipline and disrespect for Ukrainization, they, in turn, without stating this directly, do not sympathize with this policy pursued by him at all. Both the Hetman and his subordinates have extremely tense conversations with the German occupiers on whom they depend, and those, with external politeness, do not behave too kindly. In the "Flight" Charnota loses his rank due to a conflict with the superiors of counterintelligence, the Commander-in-chief and Khludov exchange direct mutual reproaches:

Commander-in-chief. <...> For a whole year now, you have been covering up your disgusting hatred for me with clowning!

Khludov. I won't hide it. I hate!

Commander-in-chief. Envy?

Khludov. Oh, no, no! I hate that you and your Frenchmen who involved me in all this. You understand how a person who knows that nothing will work and who has to do it can hate. Where are the French troops? Where is the Russian Empire? <...> We both are going into oblivion.

Commander-in-chief. I would advise you to stay. For you, this is a wonderful way to go into oblivion (Vol. 5, P. 259).

The distribution of the roles in "Zoyka's Apartment" shows that, despite the regime change, the antagonism between the authorities and subordinates in Soviet society persists. Not only the "formers",

who make up the majority of the characters, dislike the authorities of any level, who in turn hold them in suspicion and regard them as potentially hostile elements, but also lower-level executives, such as the house manager, the director of the trust, or the spouse of a privileged person who came to Zoya, should curry favor with the higher authorities, although in fact, they are attracted not by Bolshevik, but by the most bourgeois values. The relations of the Chinese are also mutually antagonistic: the owner Gasoline and the worker Cherub, and the latter turns out to be hostile to the new, Russian, gentlemen, who, despite their fondness, keep a considerable distance from him. Here, as in the case of the conflict between the officers, the Hetman and the German command in the "Days of the Turbins", hostility and alienation are caused not only by social hierarchy, but also by ethnic confrontation, which is discussed in more detail below.

The only character who does not protest against his superiors and arouses their fondness is Manyushka. She takes her place as a servant for granted, does not pretend to be familiar with the gentlemen, tries to perform her duties conscientiously, which brings worthy results: the heroine's position is privileged in the home of the lady who understands that she can fully trust her, representatives of the Soviet government are friendly with her as with the working element. In Bulgakov's comedy there is no class antagonism between the servant and the mistress, although in life and in literature this is not uncommon. "Manyushka is my devoted friend. She's into fire and water for me ... Well done girl!" (Vol. 5, p. 65), Zoya tells Obolyaninov and is not mistaken: Manyushka deliberately never harms the hostess, damaging her either by mistake or out of fear of the Chinese.

The position of Manyushka is deduced by Bulgakov as natural (a person who is satisfied with the little that society has given him), apparently, aroused the author's fondness: it is felt, although the heroine is not idealized at all. Similarly, the professor's servant is depicted in the story "Heart of a Dog". It should be noted that in Bulgakov's dramaturgy of the 20s, Manyushka is the only character who does not seek to change her current position (not at all because of passivity of character), all her problems are caused by accidents and external circumstances, the intervention of others.

The opposition of the elite of society and the common people is realized only in a relatively orderly social system, therefore it almost does not affect the relationship of the roles of the play "Flight". On the fronts of the Civil War and among emigrants who have just arrived in a foreign country, attempts to establish a social hierarchy do not lead to success, because everyone is in a similar position: the old privileges do not work, a new stratification has not yet occurred. Even the church and clergy have lost their exclusive position. The separation of the characters into military and civilian populations is fundamental, which will be discussed in more detail below. Perhaps it is only in Korzukhin's apartment in Paris that the clash between the rich and prosperous owner and the pauper beggars Golubkov and Charnota takes place. The conflict is aggravated by the fact that in recent times their social position was comparable: a comrade of the minister, a General and a privat-docent of the university.

The main characters of the "Days of the Turbins" belong to a privileged part of society and feel dislike for the people. It is mutual and did not arise, but only manifested itself during the Civil War. The heroes finally made themselves aware of it (it is not by chance that the idealized images of the "God-bearer" created by L. Tolstoy and Dostoevsky are ironically mentioned, replacing the true representatives of the lower classes in the minds of the officers) and clearly formulated, as Myshlaevsky does: "(crying). Alyosha, is this the people! After all, these are bandits. The Professional Union of Regicides. <...> It is necessary to flog them, scoundrels ..." (Vol. 4, P. 329). Social self-identification leads to the realization of complete loneliness and lack of purpose: "In front are the Red Guards, like a wall, behind are speculators and all sorts of trash with the Hetman, and I'm in the middle? Humble servant! No, I'm tired of pretending to be manure in an ice hole. <...> The people are not with us. The people are against us" (Vol. 4, P. 377). This conclusion completely devalues the existence of heroes based on their loyalty to military duty, which consists in protecting the people and ensuring the state order that is natural and worthy for this people. This contradiction is one of the sources of the conflict and the main reason for its insolubility, because, despite the dynamics of political views, they have not overcome this initial alienation.

In the "Zoyka's Apartment", the social confrontation is perhaps even more abnormal, because after the regime changes, the social hierarchy turned upside down: the latter became the first and vice versa. The former plebeians — Hallelujah, Goose, wives of responsible Soviet employees, visitors to the house of visits, having risen, behave arrogantly towards inferiors, especially those who have lost their privileges, try to humiliate, frighten, offend others or achieve additional benefits at their expense. Zoya and her entourage (Obolyaninov, Amethystov²⁰⁵, Madame Ivanova, Alla Vadimovna) belonged to a wealthy social circle before the Revolution, internally retain a high opinion of themselves. In the mind of the capitalist's wife, the position of the mistress of a dubious atelier is humiliating, therefore, although Zoya partly plays offense in the conversation with Alla Vadimovna in order to psychologically subdue the interlocutor, her feelings are not devoid of sincerity and look very convincing: "you came to me like the statue of liberty. I'm a socialite lady, she says, and you Zoya, a merchant, a dressmaker. Well, if so, I pay you the same" (Vol. 5, P. 84). Alla is embarrassed and cannot but recognize the justice of Zoya's words. Their social status is comparable both in the former and in Soviet life: once wealthy ladies who lost everything and were forced one to open a fashionable establishment, the other to become a kept woman of a Nepman, and the advantages of the latter's status are very controversial. Considering that Alla Vadimovna hides her relationship with Goose, pretending to be a broke and unemployed aristocrat,

²⁰⁵ The true origin of Amethystov is not indicated, but information about him is preserved in the memories of the rehearsals of the play at the Vakhtangov Theater, in which Bulgakov himself took part, often together with the actors coming up with details that enrich the characters of the roles. With Ruben Simonov, who enthusiastically played Amethystov, the playwright played whole scenes, or they began to tell each other the biography of the character, each time composing something new, and "finally decided that Amethystov was the illegitimate son of the Grand Duke and a cafe singer". Memories of M. Bulgakov. M.: Soviet Writer, 1988. P. 357.

her haughty tone towards the same destitute woman, who, however, lives by her own labor, moreover, under the Soviet regime, is completely inappropriate.

The "former people" in "Zoyka's Apartment" despise those who have taken their place and are ready to demonstrate their feelings, usually hidden out of a sense of self-preservation, when the opportunity arises. When the house manager threatens the heroine, calling her a "socially dangerous element," she retorts: "I am socially dangerous to those who are socially dangerous to me, and with good people I am safe" (Vol. 5, P. 56).

The most conservative position is that of Count Obolyaninov, for whom the nobility of origin remains important. The degree of nobility for him is the decisive criterion when establishing contact with the interlocutor, therefore he includes very few in the circle of "his own people". When Amethystov says to him: "What are the trifles between the nobles?" (Vol. 5, P. 99), Obolyaninov is very concerned about whether he is actually a nobleman, and, to make sure, embarks on detailed inquiries. Although Amethystov's confused answers can hardly fully satisfy the Count, but the need for a socially intimate environment makes him treat the adventurer's memories with confidence, the relationship of the heroes after this conversation noticeably improves. Obolyaninov treats everyone except his equals in position before the Revolution and the servant, whom he considers faithful, with disdain and indifference, using vague turns of speech to characterize them.

2.3.3. Military — civilian

Due to historical circumstances, one of the main confrontations in Russian society has always been the confrontation of the military with civilians — both by type of activity and by the degree of privileged position. During periods of wars and coups d'état, the importance of this opposition increased, and the conflict escalated, as Bulgakov's plays demonstrate to us. Therefore, it is worth dwelling on it in more detail.

Most of the main characters of the "Days of the Turbins" and "Flight" are professional military men with a worldview typical of this group. This fact is usually underestimated by researchers who focus on the ideological beliefs and psychological experiences of the characters. Meanwhile, the military background of the characters explains a lot in their behavior and noticeably affects the disposition of the characters and the course of the conflict.

Representatives of the military environment usually have an unusually strong sense of group identity. Their community is quite closed: they often belong to dynasties where they have been serving in the army for several generations. From an early age, they study in military educational institutions, then spend most of their time, even after retirement, among their own kind. Therefore, it is natural for them to perceive the comrades with whom they grew up and served, or those who are similar to them, whose path is similar, as a special circle of close people. They have common duties and rights, values

and destinies. Everyone else is perceived aloof. This position was often consciously instilled, brought up from childhood and young years.

The military estate, especially the officers, as a socio-professional layer of pre-revolutionary Russian society had a special status. As S. V. Volkov notes, for a long time before the Civil War, officers, as the most privileged part of the nobility, have an advantage over any other nobles, over persons who had civil ranks²⁰⁶. Ethical and psychological contradictions between officers and the civilian public led to the fact that officers often treated others arrogantly. At the end of the XIX – beginning of the XX century, according to the researcher, the constant slight on the officer corps from the liberal press "naturally contributed to the development of prejudice among officers towards the environment from which more and more vicious attacks were heard against them, and a feeling of contempt for all this public grew among the officers, sometimes passing to civilians in general, who were called 'shpaks', 'stafirks', etc."²⁰⁷. The military, who treat civilians so disdainfully, can hardly perceive them as "their own". Conflicts between them occur regularly.

The opposition "military — civilian" is repeatedly displayed in literary works. For example, on the very first pages of the story "The Duel" by A. I. Kuprin²⁰⁸, it is told about how officers killed civilians because of a scandal or even for no serious reason at all: "they insulted one cornet in a cafe. And he went home in a cab, brought a revolver and killed two grouse. <...> Lieutenant Krause made a scandal in the Noble Assembly. Then the steward grabbed him by the shoulder strap and almost tore it off. Then Krause took out a revolver — once in his head! On the spot! Then some lawyer turned up for him, he and to him bang! <...> In one small town, a beardless drunk cornet cut into a crowd of Jews with a saber, from whom he had previously "smashed the Easter bunch." In Kiev, an infantry lieutenant hacked a student to death in a dance hall for elbowing him at the buffet. In some big city — either in Moscow, or in St. Petersburg — an officer shot, "like a dog," a civilian who in a restaurant made a remark to him that decent people don't bother strange ladies."²⁰⁹ In these stories told by officers, only almost innocent civilians suffer. Neither the military men brought out in these stories nor the narrators feel any sympathy for the victims, but only a careless confidence that the cruel acts are justified by the fact that those who committed them belong to a select class that have a privilege over civilians.

Even those who do not serve in the army themselves, but come from military dynasties, are prone to hostility towards the civilian population, women who traditionally revered the military and idealized them were especially arrogant towards the latter. So, in Chekhov's play "Three Sisters", where most of

²⁰⁶ Volkov S. V. *Russian Officer Corps*. M.: ZAO Tsentrpoligraf, 2003. Pp. 36–45, 321–348.

²⁰⁷ Ibid. P. 334.

²⁰⁸ About the influence of Kuprin on Bulgakov's work, see: Petrovsky M. *The Master and the City: Kiev contexts of Mikhail Bulgakov*. Pp. 147–169; Moshinskaya R. P. Why does Bulgakov need Kuprin? // *Questions of literature*. 2012. No. 5. Pp. 421–436; Pahareva T. A. In the space of paradox: on some Kuprin collisions in M. Bulgakov // *Bulletin of Moscow State University. Series 9. Philology*. 2016. No. 3. Pp. 119–129.

²⁰⁹ Kuprin A. I. *Collected works: In 6 vols. Vol. 3. M.: Fiction*, 1958. Pp. 308–309.

the characters are related to the military environment, Masha, the daughter of a General, expresses her contempt for civilians in front of Vershinin and explains why she is uncomfortable among them: "there are so many rude, not amiable, not well-mannered people among civilians in general. I am worried, offended by rudeness, I suffer when I see that a person is not delicate enough, not soft enough, amiable enough. When I happen to be among the teachers, my husband's comrades, I just suffer."²¹⁰

The idea of the military estate being chosen is shared by Bulgakov's characters belonging to it. In the play "Flight" Charnota, expelled from the army and forced in exile to earn by selling toys, exclaims in despair in response to the accusations and claims of his regimental wife: "I can't trade devils! I fought! I am a Major General!" (Vol. 5, P. 274). The idea of the prestige of belonging to the military environment, which existed in pre-revolutionary Russia, is parodically played out in "Zoyka's Apartment": Amethystov pretends, by the way, to be a former cuirassier, which, as he believes, should make him more authoritative and attractive in the eyes of the visitors of the atelier, but puzzled Alla Vadimovna and confused Zoya, who understands, how incongruous are her cousin's claims with his appearance:

Amethystov. I kiss your hand, adored Alla Vadimovna! Alla Vadimovna, if you see those models that we received today from Paris, you will throw your dress out the window! I give you my word as a former cuirassier!

Alla. Were you a cuirassier?

Amethystov. Mez'uy. <...>

Alla. You have an excellent administrator, Zoya Denisovna. Tell me, is he really a former cuirassier?

Zoya. Unfortunately, I can't tell you exactly. <...> why are you lying every minute? Well, what are you, what the hell are you, a cuirassier? And who needs it?

Amethystov. You don't have any more pleasure than to say something awful to a person! (Vol. 5, Pp. 82–87).

The main characters of the play "Days of the Turbins" are representatives of the military community. The common profession, of course, has an important influence on their relationship. Compared with the officers from Kuprin's story, these characters are portrayed with some degree of idealization, but in their view, civilians are fundamentally different from them, seem to be people of a completely different breed, strangers. This, as we note, does not prevent the Turbins and their friends from valiantly fulfilling their duty, which consists largely in protecting the civilian population. The military has always treated the latter with caution and even with some hostility. During a Civil War, hostility deepens, as any of the former peaceful people can become potential opponents. At the beginning of the play "Days of the Turbins", the frozen Myshlaevsky returned from the front from the Tavern,

²¹⁰ Chekhov A. P. Complete works and letters: In 30 vol. Vol. 13. M.: Nauka, 1986. P. 142.

where he was confronted by "the sweetest peasants of the works of Count Leo Tolstoy" (Vol. 4, P. 308) (in the second edition of "the most cursed God-bearers, the works of Mr. Dostoevsky" (Vol. 4, P. 557), as he reports with venomous irony. Former peaceful peasants are now becoming enemies of the White Guards. When Nikolka says that the newspapers report that the peasants are on the side of the Hetman, Myshlaevsky is angry that the press does not report the real situation, and cites a case from personal experience — a meeting with an old man who mistook him for a Petliurist. The characteristics of the publicists and the peasant who are equally alien to him are similar and extremely harsh, full of contempt and indignation: "I would hang all this newspaper trash on one bitch!" and the already quoted retelling of the dialogue with the old peasant (Vol. 4, Pp. 308–309). Meanwhile, this very transition of representatives of different groups of the civilian population to the side of those from whom the military protects them shows that the armies are not sympathized, believed, are paid with reciprocal hostility. The confrontation in the "Flight" is felt even more sharply. So, it has already been mentioned how General Charnota mocks Golubkov's ignorance in everything related to the war, while Adjutant De Brizard, checking passports, sneers: "And you, a caterpillar in civilian clothes! Document! However, I would not be surprised if you turn out to be the chief prosecutor of the Holy Synod" (Vol. 5, P. 228). General Khludov's attitude to those who are in the rear (both in Russia and abroad) is eloquently evidenced by his instruction to their delegate: "Go, Mr. Korzukhin, to Sevastopol and tell the rear nits to pack their suitcases! At dawn, I will open the Dzhankoy to Budyonny! And also tell them that French whores will not see sable cuffs! Fur goods, you rear bastard! (*Changing intonation, softly.*) Do not misinterpret the yell "bastard", Mr. Comrade. I'm talking about the Sevastopol bastards" (Vol. 5, P. 240). What matters here is not how justified the hostile tone is in each particular case, but that it prevails.

The contempt of the White Guards is caused by the refugees seeking their protection and the peaceful population of the areas liberated from the Bolsheviks, no distinction is made, education, wealth, profession, even spiritual dignity is not taken into account. As a result, the fear and indignation of the civilians in front of the "defenders" is almost stronger than respect for their exploits and hope for their help. "No one loves us" (Vol. 5, P. 235), "They don't love me" (Vol. 5, P. 236), — General Khludov often and quite rightly repeats.

Conflicts between military and civilians during the war are aggravated by the fact that the latter do not fully realize how much the order of everyday life has changed, and try to follow the usual rules of behavior, which, according to the military, is naive and even criminal, because the actions of a civilian for peacetime are natural and correct, can pose a threat during the war, cause harm to the person himself and to everyone around him. At the same time, this knowledge leads to the fact that the dictatorship of the military, necessary in extreme conditions, threatens to turn into monstrous arbitrariness due to their disregard for everyone else. The described situation is well illustrated by the dispute between the guras Maxim and Captain Myshlaevsky in section 1.2.3 about the burning of school desks for firewood, where

everyone strives to fulfill his duty, which is initially impossible, since the first proceeds from the laws of peace, and the second of wartime. Even more revealing is the first episode of "Flight". Charnota is surprised and angry at the monks' misunderstanding that the solemn ceremony of meeting the abbot is inappropriate in the immediate nearness of the Red Army, the front and an artillery attack: "What are you, holy fathers, have you eaten too much henbane? Ugh, damn it! (*Crosses himself in confusion.*) Holy black monks, you started this ceremony at the wrong time! Come on, chorus, that..." (Vol. 5, P. 228). No less dangerous seems to the General Golubkov's request to take him and Seraphima with him: "Did you study at the university? <...> You give the impression of a completely uneducated person. Well, what if a bullet hits you in the head on Babi Gai? The infirmary will help you, right? The intelligentsia! He sleeps and sees infirmaries in his sleep <...> (Vol. 5, P. 231).

Radical and harmful measures for the civilian population, or even completely terrible and inhumane, taken by the White Guards solely for the sake of victory as such, beyond understanding the interests of specific social groups, cause resentment of civilians; even the rather passive, in general, Seraphima calls General Khludov a beast and a jackal to his face (Vol. 5, P. 244).

A particular variant of the opposition under consideration is the confrontation within the military environment of the army and the Guard (as a privileged part of it) and especially combat and staff officers. Back in "Woe from Wit" by A. S. Griboyedov, army Colonel Skalozub was outraged that society and the authorities clearly prefer the guards, considers it unfair²¹¹. Mutual misunderstanding between the staff and combat military is emphasized throughout the novel "War and Peace" by Leo Tolstoy. As a professional military author knew, how acute this problem was. In the "Days of the Turbins" Shervinsky does not miss the opportunity to recall the exclusivity of his official status. Introducing himself to a civilian provincial, he seeks to dazzle him with his greatness:

Shervinsky. Her Imperial Majesty the Leib Guards of the Uhlan Regiment and the Hetman's personal adjutant, Lieutenant Shervinsky.

Lariosik. Larion Surzhansky. I am sincerely glad to meet you.

Myshlaevsky. You don't come to such despair. Former leib, former guard, former regiment (Vol. 4, P. 320).

Even when the beloved woman critically assessed the form of his courtship, he reminds of his chosenness:

Elena. Oh, Shervinsky, an army compliment.

Shervinsky. I'm sorry, this is a Guards' compliment (Vol. 4, P. 318). Both epithets are used figuratively, but "army" with a negative connotation (meaning "vulgarly primitive", "not too refined, bluntly straightforward"), then "guards", on the contrary, with a positive one ("excellent quality",

²¹¹ Griboyedov A. S. Complete works: In 3 vol. Vol. 1. SPb: Notabene, 1995. P. 49.

"chic"). Friends regularly note the desire of the young officer to show off being chosen. Depending on the situation, it either amuses or irritates others. However, recognizing his decency, in the Turbins' house, Shervinsky is clearly singled out from among other adjutants who have forgotten about professional duty in the name of pleasure and titles. They are called the staff horde (Vol. 4, P. 326) and other unflattering nicknames. Soldiers who sacrifice themselves, according to the oath, despise those who shy away from the difficulties of soldier life, from participating in battles, and then completely turn into a shameful flight. Similarly, the attitude of Charnota and especially Khludov, who honestly shared all the difficulties of the war with their subordinates, to the Commander-in-chief and his entourage (this was mentioned above).

2.3.4. Socio-cultural differentiation of characters

It is clear that the characters standing at different levels of the social hierarchy most often differ not only in material wealth, ideology, but also in the nature of education and upbringing, which means intellectual outlook, tastes, etc., but oppositions according to these criteria are found in the plays under consideration also within the same social circle. So, in the "Days of the Turbins", Captain Myshlaevsky stands out among the officers, about whom it is directly stated that he has read little, is distinguished by the rudeness of manners and speech. This can be seen not only in contrast with the intellectual Lariosik, but also when compared with all his colleagues who do not pretend to be intellectuals and have received the same standard military education as him. In the "Flight", General Charnota finds himself in the same position in relation to other White Guards. In the same play, two women from the highest social circle — Seraphima and Lyuska — are opposed to each other. The latter, in the process of wandering, experiencing everyday difficulties and dangers, constantly being in a military environment, facing rudeness and cruelty, almost lost the cultural experience that she had before the Civil War and which she partially restores, entering a new role under Korzukhin. In this sense, the couple — Lyuska and Charnota — is quite harmonious and doomed to break up due to the inability to resist hostile circumstances.

In "Zoyka's Apartment", Zoya and Obolyaninov, themselves representatives of no more than an average cultural level by pre-revolutionary standards, react with irritation to ignorance, vulgarity, departure from the etiquette of most of those around them (with the exception of servant and workwomen in the atelier, from whom they naturally do not expect high intelligence and elegant manners and do not require). It is the combination of lack of culture and ambition that irritates them in Amethystov, the house manager, clients, Goose, guests and policemen. On the contrary, Alla Vadimovna and Madame Ivanova arouse fondness, among other things, because in them the involvement in the former "decent" (educated) circle can be felt.

It should be noted that education, external intelligence does not act in Bulgakov's plays as a quality that brings the characters closer together. This can be seen, for example, in the relationship between

Korzukhin, Golubkov and Tikhy in "Flight", the characters are completely hostile to each other, although all three belong to the same cultural environment. It is not by chance that it is mentioned that Golubkov and Tikhy are graduates of the same university. On the contrary, the inconsistency of the character with the socio-cultural parameters that are applied to him, usually, as shown above, opposes him to others.

2.3.5. Russian — not Russian

The ethnic oppositions in the three plays under consideration have been noted more than once above. Their role is extremely large, although researchers, based on their ideological principles, usually tend to reduce it or ignore it at all. Meanwhile, national identity as one of the fundamental principles of Bulgakov is quite obvious²¹².

The main characters of all three works are Russians. They are opposed in the "Days of the Turbins" by the Germans and Ukrainians, in the "Zoyka's Apartment" by the Chinese, in the "Flight" by the multinational population of Constantinople.

The opposition "Russians – Germans" is traditional and does not need a detailed description: the word "German (немец)" itself etymologically reveals the alienness of the designated person to native speakers of the Russian language. Despite the considerable number of officers of German origin in the Russian army of the XVIII–early XX centuries, the attitude towards representatives of this nation in the military environment, especially in the decades preceding the First World War, and during it. This is repeatedly reflected in fiction. So, in Chekhov's play "Three Sisters" mentioned above, Officer Solyony constantly mockingly calls his fellow officer and rival, Baron Tusenbach, a German, which makes him invariably embarrassed and be in a hurry to justify himself²¹³. The hostility, albeit implicit, of German officers — formally allies (besides cheating), in fact occupiers, and in the recent past military opponents of the Russian Empire — in the "Days of the Turbins" is felt by all the other characters. It is natural in Myshlaevsky's words: "I would like this snowstorm, frost, German scoundrels and Petlyura" (Vol. 4, P. 308) the Germans appear as a homogeneous concept in the list of insurmountable hostile elements (one of them is the People's Ukrainian army of Petlyura). It is no coincidence that the only member of the Turbin family who causes the antipathy of most of the heroes, Talberg, is endowed with a German surname. This is one of the signs of his alienation from the main roles.

The opposition of Ukrainians to Russians is actualized in the literature of the first half of the XIX century in the works of authors showing the originality of the mores of Little Russia, the national character of its inhabitants: I. A. Kotlyarevsky, V. T. Narezhny, G. F. Kvitka-Osnovyanenko, Gogol, T. G. Shevchenko, etc. Traditionally, attempts by Ukrainians to oppose themselves to Russians up to the creation of an independent state caused negative assessments in Russia (see, for example, the

²¹² See, for example: Uryupin I. S. The work of M. A. Bulgakov in the national-cultural context of the epoch. 380 p.

²¹³ Chekhov A. P. Complete works and letters: In 30 vols. Vol. 13. P. 132.

condemnation of Mazepa's betrayal in the poem by A. S. Pushkin's "Poltava") and was allowed only as a form of political action against monarchical rule in general (see, for example, the poems of K. F. Ryleev). The Ukrainization during the Civil War gave the ethnic confrontation an acute conflict. Bulgakov, a Russian born in Kiev, considered his native lands part of a multinational unified Russian state and perceived with irritation the tendency to increase the influence of Ukrainian customs, language, traditions and even to transformation them into a local norm. The writer spoke out on this set rather sharply and gained reciprocal hostility from the supporters of the Ukrainian national movement²¹⁴. In the "Days of the Turbins", less attention is paid to the confrontation in question than in the previous novel "White Guard", but, as was seen from the examples in the sections devoted to the symbolism of clothing and language markers, it remains very important here. As a result, the mutual hostility of the Russian and Ukrainian population in the conditions of the Civil War is one of the tragic components of the multi-layered conflict of the play.

We have already concerned the opposition of Russians to the Chinese in the "Zoyka's Apartment" (see, for example, section 2.2.1). Although the ethnic criterion is not decisive for the main characters when evaluating Cherub and Gasoline, it is quite important and clearly differentiates the roles.

However, traditionally in Russian culture, confrontation was not specific to the Chinese, unlike closer peoples (the Germans and Ukrainians). Representatives of this nation were perceived among others — completely alien, distant, obscure and exotic, but well-known, because sometimes there were contacts with them, because in the XIX and especially at the beginning of the XX century the number of visitors from China was increasing, and in Europe there was a fashion for everything Chinese from time to time. In general, the image of the Chinese in Russian culture could acquire different interpretations. However, with all the diversity, the image of the Chinese was perceived as alien, which was reflected in the "Zoyka's Apartment" (see chapter 3).

The heroes of the "Flight" who have come to a foreign land are equally opposed to representatives of all peoples: Turks, Greeks, Armenians living in Constantinople, foreigners like themselves — Italians, Englishmen, Frenchmen. Even Artur Arturovich, who arrived from Russia, posing as a Hungarian, but, judging by the hints in a conversation with Charnota, a Jew²¹⁵, turns out to be opposed to Russian refugees:

Charnota. <...> You're lucky. However, your nation is generally lucky!

²¹⁴ Gubianuri L. V. M. Bulgakov and Ukraine // Mikhail Bulgakov. Identification. Place. Time: Collection of articles based on the materials of the conference dedicated to the 125th anniversary of the birth of M. A. Bulgakov (Kiev, May 13–15, 2016). Kiev: Varto. 2017. [Electronic resource] URL:<http://mbulgakov.ru/publikacii/mihailbulgakovidifikaciyamestovremya/p3?ysclid=llmphq3y5d374822078>(accessed 10.02.2022).

²¹⁵ The main character is the widow of a rich man, whose surname (Peltz) can be perceived as German or Jewish. The last truck was offered by the Vakhtangov Theater, and this, as already mentioned in section 2.2.2., the playwright did not like it (Vol. 5, P. 27). In any case, as in "Days of the Turbins", the non-Russian wife of her husband in "Zoya's Apartment" does not oppose the heroine to the rest of the acting characters.

Arthur. If you start spreading anti-Semitism again, I won't talk to you!

Charnota. What's it to you? You said you were Hungarian!

Arthur. Nevertheless!

Charnota. That's what I say: lucky for you, Hungarians (Vol. 5, P. 268).

The ethnic opposition in the "Flight" emphasizes not the chosenness, but the doom of Russian emigrants, intensifying the drama of the conflict.

In general, as already noted above, in the era of revolutionary transformations, the most ancient, archetypal oppositions are actualized. Interethnic enmity also belongs to them, which goes back to archaic ideas about a foreigner as a stranger, because at the early stages of human development, as V. B. Yashin writes, "only representatives of their own ethnic group belong to the norm, while foreigners are perceived as beings of non-human nature. Mythological consciousness associates alien ethnic groups with Chaos, with Nature, with the lower world, death, they are described as wild, hostile, possessing supernatural abnormal abilities."²¹⁶ Non-human signs are also noted in the aliens by Bulgakov's characters (see below).

2.3.6. Relatives — not relatives

Another archetypal opposition, extremely important for the texts under consideration, but not always fully comprehended by researchers, is the distribution of people according to a related principle. At the dawn of human society, the family and the clan were the main social units, and, naturally, those who were inside the family were considered their own and jointly defended their territory and property, and those who were outside the family were strangers and dangerous or hostile. This basic idea, of course, has already reached us in other external manifestations and is reflected in the works of many authors, including Bulgakov. When analyzing the space of the house in the dramaturgy of the writer, it was already discussed how important family and ancestral ties are for his characters, which in the plays under consideration are realized in the form of:

- blood relationship (brotherhood);
- marriage / relationship by marriage;
- spiritual kinship (friendship, a kind of fraternity).

The degree of family affinity of the heroes in the "Days of the Turbins" is very high. They themselves emphasize this, reminding about it in situations when a conflict is ready to break out between them, due, however, to the strength of the same brotherly feelings. Such, for example, is the scene in the Alexander Grammar School before its capture by the Petliurists: Alexey, feeling the responsibility of the elder, tries to send Nikolka home to save him from death, but he does not obey, considering himself

²¹⁶ Yashin V. B. *Mythology and history // Written sources in the context of history: A collective monograph / General ed.: V. B. Yashin, R. N. Labikova.* Omsk: A. A. Askalenko Publishing House, 2010. Pp. 18–19.

obliged to share his brother's fate. Both are guided by kindred love and brotherly duty, only Alexey is silent about this, and Nikolka appeals to them in his defense, mentioning her sister's moods as well:

Nikolka. I'm not going without you, Colonel.

Alexey. What?! (*He took out his revolver.*)

Nikolka. Shoot, shoot your own brother!

Alexey. Blockhead.

Nikolka. Scold, scold your own brother. I know what you're sitting for! I know you commander, are waiting for death from shame, that's what! Well, then I'll be on guard for you. Lenka will kill me (Vol. 4, P. 360). Appeal to blood kinship should, in the opinion of the heroes, eliminate all differences, because more important than other arguments.

Not only the closest relatives are readily included by the heroes in their circle. A cousin from Zhytomyr, Larion Surzhansky, about whom the Turbins know only by hearsay, is accepted in their house from the very beginning as a family member. Judging by the telegram of recommendation from his mother, she did not expect any other reception.

Elena deeply experiences the mutual hostility between her brothers and her husband:

Elena. If you only knew, Volodya, how hard it is for me that you don't love my brothers. <...>

Talberg. I'm sorry, please, it's not me who doesn't love your brothers, but they hate me.

Elena. Yes, they don't like you either. And it so darkens our lives (Vol. 4, P. 445).

In this conflict, the heroine turns out to be entirely on the side of the brothers. The very distrust of them on the part of Talberg, the suspicion that they are capable of harming her, outrages her, seems ridiculous and insulting: "Vladimir Robertovich, here are my brothers! Do you really think that they will displace us? You have no right... (Vol. 4, P. 447).

There are no close blood relatives in "Zoyka's Apartment". However, the homeless Amethystov comes to his cousin, hoping to find shelter with her. Their first meeting looks like a parody in comparison with the tragic dialogue of the Turbin brothers:

Amethystov. Ah, that's how! You're being rude, Zoya. Well, rude... rude... are you chasing a cousin who walked from the Kursk railway station? An orphan? Drive, drive ... only you will regret it, dear cousin.

Zoya. Ah, you want to scare. Don't worry, I'm not one of the timid ones (Vol. 5, p. 68).

It's hard to say what influenced Zoya's decision to help a relative more — blackmail on his part or the voice of blood, but we should not exclude the share of the latter factor. Between the landlady and her cousin, despite the complexity of their relationship and mutual irritation, there is mutual fondness, and even some similarity of characters, a kind of family traits. The mistress passes off the maid Manyushka as a niece in order to avoid compression. Although this is a deception, but the girl really lives in the home practically as a family member, enjoys Zoya's full confidence, the attitude towards her is extremely

friendly.

In the "Flight", the station chief and his wife are afraid for the fate of their little daughter and are forced to use her herself in order to soften the cruel Khludov, hoping in this way to avert danger from her and from themselves. In the whole work, this is the only example of the manifestation of the generic voice of blood in the conditions of Civil War.

The marriage of the main characters of "Flight" and "Days of the Turbins" breaks up, there is an alienation of the actors, but both Elena and Seraphima find a betrothed, kindred soul. About these processes in more detail — in the third chapter. On the contrary, in "Zoyka's Apartment", the closeness of Zoya and Obolyaninov increases, although the marriage between them has not been officially concluded and the heroine who cares about her beloved person plays an active role here. The relationship of the other two love couples rather parodies the family way of life: Manyushka turns out to be a victim of courtship from the Chinese (the threat of death forces her to accept the Cherub's proposal much more convincingly than the incipient fondness for him); Goose is deceived in the true reasons that forced Alla Vadimovna to become his mistress (he is needed only as an intermediary to connect with the one she loves for real).

Finally, true friendship is represented only in the "Days of the Turbins". The Turbins' colleagues, especially Myshlaevsky, who grew up with them, turn out to be no less close than family members, despite all psychological differences and ideological differences. There is no such spiritual kinship either in "Zoyka's Apartment" or in "Flight", where the characters are victims of the same adverse circumstances and therefore, and not at all because of the deepest spiritual kinship, support each other.

2.3.7. Groups of characters formed according to subjective criteria

In human relationships, the subjective factor is often more important than the most obvious facts. This is vividly demonstrated in all the works under consideration. The rapprochement of the characters, despite the social, ideological, professional community, occurs on the basis of hard-to-define likes and dislikes, aesthetic tastes. The characters are clearly divided into:

- charming — unpleasant;
- beautiful — ordinary / ugly;
- respectful / strong in spirit — despised / weak in spirit;
- sincere, open to people — closed, egocentric.

In the "Days of the Turbins", subjective assessments have less influence on the placement of characters than in other plays, but even here, as mentioned in more detail above, they not only lead to the attraction of most of the characters to Elena and her brothers, but also cause general dislike for Talberg even before his betrayal and, on the contrary, fondness for Shervinsky despite his shortcomings, and to the awkward Lariosik, whose stay in the house generates a number of problems. The criterion

here is largely appearance.

Even more subjective factors influence the grouping of the characters of “Zoyka’s Apartment”, who are not always able to reasonably assess their aesthetic preferences. The social hostility of Zoya and her circle to the house manager and the Goose is reinforced by the unattractiveness of their appearance. On the contrary, the beauty of Alla Vadimovna and the charm of the Cherub (more about the contradictions of his appearance in the third chapter) disarm others, excluding from them any suspicion of their possible hostility. The external openness, the contact of Cherub and Amethystov also disposes interlocutors to these heroes, while the arrogance of persons in authority repels. However, to the beauties of Alla and Madame Ivanova, isolation not only gives romantic charm, but sometimes hinders communication.

The less stable everyday life is, the more often people are forced to be guided by intuition. Therefore, in the play "Flight", the characters in a completely changed everyday environment trust subjective feelings more than the former habitual criteria for the distribution of others into strangers and their own. Korzukhin already repels everyone with his appearance, but in this work, perhaps, fondness is more appreciated not for appearance, but for the inner appearance, for the strength of a person's spirit and especially his sincerity. Almost all the characters undergo a psychological test and during it guess their own and strangers. This is how Golubkov and Seraphima find each other, Lyuska and Charnota part, recently hostile-minded Golubkov and Khludov come closer, colleagues Khludov and Charnot disperse, etc.

2.3.8. Mythological oppositions of characters in Bulgakov's dramaturgy

The archetypal subtext in Bulgakov's work is very significant and has been repeatedly noted by researchers²¹⁷. In mythopoetic interpretations, some of the characters of his plays are recognized as members of the opposition "one's own — alien", since the characters of the animal-like or reified

²¹⁷ Kataytseva N. A. Archetypes in the artistic world of M. A. Bulgakov // The artistic world of Russian writers of the XIX-XX centuries: A textbook. Kurgan: Kurgan State University, 2004. Pp. 55–64; Kohanova V. A. The archetype of a woman in M. A. Bulgakov's novel "White Guard" // Bulletin of the Moscow State Regional University. Series: Russian Philology. 2007. No. 2. Pp. 159–166; Uryupin I. S. The embodiment of the national-cultural archetype of the impostor in the work of M. A. Bulgakov of the 1920s // Bulletin of the Pushkin State University. 2010. No. 3. Pp. 15–24; Kohanova V. A. Archetypal plots in M. A. Bulgakov's novel "The Master and Margarita" // M. A. Bulgakov and Bulgakov studies in the scientific and educational space: Collection of scientific articles / Answer. ed. V. A. Kohanova. M.: MSPU; Yaroslavl: Remder, 2011. C. 164–173; Kokhanova V. A. Archetypics of the Novel by M. A. Bulgakov // Mikhail Bulgakov, his time and we / Ed. by Grzegosha Przebinda and Janusz the Fresh. Krakow: Scriptorum, 2012. Pp. 181–195; Pykhtina Yu. G. The deformation of the archetype "home" in M. A. Bulgakov's short prose // Mikhail Bulgakov, his time and we / Ed. by Grzegosha Przebinda and Janusz the Fresh. Krakow: Scriptorum, 2012. Pp. 83–92; Uryupin I. S. The work of M. A. Bulgakov in the national-cultural context of the epoch. 380 p.; Bolshova A. Yu. The manifestation of the archetype of water in the discourse of M. A. Bulgakov's novel "The Master and Margarita" // Language. Text. Discourse. 2017. No. 15. Pp. 171–180; Selezneva V. V. The archetype of the witch in the structure of female images of M. A. Bulgakov's novel "The Master and Margarita" // Student electronic magazine STRIZH. 2017. No. 1(12). Pp. 52–56; Zyryanova K. A., Nikitina I. N. "Type" and "archetype" in the works of M. A. Bulgakov: theoretical aspect // Actual problems of modern humanities: Materials of the IX National Scientific and Practical Conference. Bryansk: Bryansk State University named after Academician I. G. Petrovsky, 2022. Pp. 23–26.

character are often perceived by carriers of traditional consciousness as strangers, in accordance with the most archaic form of this opposition "people — in-humans", which is unexpectedly actualized in the extreme circumstances of the revolutionary era²¹⁸. Some characters with traits that, according to widespread superstitions and prejudices, are considered infernal, therefore alien and dangerous, are perceived by almost everyone around them with hostility or, at least, warily. These are, basically, characters for whom, in turn, the opposition "one's own — alien" is irrelevant (a special section of the chapter is dedicated to them). As an identifying sign of "in-humans" acts, for example, the likening to chthonic animals: Lyuska calls Korzukhin "rat <...> toad" (Vol. 5, P. 292), Arthur appears as the "cockroach king", Talberg is compared to a rat. N. S. Poyarkova notes that this similarity is also emphasized by color symbols: "the predominance of gray mouse color: gray Hetman's uniform, gray book, gray armored train taking Elena's husband and the Hetman's headquarters out of the City."²¹⁹ The same function is performed by the ability of Archbishop Afrikan to sink through the ground, testifying not at all about holiness. The in-human essence of the Petliurists is manifested, according to the heroes of the "Days of the Turbins", in the fact that they have tails on their heads, and the Chinese in "Zoyka's Apartment" are emphasized by an absurd imitation of an unthinkable language and frighteningly ridiculous treatment (they declare love, threatening with a knife, etc.). The appearance of Cherub clearly correlates with the appearance of mythological creatures, but others notice only his angelic elements, not paying attention to demonic ones (more in the third chapter). Khabibyarova says that in the play "Flight", "the human dignity of the characters is measured by comparisons with insects. A caterpillar in civilian clothes, a cockroach in a tailcoat are comparisons by which the characters of the play humiliate, insult each other and themselves."²²⁰ Yablokov defines Charnota as a "damn doll", arguing that his puppetry and, note, infernality is actualized "through the theme of a card game and the topic of the national puppet theater."²²¹ The researcher also notes that "the power over insects likens Arthur to the "prince of demons" <...> Beelzebub."²²²

It is especially worth dwelling on the demonic properties of Zoya, whose image is bifurcated. She sometimes appears as a woman burdened with emotional experiences and household worries, then resembles a fairy-tale witch. In the first act, she is still allegorically both at home and not, later she appears as if from under the ground, then disappears. At the beginning of the play, Zoya very accurately indicates the numbers of chervonets in Hallelujah's pocket, forcing him to notice "You, Zoya Denisovna,

²¹⁸ Felde V. G. Opposition "one's own — alien" in culture: abstract of the dissertation of the candidate of philosophy sciences. Omsk. 2015. P. 16.

²¹⁹ Poyarkova N. S. The symbolism of the image of the home in M. A. Bulgakov's novel "White Guard". P. 45.

²²⁰ Khabibyarova E. M. Tragic irony in M. Bulgakov's play "Flight". P. 102.

²²¹ Yablokov E. A. Puppet characters in Bulgakov's works // Mikhail Bulgakov and Slavic culture / Ed. by E. A. Yablokov. M.: Coincidence, 2017. P. 354.

²²² Yablokov E. A. Flight by crawling (Cockroach theme in Russian literature of the nineteenth–early twentieth century and in the works of Mikhail Bulgakov) P. 431.

know evil spirits" (Vol. 5, P. 55). If the heroine knew this information in advance, then later she demonstrates the ability of the temptress, which Alla Vadimovna likens to a devil (Vol. 5, P. 86). At the ball in the workshop, the Dead body is dancing (a metaphor realized in the phraseology "dead drunk"), and mannequins differ little from living ladies. Zoya Peltz herself, and the environment formed by her, combines the features of beings opposite in nature. As E. M. notes Meletinsky, "in the archaic epic, there is usually a certain, rather mythological, dual system of warring tribes — "their own", human, and "alien", demonic, having a chthonic coloring."²²³ We will return to the dual nature of the heroine in section 3.3.1 in connection with the use of forms of her name.

2.3.9. Gender opposition in Bulgakov's dramaturgy

One of the oldest and most important manifestations of the "one's own — alien" opposition is the opposition of the sexes. A lot has been written about the gender issues of Bulgakov's work in general and his dramaturgy in particular²²⁴, so we will not talk about it in detail, but some observations on this matter still seem interesting and significant to us.

Analyzing the opposition "home — world" as the antithesis of one's own and alien space, we did not touch in the first chapter on how it is labeled by Bulgakov in the gender aspect²²⁵. The home in his work is a female space, and the world is a male one. In the works of the writer, the role of the soul, the keeper of the home, the installer of its orders is very often performed by a woman²²⁶, while men acting in public space give her primacy in the everyday, household sphere. Elena, the only heroine of the "Days of the Turbins", who in the play never even leaves the house, is certainly the central figure in her family, plays the role of mother, hearth-keeper, personifies the home. While there is chaos outside its walls, Elena establishes order in this dwelling, creates comfort for men performing their public duty. It turns out to be able to resist enmity, death, because it also acts as a symbol of love²²⁷. Zoya, whose symbolic

²²³ Meletinsky E. M. *The Poetics of myth*. M.: Oriental Literature, 2000. P. 270.

²²⁴ See for example: Bobritskikh L. Ya. *About the tradition of female demonism of the Silver Age in M. Bulgakov's novel "The White Guard"* // Mikhail Bulgakov, his time and we / Ed. by Grzegosha Przebinda and Janusz the Fresh. Krakow: Scriptorum, 2012. Pp. 213–224; Savelyeva T. V., Isaeva V. S. *The image of the Bulgakov's Margarita in the light of gender and mythological representations of the Russian people* // M. A. Bulgakov. Russian and National Literatures: To the 125th anniversary of the birth of M. A. Bulgakov: Materials of the International scientific and Practical conference, October 9–11, 2017. Yerevan: Antares, 2017. Pp. 458–464.

²²⁵ The study of the reflection of the opposition "house — world" in the considered plays in the gender aspect is published in the article of the author of the dissertation: Liang Weiqi. *The opposition "home — world" in the drama of M. A. Bulgakov of the 1920s ("Days of the Turbins", "Zoyka's apartment", "Flight")*. P. 791.

²²⁶ About Bulgakov's female images, see: Khimich V. V. *The Knight and his Lady in Mikhail Bulgakov's plays*. Pp. 31–36; Kohanova V. A. *The archetype of a woman in M. A. Bulgakov's novel "The White Guard"*. Pp. 159–166; Bobritskikh L. Ya. *About the tradition of female demonism of the Silver Age in M. Bulgakov's novel "White Guard"*. Pp. 213–224; Nefagina G. L. *The demonic origin of female images by M. Bulgakov* // *Russian language and culture in the mirror of translation*. 2016. No. 1. P. 359–367; Selezneva V. V. *The archetype of the witch in the structure of female images of M. A. Bulgakov's novel "The Master and Margarita"* // *STRIZH*. 2017. No. 1(12). Pp. 52–56; Kim Sunggeon. *Female images in the "Notes of a young doctor" by M. A. Bulgakov* // *Bulletin of TGGPU*. 2020. No. 2(60). Pp. 218–222.

²²⁷ About the role of Elena as the soul of the home in the novel "White Guard", see: Bessonova M. I. *Leitmotives as a form of expression of the author's position in the novel by M. A. Bulgakov "The Master and Margarita"*: abstract of the dissertation of the candidate of philology sciences. Moscow, 1996. 16 p.; Yablokov E. A. *Mikhail Bulgakov's Artistic world*. P. 46. Also

name means "life" in Greek, also plays the role of the rightful mistress of her apartment, the organizer of all her transformations, the defender of her lover from everyday adversity. It is not for nothing that the name of the heroine as homeowners is included in the title of the play. In general, in this work, the action of which almost does not go out to the outside world, female images dominate. Only the Chinese and the policemen, unsolved by Zoya Peltz and the men who disobeyed her, are able to destroy her home. Unlike Elena, the heroine of the comedy does not have male support inside it. In "Flight" historical events unfold in the world, and mostly men act. There are only two heroines in this play (except for a few episodic faces with almost no lines), and both, having lost their home, have lost the meaning of life. At the end of the work, both get a chance to find their home, but in both cases it is illusory: Lyuska must organize it with the unloved Korzukhin, and Seraphima with her beloved Golubkov has not yet reached the end of their wanderings.

In general, the interpretation of the behavior of the characters corresponding to their gender in the works of Bulgakov is very traditional, even somewhat patriarchal. Female emancipation is acceptable for the writer only insofar as he recognizes the right of his heroines to freely choose a loved one and connect with him. For the rest, the functions of a woman, in addition to those mentioned above (the housekeeper at home, if available), are reduced to the role of a lover, wife, psychological support of a man, the object of his aesthetic admiration and moral reverence, elevating the soul and moderating bad passions.

Of particular interest, therefore, are the ambivalent motives of honoring a woman as a Beautiful Lady, serving her, interceding for her, dating back to medieval courtly culture²²⁸, actualized by the work of romantics and symbolists. They carry an important semantic load in the artistic world of Bulgakov.

Khimich rightly notes that the writer "productively used the traditional for world culture, a kind of archetypal motive and the image of chivalry as a hierarchical, ritual type of male behavior based on the worship of a lady."²²⁹ According to the researcher, in the play "Days of the Turbins," Lariosik, like Don Quixote, appears "in the role of a wandering knight of a sad image,"²³⁰ and in the play "Flight," the playwright "writes about the collapse of the foundations of life and, in particular, of the knightly rule according to which a man is called to fight for the honor of his chosen one. <...> Golbukov is ridiculous <...> He is neither a fighter nor a defender. <...> The author's admiration and bitterness will also be mixed in the portrayal of how "dashing knight" Charnota becomes a "knight for an hour", going to the common offender — Korzukhin and entering into a duel with him."²³¹

about the maternal beginning of Elena, see: Kazmina O. A. "There was one auntie in the world" (about the hypostases of the mother in the dramaturgy of M. A. Bulgakov). P. 118.

²²⁸ Baturin A. P., Polishchuk N. D. The knightly ideal of a woman and love in the courtly culture of the Western European Middle Ages // SibScript. 2008. No. 2. Pp. 16–21.

²²⁹ Khimich V. V. The Knight and his Lady in the plays of Mikhail Bulgakov. P. 32.

²³⁰ Ibid.

²³¹ Ibid. Pp. 33–35.

In our opinion, other examples of behavior similar to chivalry can be found in the plays under consideration. We have already said that Elena occupies a central position in the Turbin family, that the men around her admire her beauty and protect her. The argument that Alexey Turbin gives before the fight at the Alexander Grammar School, persuading his brother to return home, is that he is obliged to protect his sister. In the final scene, Myshlaevsky drives away Talberg, who is about to come into conflict with Elena. E. V. Romanycheva rightly noted that "the attitude towards Elena of the men around her is built according to the code of courtly love. Creating the image of Elena, Bulgakov uses the same techniques that the troubadours used when describing their Beautiful Lady."²³²

In "Zoyka's Apartment", the traditional gender roles are parodically rearranged: the main character Zoya does not serve as an object of chivalrous patronage and worship, but herself provides protection to the men around her. The role of a Beautiful Lady is claimed by Manyushka and Alla. In the first case, the motive is comically developed: not only does the maid herself not carry the usual exalted features of a person worthy of worship, but also the rivalry of the Chinese for her hand is interpreted in a farcical style. In the last act there is a touching episode: Goose scolds Alla Vadimovna, and Obolyaninov comes to her defense and asks not to insult the woman. However, even here there is a parody coloring of the participants in the conflict. On the one hand, the Count is guided by class solidarity, protecting a lady from a "decent" society from insults from parvenu, whom he considers a "boor" in every sense of the word. Meanwhile, Goose's reproaches, albeit immensely rude, are partly deserved by Alla Vadimovna, who does not act like a lady from good society at all. The point is not only that she serves in a dating house, deceives both Goose and Zoya, but also that she is being sold to an unloved person in order to purchase money for a trip to her beloved, while assuming the appearance of an immaculately moral person. On the other hand, Obolyaninov's impulse is a kind of reflex, a habitual gesture of a representative of an environment where insulting a woman is considered unacceptable under any circumstances, and chivalrous behavior is elevated to a debt of honor. Meanwhile, the Count is a passive character, lives thanks to Zoya's psychological and material support. Not only is he unable to protect anyone, but he himself needs constant care.

In the play "Flight", originally called "The Knight of Seraphima" (Vol. 10, P. 211), men alternately, with the exception of the husband of the main heroine, become her "knights". At the very beginning of the action, Golubkov promises that he will bring her to the Crimea to her husband. At the end of the first dream, he persuades the sick Seraphima to stay with the White Army in order to avoid dangers. In the second dream, Krapilin defends her in front of Khludov. Charnota saves her three times, "like in a fairy tale"²³³: for the first time in Northern Tavria, at Golubkov's request, takes the sick Seraphima into his

²³² Romanycheva E. V. Topic of chivalry in the artistic system of F. M. Dostoevsky and M. A. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Ivanovo, 2009. P. 15.

²³³ Golovchiner V. E., Vesnina T. L. Comic in the plays of M. Bulgakov of the 1920s. P. 118.

wagon train; the second — releases her from counterintelligence (having paid for it by deprivation of rank and material support); the third — punishes Korzukhin and brings her the money won from him. After the departure of Golubkov and Charnota to Paris, Khludov, who had previously wronged her, becomes Seraphima's protector. He tries to provide her with relatively normal living conditions at a difficult moment for both of them.

However, as Khimich partly showed in the work cited above, their chivalrous behavior is also served by the playwright with a shade of parody. It is unnecessary to prove that Golubkov could not even defend himself for a long time and, under the influence of fear, slandered the very Beautiful lady whom he worshipped. Batman Krapilin soon realized that he had said something too dangerous, fear seized his mind, and he renounced his words, so he could not help Seraphima, and doomed himself to death. Charnota is not an impeccable knight: he is often put in a comic position and is even capable of actions that are not entirely morally justified. Khludov almost ruined the heroine in the first part of the play.

As befits knights, Bulgakov's heroes undergo a kind of initiation, after which they can be recognized as worthy representatives of the male community. Not everyone can stand the test: Lariosik, Shervinsky, Nikolai Turbin, Golubkov passed it successfully, which cannot be said about Talberg, Korzukhin and even Charnota. More details about the changes that indicate the maturation of the personality of the characters of Bulgakov's plays will be discussed in the third chapter. It should only be noted that in the process of a kind of initiation presented to the viewer, not so much external qualities are tested: physical strength, bravery, possession of weapons, the ability to take care of ladies exquisitely, playing cards, drinking vodka, etc., but inner masculinity: material and spiritual independence, loyalty to the laws of honor, willingness to make a decision and to be responsible for the committed actions, a firm will and the ability to control their feelings.

It may seem that the observations given in this chapter on Bulgakov's plays of the 20s are of a private nature. It seems, however, that they allow us to take a fresh look at the system of characters in these works, and through it at their semantic plan as a whole.

If we proceed from the reflection in the writer's dramaturgy of the concept of "one's own — alien" in the system of characters in the texts under consideration, a group of persons for whom this opposition is insignificant is clearly distinguished, since the basis of their worldview is egocentric philistine relativism, which allows for personal material gain to freely join any collections and leave them. These characters correspond to the role of either a melodramatic villain or a trickster, often give an impulse to dramatic action by their actions (the escape of Talberg and Hetman, the appearance of Amethystov in "Zoya's apartment", Korzukhin's renunciation of Seraphima, etc.), acting as catalysts for processes that clash groups of other actors, or change their views. Immoralist heroes, standing "on the other side" of the generally accepted good and evil, shade with their relativism the values that are true for the

playwright, therefore, at the end of the works, they are shamed, rejected by other characters who have fully realized their essence. Being at the same time in the center of the action and outside the opposition of "one's own — alien", they contribute to the fact that this opposition turns out to be one of marked in the problems of Bulgakov's plays in the 20s.

The remaining characters are divided into mutually opposing groups, and differentiation occurs according to various criteria that expose key ideological problems. These are quite traditional for Russian, and in many ways for other cultures at the early stages of their development, ethical values, social archetypes that form ideas about their own and alien, and then consciously applied by people, then subconsciously guiding their actions in a catastrophically changing world. Generic, ethnic, social, socio-cultural, ideological unity, subjective attraction determines the relationship of the characters. Even in new historical circumstances, they prefer to adhere to the old system of values, which, however, is not always possible (this is partly the key to the genre nature of the plays under consideration — the text's attraction to drama or comedy). As a result, the groups opposing each other do not coincide with each other, since each character can be united with different heroes in different ways and, consequently, be part of several nonidentical collectives participating in the dramatic struggle at the same time. In different groups, a character's function may change, so that he or she combines several roles that are not always traditionally compatible. There is, however, a central core of actors who are close to each other in many ways, which was mentioned in the introduction. It is their fate that ultimately determines the genre interpretation of what is happening, they are the main participant in the conflict.

Most researchers of Bulgakov's work usually take into account only certain contradictions that lead to the clash of characters, sometimes just one of them. Some works deal with social and ideological issues, as it has been the case since the first reviews of the productions, while others, on the contrary, deal with eternal themes, archetypes, and those who write about Bulgakov focus on the psychological, especially the love side of the texts, on the mythopoetic subtext, etc. As a result, the abundance of books and articles on the works in question leaves a feeling of incompleteness of their study.

The comprehensive approach we have proposed to the arrangement of characters allows us to clearly see that the conflict here is much more significant than it usually seems. It is multilayered, because the confrontation of the characters according to each of the criteria highlighted above constitutes one of its interacting levels. The ideological confrontation of the political forces and social groups at war in the revolutionary era is inseparable from love cooperation and asceticism, mutual competition of ethnic, socio-cultural groups, antagonism of military and civilians, difficult family relationships, etc. Such a multidimensional nature of characters and conflict is one of the most important features of Bulgakov's dramatic poetics, it distinguished his plays in the contemporary repertoire and contributes to their success with the audience in all subsequent epochs.

Chapter 3. Dynamics of the opposition "one's own — alien" in the development of the action of the play

Highlighting those signs of the artistic space and the system of characters that demonstrate the significance of the opposition "one's own — alien" for Bulgakov's dramaturgy, we often noted the transformation of these signs throughout the text of the play. By its very nature, a dramatic work is, to a much greater extent than other literary texts, a dynamic system. "This continuous dynamic," Pavi argued, "creates the movement of the play. However, the action is not necessarily expressed and manifested at the level of intrigue; sometimes it is noticeable in the transformation of the protagonists' consciousness, which has no other "barometer" except speech."²³⁴ As the conflict escalates, the views and relationships of the characters are subject to change. In the previous chapters, we considered the influence of the opposition "one's own – alien" as one of the structure-forming ideologies of Bulgakov's creativity on the distribution of artistic space and the arrangement of characters, mainly in their original position. In this chapter, we will talk about what transformations occur in relation to the archetypal opposition under study during the course of the plays.

3.1. Paris and Constantinople in the play "Flight"

In "Days of the Turbins" and "Zoyka's Apartment" the artistic space itself and the perception of its characters does not change: in the first case, the home of the title characters is presented as "their own" space in contrast to the more hostile urban one; in the second work, as noted above, the traditional chronotope of the home is already twofold, destroyed, and this process occurs even before the beginning of the action and it is detected from the first episodes.

In "Flight" there is not only no unity of place, but also the attitude of the characters to the space is dynamic. All the points where the events of the first half of the play unfold turn out to be borderline: this is the objects of the struggle of the participants of the Civil War (monastery, railway station, Sevastopol), therefore, from the very beginning their status is ambiguous, and the need to leave these places in the course of the plot makes them alien and hostile to the heroes.

In the second half of the work, the action takes place in Constantinople and Paris, and the assessment of these cities changes significantly throughout the text, thereby exacerbating the duality of the city inherent in its very nature, as already mentioned above: the city is the space between home and the world. The fundamental difference marked in the first chapter in the perception of imaginary and "real" cities by the heroes of Bulgakov is especially evident in the play "Flight" and the dynamism of the characters' point of view on this subject turns out to be extremely important for the interpretation of the author's ideological position, because the action of "Flight" largely consists in changing the

²³⁴ Pavi P. Dictionary of Theater. P. 65.

consciousness of people acquired in the process of wandering.

Initially, both Paris (as in “Zoyka’s Apartment”) and Constantinople appear as imaginary cities, an ideal (that is, potentially "their own") space, where the characters strive, hoping to find their lost home there. Having got first to one, and then to another famous city, the characters come into contact with their real essence, which significantly corrects the initial view: the space turns out to be hostile, unacceptable for being in it.

Paris as the subject of the heroes' dream appears in Bulgakov's comedy “Zoyka’s Apartment”: Alla Vadimovna, Obolyaninov and even quite pragmatic Zoya think that coming there will get rid of problems, and this, of course, is not accidental. The capital of France acquired from representatives of Russian culture, especially the aristocracy and intelligentsia of the XVIII–XIX centuries, the reputation of the center of high society, fashionable art, the center of modern civilization and a model for the whole of Europe, including enlightened Russia. It seemed to many that it was (or even only) there that a person could be completely free to manifest and achieve his desires and, therefore, truly happy. This attitude has manifested itself in many literary works. For example, the passion for Paris is ironically, but not without fondness, depicted by I. I. Dmitriev in a poem about the trip of A. S. Pushkin's uncle — V. L. Pushkin to Europe: “Friends! sisters! I'm in Paris! / I started living, not breathing! / How fun! what a people! / How happy I am!”²³⁵ In the poem by A. A. Blok "Retribution", the image of a Russian aristocrat of the second half of the XIX century is drawn, who shares the same sentiments: “Turgenev 's serenity / Is akin to Him; still quite / He understands a lot about wine, / Appreciates tenderness in food; / The French language and Paris / are perhaps closer to his own / (Like the rest of Europe: you'll see / The German dreams of Paris)”.²³⁶ The dream of Russian people to be in Paris did not fade away in the twentieth century, although the French language ceased to be daily for them, and French culture was exemplary. That's where, by the way, the characters in the play "Flight" aspire to go. Recall that before leaving Sevastopol, Korzukhin says: "Paris is not Sevastopol. Europe is ahead, a clean, smart, quiet life" (Vol. 5, P. 256). His words demonstrate the general idea of Russian people (and not just Westerners) about Paris — the personification of beautiful Europe. Lyuska goes to Paris for happiness. Although General Charnota dreams of romantic Madrid, he admits that it is somehow more decent to go to Paris, because this is what the most influential and respectable people do.

However, the dreams of an ideal Paris in Bulgakov's works are not destined to come true. Even Korzukhin, who easily adapts to any circumstances, finds retribution here in the face of his compatriots. For the same persons, whose value system is influenced by the opposition "one's own – alien", staying in Paris is painful: whether it is Korzukhin's servant, unable to speak in a foreign language, or General Charnota, who turned out to be the last beggar here. Significant detail: the hero walks down the street in

²³⁵ Dmitriev I. I. Complete collection of poems. L.: Soviet writer, 1967. Pp. 348–351.

²³⁶ Blok A. A. Collected works: In 8 vols. Vol. 3. M.; L.: Goslitizdat. Leningrad Branch, 1960. P. 315.

his underwear — demonstrates just not the homely, familiar, but the anomalous nature of this space.

Note that such a transformation of an imaginary Paris when confronted with a real city is no less traditional for Russian literature than dreams of the capital of the world. So, the autobiographical narrator of the "Marching Notes of a Russian officer" I. I. Lazhechnikov reports: "The capital of France is not the only one that seduces me – who doesn't want to go to Paris? ..." ²³⁷ When during the army's overseas campaign in 1814, the dream comes true, his impression is: "Ahead of us, the vast capital of France is creeping in a sea of fog. I strain my eyes, I want to see Paris and I see one gloomy group of buildings, piled up, it seems, on top of each other and lost in the distance by a gray, endless strip." ²³⁸ As we can see, reality clearly leads to disappointment. As another example, we can recall the famous description of Paris in F. M. Dostoevsky's "Winter Notes on Summer Impressions".

Interesting in this regard is the poem "The Lady in the Carriage" by Bulgakov's contemporary N. Ya. Agnivitsev, who emigrated abroad after the Revolution, but longed for homeland and soon returned to Russia: "To Paris! To Paris! How strangely sweet / You, the heart, are knocking at this moment... / Goodbye, Nevsky mists, / Neva and Peter! To Paris! To Paris! // There's the smoke of a worldwide frenzy, / Rue de la Paix, Grande Opera, / Wine-drenched boulevards / And carnivals until morning! // Paris is a love chimera! / Everything has fallen before you already! / Paris of Balzac and Baudelaire, / Paris of Dumas and Beranger! // Paris cocotoc and absinthe, / Paris of the frozen Louvre Niches, / Paris of Commune and Convention / And — Paris of all Louis! // Paris of bustling Montmartre, / Paris of Verlaine's Poems, / Paris of Bonaparte's Standards, / Paris of seventeen centuries! // And pulls in a relentless passion, / The whole world has opened its lips to you, / Paris of Guy de Maupassant, / Paris of laughing love!" ²³⁹ Agnivitsev lists in detail those qualities of Paris that are so significant for the heroes of "Zoyka's Apartment" and "Flight", but Bulgakov only implies that the viewer should remember them independently. In the Russian cultural consciousness, the capital of France is related to associations about a magnificent court and aristocratic luxury, about several revolutions and, consequently, about freedom, about a frivolous and even dissolute life, about the triumph of all forms of love from flirtation to passion and about the achievements of art, about creative bohemia. At the same time, all associations have a literary nature, they do not correspond so much to reality as they are caused by dreams over the books read.

Endowing the narrator of his poem with his own bitter emigrant experience, Agnivitsev makes her foresee in advance the inconsistency with the ideal that the heroes of the "Flight" encountered in Paris and the characters of "Zoyka's Apartment" could encounter: "But I'm still going with longing in my soul! / Dearer to me than all my luggage

²³⁷ Lazhechnikov I. I. Hiking notes of a Russian officer, published by I. Lazhechnikov. 2nd ed. M.: Printing House of N. Stepanov, 1836. P. 99.

²³⁸ Ibid. Pp.182–183.

²³⁹ Agnivitsev N. Ya. In a gallant style about love and life. M.: Zakharov, 2007. P. 213.

/ This incense around my neck! / It contains a handful of my native land! / Ah, and in the alleys of Luxembourg, / And in the noise of the restaurant halls — / The misty ghost of St. Petersburg / Standing before me everywhere! // May it be invisible! / May it be far away! / But in the din of Parisian days / Always, like a curl in a locket, / Saint Petersburg is in my soul!"²⁴⁰ Of course, St. Petersburg here can be understood as the metonymy of Russia.

Another city where the characters of the play "Flight", forced to leave their homeland after the surrender of the Crimea, hoped to settle down is Constantinople. The very choice by the writer of these two cities among the centers of the first wave of emigration (Berlin, Prague, Harbin, Shanghai, etc.) is significant: only Paris and Constantinople are cultural symbols traditional for the Russian national consciousness. Simple correspondence to the facts is also important: the capital of the Ottoman Empire geographically lay in the path of many emigrants during the Civil War. However, it seems that this circumstance was not decisive for Bulgakov.

While Paris embodied the ideals of the Russian Westernizers, Constantinople (or Tsargrad in Slavic) played a similar role in the consciousness of those who were inclined towards Slavophilism, because the capital of Byzantium, as the main center of Orthodoxy, once had a great influence on the development of the culture of ancient Rus. "In Moscow they talked about Tsaregrad the way they spoke about Paris in modern Europe since the time of Louis XIV: there was no other model for the splendor of church and secular, for taste, for the concept of things,"²⁴¹ — N. M. Karamzin noted in the fifth volume of "History of the Russian State".

Given the long historical, ecclesiastical, cultural tradition, many Russians perceived Constantinople as "their own" city, its stay within the Muslim state as an accidental and temporary circumstance. Even the Turkish name was ignored (including by the official press) (note that Bulgakov also mentions the word "Istanbul" only once). So, F. M. Dostoevsky shared these sentiments and wrote that "Constantinople must be ours, sooner or later."²⁴² The notion, held by the conservative-minded part of society, that "Constantinople is our city" partly explains why many Russians preferred it when choosing a place of residence during the period of emigration. Of course, most of them ended up here by chance; during the evacuation from the Crimea, it was an inevitable point on the way to European countries, which, for various reasons, was not always possible to leave quickly. At the same time, the ideological connotations that arise in connection with Constantinople cannot be ignored when analyzing Bulgakov's text, especially if one bears in mind the traditional upbringing and monarchical convictions of many of the heroes of the "Flight". Not to mention the tsarist generals, this also applies to Golubkov and Seraphim, who fled from St. Petersburg, conceived by Peter the Great as the "fourth Rome", to

²⁴⁰ Ibid. P. 214.

²⁴¹ Karamzin N. M. History of the Russian state: In 12 vols. Vol. 5. M.: Nauka, 1993. P. 198.

²⁴² Dostoevsky F. M. Complete works: In 30 vols. Vol. 25. L.: Science. Leningrad Branch, 1988. P. 65.

Constantinople, considered the "second Rome". The departure of the characters of the "Flight" to Constantinople in the context indicated above could be considered as a return to cultural sources, and the path to emigration could partly be likened to the biblical exodus from Egypt, if not for the result of the journey presented in the play.

Illusions of the possibility of mastering the Constantinople space were not an invention from Bulgakov himself. Although he was not abroad, while working on the "Flight" he was guided by the memoirs of L. E. Belozerskaya, his second wife, who had emigrated and became the prototype of Seraphima. In addition, many works have already been published on the life of refugees from Soviet Russia, so that the playwright was able to vividly portray their psychology. Many researchers claim that he read the story of A. N. Tolstoy "The Adventures of Nevzorov, or Ibikus" (1923).²⁴³ Its main character, just like one of the characters in the "Flight", who organized a cockroach race in Constantinople, dreamed of life here as follows: "there are no revolutions, no evacuation, where five-story shops full of luxurious and cheap clothes, where they sleep in beds (and not on tables and not in bathtubs), where, according to their need, a person, without standing in any queue, goes to a clean place, supplied with abundant water, illuminated by electricity and sits there, until he gets bored ... Where at every crossroads a strict and fair policeman rises and guards the rest of the townspeople and sacred property day and night. Where the cars are not requisitioned and the streets shine like parquet. Where they don't fire machine guns and don't walk around with cursed flags, where at the sight of an ordinary worker you don't need to twist into a sympathetic or warning smile, but go past the proletarian with a consciousness of your own dignity ..."²⁴⁴ The above reasoning reflects a sentiment reminiscent of those captured by Bulgakov and common among Russian émigrés of the first wave, who naively dream of returning to the old life, starting with domestic comfort and ending with "self-consciousness" in relation to the lower classes.

In the first chapter, it was shown how incompatible with the hopes quoted above is that Constantinople, where the action of the "Flight" directly unfolded. Without repeating everything that has been said on this occasion, let us recall the malicious assessment of the Turkish capital by the heroes: "**Charnota**. <...> Lord, what a bastard city!" (T. 5, P. 266); "City of a bitch! Not like Paris" (T. 5, P. 297): therefore, even worse than the place where the General wandered not only without money, but also without trousers; "**Lyuska** (*shaking her fists*). Wow!... Vile city, wow ... bugs! Wow!.. Bosphorus!" (T. 5, P. 276); "**Golubkov**. <...> The most terrible city!" (T. 5, S. 282); "**Khludov**. Stuffy city! Cockroach race! The shame of the Russians!" (T. 5, P. 296). Let us also recall the similarity of these assessments with the negative characteristics of Moscow and Yershalaim in "Zoyka's Apartment" and the novel "The Master and Margarita". In the artistic reality of the play "Flight", Constantinople turned out to be not a refuge and, of course, not the promised land, but a disastrous space where, even if one manages to avoid

²⁴³ Gudkova V. V. Notes ("Zoyka's Apartment", "Flight"). P. 554.

²⁴⁴ Tolstoy A. N. Collected works: In 10 vols. Vol. 3. M.: Fiction, 1958. P. 476.

starvation, life turns into torment, madness.

The reassessment by the characters of the same locus, the transformation of space from one's own into alien, it has hardly become real from an imaginary one, not only characterizes specific actors, their relationship with each other and with the outside world, and emphasizes the transitional essence of the city as a cultural concept, but is also an important component of the action through which the ideological conflict is realized.

3.2. The motive structure

"Dramatic action <...> takes place in a situation of conflicts and clashes and is subjected to the pressure of circumstances, the pressure of passions and characters that counteract and resist it. These conflicts and collisions, in turn, generate actions and reactions that at some point cause the need for reconciliation."²⁴⁵ According to the definition given by G. F. V. Hegel, the action of the drama is always based on the struggle of opposites. "In a conflict, characters, world views or different positions in a certain situation are opposed to each other,"²⁴⁶ therefore, the opposition of "one's own — alien" is present to a greater or lesser extent in the development of the action of almost any play, and most of the dynamic motives common in drama are reduced to it. Since in Bulgakov's works opposition in question is already set in the organization of the artistic space and is present at the level of the arrangement of the characters, then it also plays a decisive role in the structure of the plot. In this chapter we will consider the main motives of the plays of the 20s, but not all, since their full analysis is not included in the objectives of this study, just those that most clearly realize on stage the problem of the interaction of the categories of the one's own and the alien. Some of these motives are quite obvious and, moreover, have already become the subject of attention of researchers²⁴⁷, so we will talk about them in an overview. In more detail, we will focus on those motives that are less affected in the works about Bulgakov's creation. They can be divided into four groups: motives related to alienation, false closeness (external likeness) and true closeness of characters, as well as the motives of recognition and reaction to it.

3.2.1. Motives related to the alienation of characters

The confrontation of one's own person and someone else is especially evident in the direct clashes of the characters or their groups. Such situations, of course, exist in all Bulgakov's plays and have been repeatedly analyzed in critical and scientific literature. We are talking primarily about the **motive of the battle**: in the "Days of the Turbins" it unfolds between the Whites and the Petliurists in the Alexander

²⁴⁵ Hegel G. V. F. *Aesthetics*. Vol. 1. M.: Art, 1968. P. 219.

²⁴⁶ Pavi. P. *Dictionary of Theater*. P. 161.

²⁴⁷ See, for example, Gasparov B. M. *Literary leitmotives. Essays on Russian literature of the twentieth century*. 304 p.; Yablokov E. A. *The motives of Mikhail Bulgakov's prose*. 200 p.; Yablokov E. A. *Mikhail Bulgakov's Artistic world*. 424 p.

Grammar School, between the Petliurists and the Reds in the finale behind the stage, in the "Flight" it also accompanies the events of the first and second dreams behind the stage. Reduced variants of this motive are the **motive of gambling**, which always symbolizes a battle or a duel (Bulgakov's motive is embodied in the form of a card game, "railway" and cockroach races and accompanies Amethystov and Charnota), the **motive of a fight** (for example, between Cherub and Gasoline in "Zoyka's Apartment", between visitors of cockroach races in "Flight"). These motives are often preceded or accompanied by such psychologically grounding motives of alienation as the **motive of mutual blackmail** (Zoya and Hallelujah, and then Zoya and Amethystov at the beginning of the comedy), the **motive of a quarrel** (clients of Zoya's atelier, and her guests Rubber and the poet, Charnota with a Turkish woman, Arthur Arturovich, Lyuska), which acquires a more acute form — **a scandal** (for example, in the "Days of the Turbins" at the news of Alexey's death and when Talberg returned from Berlin, in the last action of the "Zoyka's Apartment" at the explanation of Goose and Alla Vadimovna and after the appearance of the police, between Golubkov and the Greek philanderer in the "Flight").

Another form of the character's conscious confrontation with others is the **motive of crime**, as a violation of the norms prescribed by a certain social environment, for example: **the motive of theft** (of the Hetman's cigarette case by Shervinsky, of Goose's money by Cherub, of Zoya's money by Amethystov in the second edition of "Zoyka's Apartment"), **robbery** (robbery of the Jewish cobbler and landlord Vasilisa by Petliurists), and **murder** (of Goose by Cherub).

In addition to the mentioned criminal offenses Bulgakov presents on stage and moral crimes. The **motive of betrayal** plays an important role in his plays. The above-mentioned actions of Cherub and Amethystov, who harmed the lives and property of those who trusted them, can be regarded as ingratitude and betrayal. This motive not only in "Zoyka's Apartment", but also in other plays by Bulgakov is closely related to the **motive of escape**. Let us recall the actions of Talberg and the Hetman and his staff already analyzed by us in the "Days of the Turbins", in the "Flight" — the Commander-in-chief, the archbishop and Korzukhin. However, along with the latter, Golubkov, who was in love with her, also gave slanderous testimony against Seraphima, but he signed the false testimony under the immediate threat of Tikhy, while Korzukhin only anticipated (though, as the viewer knows, not without reason) the possible terrible consequences of confessing that Seraphima is his wife. Thus, in Bulgakov's plays rather obvious variants of the development of the motive in question contrast with **the motives of forced** (the hero makes an unworthy moral choice under the influence of violence) or **sham betrayal** (cases when people around him do not understand the purpose or motivation of the hero's actions, assessing them on the basis of their own vision of the situation), and the boundaries between them and proper betrayal are not quite defined, the playwright's position is not explicitly stated, and the positions of the characters are subjective. It is easiest to establish the author's assessment in the "Days of the Turbins": a comparison with the novel "White Guard" helps to do this, and the point of view of the main

characters, whose fondness of the audience grows throughout the action, is perceived as the most authoritative. Therefore, the revolt of Alexey Turbin's subordinates, who do not know about the Hetman's escape and perceive the order to disband the regiment as treason of the commander, despite the nobility of this impulse, should be considered a reaction to the sham betrayal. It is more difficult to characterize the realization of these motives in the other two plays of the 1920s. In Lyuska's eyes, the betrayal is Charnota's behavior (losing the last relatively valuable possessions), but not her own (cheating on her regimental husband with a Frenchman for the sake of earning money for their common subsistence). For Golubkov, Seraphima's attempt to earn money in the same way, so as not to be sponged by Lyuska, is a betrayal of his love, though he is reconciled with his own cowardice in counterintelligence. Goose considers the work of Alla Vadimovna in Zoya's night enterprise a betrayal, even after finding out that she does not love him and got close to him only because of money, because he believes that love, like everything, can be bought. Above, we cited Alla's sarcastic rebuke and Goose's response: he does not consider his arrival at the dating house reprehensible on the basis of gender law. The problem is even more complicated: whether Khludov's massacres of the civilians he is obliged to protect are betrayal.

Since there are no characters in “Zoyka’s Apartment” and “Flight” whose position would be authoritative enough for the playwright himself, he interprets the motive of betrayal in a very ambiguous way, showing that for various reasons this act is sometimes committed towards the closest people and those characters who, on the whole, arouse the fondness of the author and the audience. The characters of the “Flight” "seem to be drawn into space by a certain fate <...> knowledge of the truth does not save Bulgakov's characters from fatal mistakes: renunciations, betrayals, crimes."²⁴⁸

3.2.2 Motives related to the closeness of characters

In Bulgakov's works, the alienation and confrontation of the characters is more often manifested in tense conflict situations, on the contrary, their closeness is usually represented by hints, its reflection can be found in the details of everyday behavior.

The friendly relations of the heroes are embodied, for example, in the **motive of singing in a choir**. Singing as a "form of ritual behavior"²⁴⁹ in Russian culture is important. In the traditions of the Slavic peoples, the human voice, especially singing, is "attributed magical functions, mainly protective-apotropaic and producing."²⁵⁰ It is also one of the most important types of worship in the Orthodox Church. "The idea of the connection between singing and eternity is also inherent in Orthodoxy: it is

²⁴⁸ Khabibyarova E. M. Tragic irony in M. Bulgakov's play "Flight". P. 103.

²⁴⁹ Agapkina T. A., Pashina O. A. Singing // Slavic antiquities: Entolinguistic dictionary: In 5 vols. Vol. 3. M.: International Relations, 2004. P. 660

²⁵⁰ Agapkina T. A., Levkievskaya E. E. Voice // Slavic antiquities: Entolinguistic dictionary: In 5 vols. Vol. 1. M.: International Relations, 1995. P. 511.

believed that church singing was brought to people by angels."²⁵¹ When singing becomes a part of everyday life, its sacredness is preserved, and joint singing, like the joint performance of a sacred ritual, naturally often occurs among close people. By tuning the voices, coordinating the rhythm of breathing, synchronously striving to get into the emotional mood of the song, to express its content, the singers experience similar feelings, so their psychological closeness increases at this time. Even an outsider, having joined the choir, feels unity with the singers. This is reflected in many works of Russian literature, for example, in the works of M. Gorky. So, the heroes of "The Life of Klim Samgin" "sang in chorus the damned Russian songs, from which the heart freezes and everything in life seems sobbing."²⁵² This novel shows choral singing in various settings. The performance of a song based on the poems of N. A. Nekrasov at an intellectual party demonstrates at the same time the sincerity of the participants of the circle and their incomplete unanimity: "On Sundays <...> young people gathered, and then serious conversations about the people were replaced by singing, dancing. The pockmarked seminarian Saburov, slowly spreading his hands in the smoky air, as if standing up, swam and in a pleasant baritone convincingly advised:

— "Come on out to Vo-o-lga..."

— "Whose moan", — the chorus joined in the song not very harmoniously. The adults sang solemnly, penitently, the writer's sharp tenor sounded caustic, there was something ecclesiastical, panegyric in the slow song."²⁵³

Another feeling is caused by the not quite harmonious from a musical point of view, but psychologically unanimous singing of the funeral hymn: "The funeral march swayed majestically to the rhythm of the heavy and united movement of the innumerable crowd, hundreds of people sang it, sang out of tune, and as if the same words were repeated all the time:

— "You have fallen as a sacrifice."

But Klim Samgin felt an inner harmony and consistency in this monstrously huge choir, a consistency that made the absence of clergy, bell ringing and everything that usually decorates a person's funeral invisible."²⁵⁴

For Bulgakov, it is also important what exactly, with whom and why the characters sing. He knew how great the magic of choral singing was, ironically showing it in the famous scene of the novel "Master and Margarita", where, under the influence of witchcraft, the entire branch of the Commission of Spectacles and Amusements of a light type sang "The Glorious Sea — sacred Baikal" against his will (Vol. 9, Pp. 330–331). Professor Preobrazhensky reacts irritably to choral singing at the meeting in the

²⁵¹ Nikitina S. E. VOICE as an element of the folk Christian ritual, folk terminology and folk poetic texts // The voice and the ritual: Materials of the May 1995 conference M.: State Institute of Art Studies, 1995. P. 53.

²⁵² Gorky M. Complete works: Works of Art: In 25 vols. Vol. 21. M.: Nauka, 1974. P. 421.

²⁵³ Ibid. P. 105.

²⁵⁴ Gorky M. Complete works: Works of Art: In 25 vols. V. 22. M.: Nauka, 1974. P. 661.

house administration (the author calls it a chorale, emphasizing its sacred functions, this feature is effectively presented in the film adaptation of the story directed by V. Bortko) in the "Heart of a Dog". In these cases, it is an attempt to unite and subordinate unrelated people to a dubious common idea through singing.

The writer portrays choral singing in an intimate circle quite differently. The play "Days of the Turbins" begins with Nikolka's singing. The ditty about Petlyura composed by him cause discontent of his brother and sister. Sharing dislike of the rebel army, they are not at all ready to sing along. The elder Turbin calls these lines cook's verses and demands that the younger brother sing "something decent" (Vol. 4, P. 305). The reason for the discontent lies not so much in the joking attitude towards the war and the enemy, as in the genre to which Nikolka turned: the ditty was perceived as a landmark phenomenon of the culture of the lower classes of the city – the very proletariat with which the White Guards are preparing to fight. For many of Bulgakov's contemporaries, urban song folklore is an degeneration of a truly folk song, which embodies traditional aesthetic and ethical values. A similar point of view is expressed, for example, in the story of N. Taffy "They sing..." (1910), where the singing of laundresses is sarcastically depicted: "You can neither hide nor escape from these voices. They will find and find you everywhere, they will interrupt your sleep, tear your attention away from work, from an interesting book and, with an invisible thin hook, joining in your protesting and indignant soul, pull it into the realm of vulgarity from which they were born. <...> Where has the broad groaning wave of the old Russian song, with its sad, thrilling shimmers, with its naive unconsciously beautiful words, gone? Has it been irrevocably displaced by ugly and meaningless factory tunes?"²⁵⁵ Although the Turbin family was not highly educated and did not belong to the highest strata of society, but the tastes of the city's lower classes are alien to them, and the elders of Nikolka warn against joining them.

Rejecting the "cook's" songs as alien and vulgar, the main characters of the play perceive the song folklore of their class in a completely different way — military, also not too elegant. So, wanting to improve in his brother's eyes after criticizing the ditties, Nikolka (albeit with a slight irony) sings a "cruel" romance that Alexey could arrange, but worsens his gloomy mood, so the older brother asks: "Don't tear your soul, please. Better sing the Cadet song <In other editions: "Don't tear my soul, please. Sing a merry song" (Vol. 4, P. 306) – *L. W.*>.

Nikolka (*gets up, starts a march on the guitar and sings, gradually coming to the forefront*).

<...>

Behind the stage, approaching, a huge choir — deafeningly and menacingly, in tune with Nikolka, as if born from his guitar — sings the same song. The electricity suddenly goes out, and everything except the illuminated Nikolka disappears into the dark.

²⁵⁵ Taffy N. A. Collected works: In 5 vols. Vol. 1. M.: Knigovok, 2011. P. 144.

Chorus. The Cadets, the Guards are coming...

Silent, fades away.

Alexey. <...> "Some part has passed" (Vol. 4, P. 437). In this scene, the choral performance of a comic cadet song, which does not differ much in motive and content from urban ditties, has two motivations — a realistic (by chance, at the time when Nikolka was singing, a military unit that performed the same song during the march passed by) and symbolic (the hero sings in the foreground in the dark, which emphasizes his loneliness and lostness, but behind the scene a harmonious chorus grows, showing how many like him there are).

A similar episode in the novel "White Guard" explains the author's attitude to the joint singing of close people: "The elder throws the book, stretches.

— Come on, play "Survey"... / Tren-ta-tam... Tren-ta-tam... / Fitted boots, / Tons of peakless caps, / Then the cadets-engineers are coming!

The elder begins to sing along. His eyes are gloomy, but there is a light in them, heat in his veins. But quietly, gentlemen, quietly, quietly.

Hello, summer residents, / Hello, summer residents...

The guitar is marching, the company is pouring from the strings, the engineers are coming — hup, hup! Nikolka's eyes remember <...>

Nikolka's eyes are misty. <...>

Elena parted the curtains <...>. She sent her brothers a soft look, and a very, very anxious look at the clock. <...> The sister is worried.

She wanted to sing along to her brothers to cover it up, but suddenly stopped and raised her finger" (Vol. 4, Pp. 45–46). It becomes clear why there are no claims to military folklore: these songs are not only their own, familiar, but also evoke personally significant memories. Joking cadet couplets and sentimental romances adapted to marches are performed in chorus in anticipation of the battle at the Alexander Grammar School. On the one hand, it certainly looks comical when the division "deafeningly" (Vol. 4, P. 350) joins in the chorus "I cleaned our corner with flowers" (Vol. 4, P. 351), or when the cadets are heating the stove, singing to the words of Pushkin "The storm covers the sky with mist" (Vol. 4, P. 352). Here, perhaps, there are elements of gloomy symbolism. On the other hand, joint singing here psychologically unites comrades-in-arms, and this is necessary to resist the enemy, so commanders encourage subordinates to sing in chorus, albeit rather primitive, but fervent couplets, in which the viewer, who knows the historical result of what is happening on the stage, feels the hidden tragic pathos:

Myshlaevsky. Come on, give us a song more energetically, so that Petlyura dies, damn it.

Pavlovsky. Yes, sir.

There is movement among the cadets on stage and behind the stage. Sings.

I was born an artilleryman.

The tenors join in.

I studied in the brigade family.

The grandiose chorus suddenly joins in.

By shrapnel fire I am baptized

And wrapped in black velvet (Vol. 4, P. 480).

We also observe ideological unity in the scene of singing in the Turbins' living room of the march popular among officers to the words of Pushkin's poem "The Song of Prophetic Oleg" (symbolically emphasizing the presence of the theme of fate in the play) and the royal anthem.

The behavior of characters who do not belong to the military community is significant in this situation. Wanda and Vasilisa are frightened by the performance of songs hostile to the established political regime in their house. On the contrary, Lariosik, who met the Turbins only a few hours ago, enthusiastically joins their chorus (Vol. 4, P. 463). Here, the confrontation of the actors, their alienation and closeness in connection with the motive under consideration is particularly evident. Even more symbolic is the confrontation of the common and individual fate, the closeness and estrangement of people both among themselves and with society as a whole is revealed in the finale, where the monarchical text of the couplets changes to a revolutionary one.

Nikolka (*touches guitar strings, sings*). <...> So louder, music, play victory, / We have won, and the enemy is running, running, running!

Myshlaevsky (*singing*). So for the Council of People 's Commissars...

Everyone, except **Studzinsky**, picks up: "We will burst out with a loud "Hurrah! Hurray! Hurray!"».

Studzinsky. Well, this is the devil knows what!.. Shame on you! <...>

Nikolka. Gentlemen, tonight is a great prologue to a new historical play.

Studzinsky. To whom is the prologue, and to whom is the epilogue (Vol. 4, Pp. 382–383). The ideological alienation of Studzinsky, which does not allow joining the psychological unity of the others, hardly needs additional explanations.

In many ways, the functions of choral singing in the play "Flight" are similar. In the first dream, Charnota orders de Brizard to lead his regiments to the Almanac "noisily, with songs" (Vol. 5, P. 229) in order to increase the military enthusiasm of the soldiers, to help them feel a common destiny. By the end of this episode, you can hear how the regiments continuously drive and sing the Russian folk song "Oh, you, canopy, my canopy" and the anthem of the Great Don Army "The Orthodox quiet Don was stirred up, excited...": "The regiment went outside the window and sang: "You fly, fly, falcon, high and far away!" <...> Outside the window, the Don regiment rattled and went, sang: "The native steppe is green, the waves of the fields are rolling!.." <...> The wind carries snatches of songs: "Both high and far..." (Vol. 5, P. 233). By the combination of the optimistic form and the hidden tragic pathos, understandable

to the public, this scene resembles the episodes of the "Days of the Turbins". However, Charnota's fighting mood does not find a response from Khludov, who looks to the future with despair. In the second dream, he is even surprised by the sounds of the waltz, to which Charnota was riding.

The play begins with a choir of monks in the monastery and ends with a choir as well. At the beginning, it is a joint prayer with hope for the outcome of the war, which is safe for the singers and their like-minded people. In the finale "at Arthur's cockroach races, the chorus sang: "There were twelve robbers and a Kudeyar-ataman! <...> Robbers have shed a lot of the blood of honest Christians... <...> We pray to the Lord God. We will announce the ancient past..." (Vol. 5, Pp. 299–300). Here sounds the processed tale "About two great sinners" from the poem by N. A. Nekrasov "Who lives well in Russia". To the sounds of the chorus, the main characters decide their fate. Khludov in different versions of the finale makes a different choice — to return to Soviet Russia or commit suicide. However, in both cases, death awaits him — even if he returns to Russia, he will be immediately arrested and executed.

The content of the song hints at his end. The tale of Kudeyar echoes the story of Khludov, whose sin, like that of the Nekrasov hero, consisted in the murder of the innocent and defenseless. The legendary robber found salvation by executing sinners like him. Khludov, too, financing Charnota and Golubkov's trip to Paris, indirectly participated in the punishment of Korzukhin for betraying his wife, doomed to death. By doing this, he redeems his own former guilt before Seraphima, but the cruel General was nevertheless cleansed of all his sins, since he was guilty not only morally, but also socially: while fighting, he often destroyed, along with his enemies, "his own" — the same, like Seraphima, representatives of the civilian population, for the sake of whom he fought, as soon as he began to suspect them of having ties with "the alien". This makes him fundamentally different from Charnota, who declares that there are no lanterns with hanged people in the rear on his conscience. Both Generals are guilty before their whole people; the salvation of one Seraphima and the punishment of her husband cannot atone for their crimes in the same way that Kudeyar made amends for his moral sin before individual people. Both heroes of the play are doomed to punishment, only the degree of it is different (death or eternal wandering), in proportion to the guilt and the degree of awareness of each's actions. Both are opposed to their people as a whole collective, and this despair is symbolically conveyed by their behavior during the choral performance of the folk moral parable.

Along with the motive of choral singing, Bulgakov often has a **motive of joint music-making**, which also contributes to the closeness of people, but more often has a more intimate character. Usually such music-making takes place together. In the "Days of the Turbins", Elena accompanies Shervinsky when he sings love romances and opera arias, and this contributes to their mutual infatuation. In "Zoyka's Apartment", Obolyaninov periodically sings along to a romance that someone outside is playing on the piano: he feels a kindred longing for the lost in these sounds.

The motive of joint music-making and choral singing in Bulgakov's work can be accompanied by

the **motive of a joint meal**, the importance of which was already discussed in the first chapter. Food in the Russian folk tradition "is an integral part of family, calendar, household and occasional rituals"²⁵⁶, so the topic of food not only constantly arises and is elaborated in detail in Russian literature (recall such descriptions of dinners in the works of G. R. Derzhavin, A. S. Pushkin, N. V. Gogol, I. A. Goncharov, and many others), but also acquires a deep symbolic meaning. This also applies to the motive of a joint meal: it "had a constitutive and consolidating function. The presence at the common table automatically included all participants in this society."²⁵⁷ A meal in folklore is considered one of the ways to become a member of a group. "In fairy tales, the main character, getting into an "alien world", participates in a meal, thanks to which he becomes "their own", a full member of "that" society; this protects the hero from death, provides help to the inhabitants of "that" world, but also prevents him from returning to his earthly world."²⁵⁸ Significant is the image of an ancient Slavic feast in the very "Song about Prophetic Oleg" by Pushkin, which is sung by Turbins: "Prophetic Oleg feasts with his company / With the merry clinking of glasses. / And their curls are white as morning snow / Over the glorious head of the mound... / They commemorate the days gone by / And the battles where they fought together..."²⁵⁹. The feast here ritually seals the military brotherhood. It is no accident that Oblomov, a hero brought up on folk tales and embodying many features of the Russian national character, describing an ideal life, gathers at the dinner table only those who feel mutual fondness and emphasizes the impossibility of sharing a meal with someone who is mentally alien: "You don't hear a filibuster with foam on the lips of the absent, you don't notice a glance at you with a promise to do the same to you as soon as you walk out the door. Whom you do not like, who is not good, with that you will not dip bread in a salt shaker. You will see fondness in the eyes of the interlocutors, sincere, gentle laughter in a joke... Everything is to your liking! What is in the eyes, in the words, is in the heart!"²⁶⁰. In general, "breakfast, lunch and tea are in Russian everyday life of the XVIII-XIX centuries a phenomenon that is traditionally associated with the concept of family community, with a gathering of friends, close people or some other, kindred spirit and united by certain common interests of the collective."²⁶¹ V. V. Pokhlebkina, analyzing the culinary repertoire of Russian dramaturgy, noted that "for a Russian person of the XIX century, a table, a feast is not just a meal or a place to eat, but a holy place where their laws of communication, hospitality, and traditional conventions are strictly observed. This circumstance provides the playwright with a rare opportunity to give a collective portrait of his characters, depicting them in a natural interaction — the process of a

²⁵⁶ Toporkov A. A. Food // Slavic antiquities: Entomological dictionary: In 5 vols. Vol. 2. M.: International Relations, 1999. P. 176.

²⁵⁷ Valentsova M. M., Uzeneva E. S. Trapeza // Slavic antiquities: Entomological dictionary: In 5 vol. Vol. 5. M.: International Relations, 2012. P. 308.

²⁵⁸ Ibid. P. 312.

²⁵⁹ Pushkin A. S. Complete works: In 19 vol. Vol. 2. (Book 1). M.: Voskresenye, 1994. P. 219.

²⁶⁰ Goncharov I. A. Complete works and letters: In 20 vols. Vol. 4. SPb.: Nauka, 1998. P. 178

²⁶¹ Pokhlebkina V. V. To eat is served!: The repertoire of dishes and drinks in Russian classical drama from the end of the XVII to the beginning of the XX century. M.: Artist. Director. Theater, 1993. P. 193.

feast. <...> Already Lermontov noticed and subtly used in his early plays the psychological effect that is created by the destruction, disorganization of the traditional family table. Lermontov rightly believed that by one physical display of this disunity, he symbolically and understandably for the Russian viewer indicates the deep psychological contradictions of his characters, contradictions that are already organically irreparable."²⁶²

For Bulgakov, delicious, solid and fresh food, along with a cozy home and decent clothes, is a natural need and a prerequisite for a normal life. The motives of eating, drinking, feasting, etc. are found in almost every work of the writer and attract the attention of many researchers²⁶³. For the writer, lunch is an important plot point, showing the relationship of the characters.

Bulgakov's heroes often enjoy eating and drinking with loved ones, and with those who are unpleasant to them, they refuse to sit at the table or suffer during a joint meal. During the famous dinner of Professor Preobrazhensky and Dr. Bormental, in the third chapter of the "Heart of a Dog", not only the professor's high demands for food and dissatisfaction with the authorities are expressed, but also the mutual fondness between him and the young doctor is reflected: their conversation is a frank conversation of like-minded people, full of mutual respect and trust. In contrast, in the seventh chapter, it becomes a torment for the professor to eat together with a bearer of a hostile culture — Sharikov, who does not observe etiquette at all and also complains about it: "Here everything is like on parade, <...> a napkin — there, a tie — here, yes "sorry", yes "please", "mercy", and so that for real, is not! You torture yourself, as under the tsarist regime" (Vol. 3, P. 109). Eating with strangers becomes a common torment for both sides.

In the novel "Master and Margarita", in the scene of the visit of the rogue barman to Woland, the latter simultaneously shows caring hospitality, treating him, and mocks the visitor, whom he intends to punish: "My dear! Freshness, freshness and freshness, that should be the motto of every barman. Yes, here, would you like to taste..."

Then, in the crimson light from the fireplace, a sword flashed in front of the barman, and Azazello put a sizzling piece of meat on a golden plate, poured lemon juice over it and handed the barman a golden

²⁶² Ibid.

²⁶³ See: Gasparov B. M. From observations on the motive structure of M. A. Bulgakov's novel "The Master and Margarita" // Gasparov B. M. Literary leitmotives. Essays on Russian Literature of the twentieth century. M.: Nauka, 1994. Pp. 28–82; Pivdunen M. V. The motive of wine in M. A. Bulgakov's novel "The Master and Margarita" in the light of the legend of the Holy Grail // The motive of wine in literature: Materials of the scientific conference on October 27–31, 2001 / Ed. Yu. V. Domansky. Tver: Tver State University, 2001. Pp. 117–119; Fradkova I. A. The motive of wine in the novel M. Bulgakov's "The Master and Margarita" // The motive of wine in literature: Materials of the scientific conference on October 27–31, 2001 / Ed. Yu. V. Domansky. Tver: Tver State University, 2001. Pp. 115–117; Khimich V. V. Aesthetic activity of images of food and drink in the works of Mikhail Bulgakov // Proceedings of the Ural State University. Series: Humanities. 2006. No. 47. Issue. 12. Pp. 204–224; 90. Kazmina O. A. "Well, I wish that everything..." (alcoholic motifs and their functions in the artistic system of M. A. Bulgakov) // Mikhail Bulgakov in the flow of Russian history of the XX–XXI centuries: Materials of the Sixth International Scientific Readings dedicated to the Day of the Angel of the Writer. Moscow: M. A. Bulgakov Museum. 2016. Pp. 26–42; Kulyus S. K., Turovskaya S. I. M. Bulgakov's novel "The Master and Margarita": a gastronomic excursion // M. Bulgakov's novel "The Master and Margarita": Dialogue with modernity: Collection of scientific articles / Comp. and chap. edited by O. V. Bogdanov. SPb.: RHGA, 2020. Pp. 271–292.

two-pronged fork.

— Most humbly... I...

— No, no, try it!

The barman, out of politeness, put a piece in his mouth and immediately realized that he was chewing something really very fresh and, most importantly, extremely tasty. <...>

— A cup of wine? White, red? Which country's wine do you prefer at this time of day?

— Most humbly... I don't drink...

— In vain! So will you order a game of dice? Or do you like any other games? Dominoes, cards?

— I'm not playing, — the barman replied, already tired.

— It's very bad, — the host concluded, — something, if you will, evil lurks in men who avoid wine, games, the company of charming women, table conversation. Such people are either seriously ill, or secretly hate others. However, exceptions are possible. Among the people who sat down with me at the banquet table, there were sometimes amazing scoundrels!" (Vol. 9, P. 345). For all the irony and ambiguity of the last paragraph, the same idea is formulated in it: only really close people feel harmonious at the table. Although Woland and his retinue and the barman are sinners, but of an incomparable scale and cultural level, therefore their joint feast is impossible and undesirable for both.

For the heroes of the plays we are considering, the question of who to eat with is also important. Turbins gather and treat friends at home. This joint meal in a family setting acquires a special symbolic meaning, because the meal, "to which all family members gathered, had not only a unifying function, but also a talisman function, realizing the idea of family integrity."²⁶⁴ The Turbins allow Lariosik to join the feast, which is a sign of his cousin's acceptance into their circle. In the second edition of the play, the Turbins, sympathizing with Wanda and Vasilisa robbed by the Petliurists, invite them to a festive dinner: this reflects the rapprochement of two previously hostile families who suffered from the Civil War. It is noteworthy that in the first act Talberg leaves the family before dinner, and in the finale he also returns before dinner, but he is quickly driven away and not invited to the table. The deprivation of dinner symbolically means exclusion from the family collective here.

Two episodes of the play "Flight" are also significant, where, in general, there is very little mention about food. The parcel of treats that the Greek don Juan brought on a date with Seraphima, in Golubkov's eyes, is a sign of shame, betrayal and grief, therefore, when the hungry Lyuska asks Charnota to open the edible prey they got, Golubkov, although hungry no less than others, says that he will kill "anyone who touches this parcel" (Vol. 5, P. 279). The joint feast did not take place: the attitude of the characters to the acquired food and to life at this moment is irreconcilably opposite. In Korzukhin's Parisian house, Charnota behaves very freely, as in her own, tells Antoine to bring snack and vodka, even offers, as if

²⁶⁴ Valentsova M. M., Uzeneva E. S. Trapeza // Slavic antiquities: Entolinguistic dictionary: In 5 vols. Vol. 5. M.: International Relations, 2012. P. 308.

the owner, Golubkov and Korzukhin a glass each. In these actions, there is not friendliness, but extreme disregard for the owner, who is not taken into account at all. Golbukov refuses the food, protesting, but not to Charnota, who plays the role of a hospitable host, but to Korzukhin, who should have assumed this role, but, wanting to demonstrate perfect alienation from poor and hungry compatriots, did not offer them, contrary to tradition, anything. Ethically, Golubkov's position in both situations is very significant: "on the basis of such refusals, a certain motive of rejected temptation is formed."²⁶⁵

Already from the examples given, it can be seen that Bulgakov's over the motive of a joint meal is more often realized as a **motive of joint drinking**. This is due to the traditional sacred function of wine, including in Russian culture, and to the widespread idea that when drinking strong drinks, communication becomes more relaxed, mutual understanding increases, spiritual intimacy increases, conflicts are better settled. Drinking together equalizes people separated by social and other barriers. In the military environment, to which most of the heroes of the "Days of the Turbins" and "Flight" belong, they always drank a lot and friendly drinking is perceived as an ordinary phenomenon. In Bulgakov's plays, the motive of wine drinking is associated with the most contact characters who are open to communication and closeness — Myshlaevsky, Amethystov, Charnota. For the first, the use of vodka is an indispensable and natural condition for the first acquaintance and subsequent friendly conversation. General Charnota thinks similarly: see his statement already quoted that if he met with the interlocutor, it means that he drank *bruderschaft* with him (Vol. 5, P. 286). In the "Zoyka's Apartment" Amethystov several times organizes a drinking party in order to establish contacts between characters alien to each other. At the end of the first act, the characters drink beer for the success of the atelier organized by Zoya and call the manager as the patron of this enterprise. Here before us is not an idyllic feast of relatives and friends, but rather a parody of it — a collection of cheats who outwardly sympathize with each other, but in fact striving for their own benefit, ready for treacherous deception. In the evening, at the atelier Amethystov drinks champagne with Goose and conducts a friendly conversation, the purpose of which, however, is to subordinate the rich man to his influence. Finally, Amethystov calls Obolyaninov to the pub — a traditional, like other types of drinking establishments, a place of intimate and frank conversations of Russian people. At first, the Count refuses, considering it indecent to visit such establishments, but after Amethystov's story about the lost estate, he feels something in common in their fate (albeit not trusting everything he heard) and accepts the invitation, despite the irritating familiarity of the interlocutor. A joint visit to the pub marks the psychological rapprochement of the heroes, who previously had only business cooperation.

Even more familiar relations are established between the unfamiliar heroes of Bulgakov, if they are forced to communicate in the nude or exchange intimate accessories of clothing. Traditionally, daily

²⁶⁵ Khimich V. V. Aesthetic activity of images of food and drink in the works of Mikhail Bulgakov. P. 206.

processes related to personal hygiene are not carried out in public, therefore their joint commission brings them closer. It was also considered unacceptable to appear in front of strangers without clothes or in underwear. Thus, the **motives of bathing together, giving someone their underwear, as well as pants** (an attribute of a man's sexual identification in a traditional society; see more details above in section 2.2.3.2) imply a significant degree of trust, fondness, and even liking. Here it is necessary to take into account, in addition to the cultural context, the individual characteristics of the playwright, who was squeamish and suspicious, was afraid to get infected with something, because, being a doctor, he knew how easily the most dangerous diseases spread through bodily contact. So, on July 11, 1939, E. S. Bulgakova wrote the following episode in her diary: "The drunken Olesha called a drunken writer Sergei Alymov to get acquainted with Bulgakov. The latter, uttering impossible nonsense, attacked Misha with kisses. Misha pushed him away. Then we immediately got up and left without saying goodbye. Olesha caught up, asked for forgiveness. <...> At home, Misha washed his lips with cologne for a long time, turned his lips out all the time, looked in the mirror and said — now there will be syphilis!"²⁶⁶. Of course, in the above entry we are talking about a very close physical contact — a kiss of an unfamiliar and, apparently, unpleasant person, but it, in general, explains why the writer constantly returns to the mentioned motives, not as common in Russian drama as singing in a chorus or a collective drinking party.

Myshlaevsky and Lariosik met while taking a bath. The ancient traditions of the bath culture in Russia contributed to the perception of joint washing and bathing as one of the forms of communication relaxed, frank, leading to intimacy²⁶⁷. It is such a relationship that is immediately established between Myshlaevsky and Lariosik, despite all the dissimilarity of these two characters. Talberg, to whom both the Turbins and their friends are alien, finds Myshlaevsky's appearance after bathing in a bathrobe and a turban made of a towel, that is, in a homely manner, very irritating. Nikolka, on the contrary, lent his underwear to Lariosik, who was robbed on the road. This gesture towards a stranger testifies to the open and welcoming nature of the younger Turbin and was appreciated by his cousin. Korzukhin is unpleasantly struck by the fact that General Charnota not only came to visit, but also walked around the city in his underpants. It seems indecent and insulting to outsiders: Korzukhin and Talberg's reaction to similar situations is analogous.

In the "Zoyka's Apartment", Obolyaninov shows his fondness for Cherub by wanting to give him his old pants. On the one hand, this is a condescendingly patronizing gesture of the master towards the servant. On the other hand, it testifies to the approach by the Count of the little-known Chinese to his woman. Then Zoya gave the same pants to Amethystov. This is already seen as the generosity of a rich

²⁶⁶ Bulgakov E. S. Elena Bulgakova's diary: About M. A. Bulgakov / Comp. V. Losev, L. Yanovskaya. M.: Book Chamber, 1990. P. 271.

²⁶⁷ See: Budovskaya E. E., Morozov I. A. Banya // Slavic Antiquities: Entolinguistic dictionary: In 5 vols. Vol. 1. M.: International Relations, 1995. Pp. 138–140.

relative (Obolyaninov is considered a husband, and Amethystov is Zoya's cousin), promising a gradually greater closeness.

The motives in question are found not only in dramaturgy, but also in other works of the writer, performing similar functions. Thus, Bulgakov's oral comic stories featured an anecdote about how he was urgently summoned to Stalin, and he hurriedly appeared undressed and barefoot. Stalin in turn demands that Yagoda, Voroshilov, Kaganovich, Mikoyan give the writer their boots, which turn out not to fit the foot, until finally Molotov's boots fit²⁶⁸. Thus, the author of the "Days of the Turbins" is ritually accepted into the family of Kremlin leaders and even rises above them. In the above-quoted episode of the visit to Woland by the head of the buffet, the latter overturns a cup of red wine on himself, and the owner offers to take off his trousers and dry them over the fire, but the visitor, frightened and confused, not feeling in a friendly atmosphere, despite the external hospitality shown to him, refuses. Let us recall, finally, the acquaintance of the Master and Bezdomny, dressed in hospital underwear and leading a frank night conversation.

Bulgakov's plays of the 20s show the turning points of the fate of the characters in a tragic era, when an unexpected twist could change life to misfortune. Therefore, the **motive of the joint experience of danger and the choice** necessary in this situation has a very important influence on the redistribution of characters in the course of the plot and on the intrigue of the works as a whole. This motive turns out to be the starting point in the plays under consideration and forces people who have something close in them to unite to resist hostile forces or circumstances, those who do not have this closeness, to demonstrate their alien essence. If in the "Days of the Turbins" and "Zoyka's Apartment", due to the static nature of the situation, the misfortunes threatening the main characters are known initially, only their degree and quantity increase, then as the confusing action of "Flight" develops, new, unexpected dangers and problems arise all the time. Therefore, in addition to the loss of close ones (due to their death or betrayal) and the unification of characters, which is characteristic of the first two plays, their redistribution occurs periodically in the "Flight", and most importantly — the acquisition of allies, assistants and defenders among random fellow travelers and even recent enemies.

Often an important function for revealing the true closeness of characters is performed by the **motive of waiting for a close person** who is in danger, and **anxiety for him**. This is how the play "Days of the Turbins" begins: Elena is waiting for her husband's return. Later in the third act, she, along with Lariosik, and then with friends, are waiting for the Turbin brothers after the capture of the city by the Petliurists. In the last dream of the "Flight" Seraphima and Khludov are waiting for the return of Golubkov and Charnota from Paris. The end of these scenes checks the closeness of the characters. In the first case, Talberg's behavior contrasts sharply with the psychological state of his wife and her

²⁶⁸ Bulgakova E. S. Elena Bulgakova's diary: About M. A. Bulgakov. Pp. 306–311.

relatives and serves as a direct reason for the separation of the spouses. In the second case, the common grief of loss, which almost quarreled the heroes at first, united them even more. In the "Flight", the meeting after separation and the psychological experience acquired during it helps the lovers to understand that their feelings have stood the test, and in addition, all the characters realize their place in the national collective and make a social choice as a result.

An interesting connection with the situations under consideration is the **motive of the sudden arrival of an unexpected person**, which creates the effect of a deceived expectation and thereby complicates the subsequent scene of the meeting. So, the arrival of Myshlaevsky and Lariosik, their cordial reception by the Turbins increases Talberg's irritation and aggravates the conflict of the spouses. The alternate arrival of officers, although Elena likes them, instead of brothers in the situation of the storming of the city by enemy forces and the subsequent news of the death of Alexey and the injury of Nikolka causes the heroine a nervous breakdown and temporary alienation from others, and her reproaches, in turn, generate mutual accusations and quarrels, which are hardly settled, since each of those present feels a certain share of responsibility for what happened. The unexpected appearance of Talberg at the end of the play, while waiting not for a loved one, but for the enemy (the capture of the city by the Reds), that is, the opposite situation, interestingly demonstrates to the characters and the audience that the one who was considered their own, dear, may be more alien than the official enemies: the reaction to the behavior of Elena's husband turns out to be a contrasting reaction to the arrival of the Bolsheviks, and if the Turbins and their friends are ready to come to terms with the latter fact, the restoration of family relations with the first becomes impossible. In the mentioned episode of waiting in the "Flight", the function of a sudden visitor is performed by the imaginary character Krapilin, who periodically appears in Khludov's delirium. His presence in the mind of the hero largely determines the choice of the General (suicide in one edition and departure to his homeland — for retribution — in another), especially after the return of Golubkov and Charnota from Paris. The torments of Khludov's conscience at one time affect the position of the other characters. In the "Zoyka's Apartment", the motives in question are given parodically, but nevertheless determine the beginning: while Zoya and Obolyaninov were waiting for Manyushka with a thirst-relieving beer, Amethystov unexpectedly enters the apartment and, having overheard their conversation, enters their enterprise by blackmail. In general, the motive of the arrival of an unexpected person is repeated repeatedly throughout the comedy, its functions are mentioned in other places of this work.

Critics and researchers of Bulgakov's works usually stopped at such important motives of his plays (they did not even try to specifically identify them) as the **motive of mutual care, motive of mutual protection**²⁶⁹. The closeness, the unification of the main characters of each of the plays under

²⁶⁹ See, for example: Kohanova V. A. Archetypics of novels by M. A. Bulgakov. Pp. 181–196.

consideration is primarily manifested in these situations, it is unlikely that explanatory examples are needed here. A lot has been written in the literature about Bulgakov and about the topic of love, a feeling that brings people's closeness to the highest degree²⁷⁰, so we will not dwell on this important issue in detail. We will only note that in all three of the plays under consideration there is a **motive of an explanation of love**, and between people initially completely strangers to each other or not very close. These are the declarations of love to Elena from Lariosik, a distant relative whom she met at the beginning of the action and who, however, lived in their house for a few months, and Shervinsky, who, although a friend of the house, is perceived by everyone there (and by the hostess herself) with a share of criticism; to an even greater extent, what has been said applies to the explanations between Seraphima and Golubkov in "Flight", who met by chance during their wanderings and very quickly felt mutual attraction. The declaration of love to both heroines, in addition, was an act of overcoming an ethical prohibition, since both of them are married, therefore the closeness of lovers was accompanied by alienation within the family, in both cases provoked by betrayal on the part of husbands. In "Zoyka's Apartment", the motive of the declaration of love, like many others, appears parodically: the Chinese make a proposal to Manyushka, threatening with a knife, the cry of Goose: "Alla, I love!" (Vol. 5, P.122), although it expresses quite sincere suffering of the hero, in the setting of the dubious Zoya's establishment and in the context of vulgar lines of other characters are more like a drunken scandal. In both cases, love cannot be called mutual, and it is impossible to talk here about the closeness of the characters: in the first case, they incline to the feeling with a threat, in the second — with material benefits.

3.2.3. Motives related to the external likening of characters

Along with the cases of sincere closeness of the characters listed in the previous section, in Bulgakov's plays there are often situations when the characters seek to get closer to others without feeling fondness for them, without sharing their views, even being hostile. The goals and means of this process may be different. As a result of such external mimicry (changes in appearance, messages of false information about themselves, etc.), other characters mistakenly perceive them as those who they are not, but strive to appear. Thus, the classic comedy technique "qui pro quo" is realized.

Qui pro quo, or in Russian quiproquo (квипрокво), means a misunderstanding, "thanks to which one character is taken for another. <...> Quiproquo, is an inexhaustible source of comic, and sometimes

²⁷⁰ Kapets O. V. Understanding the problem of love in the work of M. A. Bulgakov // Bulletin of ASU. Russia: Philology and Art Criticism. 2014. No.2 (140). Pp. 154–159; Korablev A. A. Apology of love in "The Master and Margarita" // Mikhail Bulgakov in the flow of Russian history of the XX–XXI centuries: Materials of the Sixth International Scientific Readings dedicated to the Day of the Angel of the Writer. M.: M. A. Bulgakov Museum. 2016. Pp. 68–79; Biryukova O. I. The multidimensionality of the concept of "love" in the artistic space of M. A. Bulgakov's novel "The Master and Margarita" // New Science: The history of formation, current state, prospects of development: Collection of articles. International Scientific and Practical Conference. Ufa: OMEGA SCIENCE, 2020. Pp. 144–146.

tragic situations."²⁷¹ The plot of many comedic works is based on it, for example, A. D. Stepanov notes that most of Chekhov's early humorisms "are built on various quiproquo: involuntary delusions of the characters, substitutions, comic defamiliarizations, puns, deceived expectation."²⁷² In the Russian comedy of the 1920s, the quiproquo is also a popular carnival trick²⁷³ .

Both in Bulgakov's prose and drama, *qui pro quo* is one of the main plot means. "Zoyka's Apartment" and "Flight" are largely based on it not only formally (because it is directly used there), but also ideologically: the main characters of both plays seek to impersonate representatives of those social groups that cannot exist in the conditions in which the characters are placed (aristocracy, rich bourgeoisie, officers of the tsarist army, etc.). The tragicomic nature of the method consists in the fact that almost all of these characters themselves are convinced that they preserve and are able to preserve their objectively lost identity. In "Zoyka's Apartment" there are also characters imitating representatives of the new Soviet society, not being such, so the laughable, even satirical function of *qui pro quo* prevails in this work. The writer's innovation (including in the plays of the 20s) in using a technique that is usually associated with primitive forms of comedy consists in its active introduction, along with funny ones, into serious and even tragic stage positions in their content.

We will not dwell on the **accidental, unconscious *qui pro quo***, since such misunderstandings have little to do with the topic of our work. So, in the "Zoyka's Apartment" to the smoker who bought a kiss of Lizanka in intoxication, she seemed to be a boy. The drunken "Dead Body" consistently takes Cherub and a mannequin for a lady and tries to dance with them. In the "Flight", De Brizard, concussed in the head, perceives the Commander-in-chief Alexander the Great. Such *qui pro quo* forms are quite traditional and perform other functions unrelated to the motives of closeness and alienation.

A common type of *qui pro quo* in classical drama is **the motive of undisclosed** (up to a certain time) **bragging**: the character ascribes to himself or exaggerates the traits that are really inherent in him, which will allow him to get closer to the circle of people he is trying to get into, or improve his reputation in this circle. Amethystov's bragging has already been mentioned above, and Shervinsky is constantly bragging, which will be discussed in more detail at the end of this chapter.

Another classic type of conscious *qui pro quo* is the **motive of imitating others' speech manner** in order to emphasize their closeness to the group of people where it is customary to express themselves in this way. However, such imitation may also occur unconsciously, for example, with Lariosik, who fell under the influence of Myshlaevsky. However, more often the characters use a foreign language intentionally, but they get it quite badly (attempts of Shervinsky to speak in Ukrainian and Charnota in foreign languages have already been analyzed), or mediocly, like Amethystov. The latter, however,

²⁷¹ Pavi. P. Dictionary of Theater. P. 142.

²⁷² Stepanov A.D. Problems of communication in Chekhov. M.: Languages of Slavic culture, 2005. P. 110.

²⁷³ See: Guskov N. A. From carnival to canon: Russian Soviet comedy of the 1920s. Pp. 105–106.

successfully complements his linguistic mimicry with other forms of imitation and therefore, in general, succeeds.

The realization of *qui pro quo* in the plays we are considering occurs primarily through a change in the appearance of the character, that is, by introducing the **motive of changing clothes**, which is very often used in comedy to create "all kinds of dramatically entertaining situations: misunderstandings, *qui pro quo*, unexpected denouements, theater in theater, snooping"²⁷⁴. Changing clothes in the course of intrigue performs many functions: "it is fraught with conflicts, accelerates revelations, gives a diverse exchange of information and leads to "direct" confrontations between the sexes and classes. Being a revealing perspective, changing clothes is an ideal dramatic convention for someone who wants to identify the protagonists and determine their evolution. It plays the role of Plato's hermeneutical discovery of the truth hidden from the eyes, the upcoming action and the conclusion of the play."²⁷⁵

In the analyzed works, this motive has different functions, depending on why, under what circumstances, how and what the character is disguised in. In the "Days of the Turbins" and the "Flight", the characters change clothes for the sake of saving their lives, but they do it differently, therefore they are evaluated differently.

Alexey Turbin orders the cadets and officers to remove their shoulder straps before leaving the Alexander Grammar School. Shervinsky, leaving the Hetman's palace, puts on a civilian coat and hat. In the finale of the play, Myshlaevsky and Studzinsky come to the Turbins, "both in civilian clothes" (Vol. 4, P. 375), Nikolka meets them in a student jacket. Thus, having lost the distinguishing signs indicating belonging to the White Army, they tend not to stand out among the ordinary civilian population — an alien to them, but, in general, a neutral environment. The officers disguise themselves reluctantly, ashamed of their behavior, but, being abandoned by their superiors and not understanding what and who should be protected now, they take a civilian appearance as the only alternative to useless death.

Otherwise, artistically, Shervinsky carries out his disguise at the end of the play, who changed his military service to a career as an opera singer:

Elena. My God! Who do you look like!

Shervinsky (*in a tattered coat, a nasty hat and glasses*). Well, thank you, Elena Vasilyevna, I already tried it today. I was going home and ran into some guy on the sidewalk. I looked at him, well, I think, fy... fy... Bolshevik. And he says to me in a kind of Communist voice: "Look, Ukrainian lord, wait until tomorrow, we'll tie up all your tails!" Well, I immediately realized that I had to go change. I have an experienced eye. Congratulations to you — the Reds will be in town tonight! <...> Do I look like a proletarian?

Elena. I'm sorry for the harshness, — you look like a tramp from the Podol. Take this stuff off

²⁷⁴ Pavi P. Dictionary of Theater. P. 225.

²⁷⁵ Ibid.

now!

Shervinsky. Yes, madam. I rented this coat from the janitor. Non-partisan coat...

Elena. From this coat, you can get sick with some kind of filth. Coward! And take off the glasses this minute!

Shervinsky takes off his coat, hat, galoshes and glasses and remains in the most magnificent tailcoat suit.

Shervinsky. Here!

Elena. <...> Ugh, you crafty and cowardly creature! Well, sit down, be a guest (Vol. 4, P. 372).

Under Petlyura, Shervinsky undoubtedly no longer wore officer attributes, but the civilian clothes of a wealthy gentleman irritated the social lower classes sympathizing with the Bolsheviks, so the hero chooses the worst outfit, which, in his mind, is a sign of proletarian appearance and makes him invisible among the crowd hating such as him. For Elena, who understands the need to hide belonging to the Guards, such extremes of disguise are unacceptable and shameful. For a decent (especially her beloved) person, such clothing is unthinkable in itself, because it not only does not meet the requirements of hygiene and etiquette familiar to the heroine, but also embodies the most unsightly properties, inherent in a hostile class. It is no accident that Elena accuses Shervinsky, dressed up like this, of cowardice. When it turns out that he still came in a magnificent tailcoat suit, that is, he remains, although not an officer, since this is impossible, but quite a "decent" person, the heroine softens, begins to joke, the conflict that was brewing is settled. This does not happen when, after a while, Talberg arrives "in a civilian coat" (Vol. 4, P. 379) and, although his clothes are probably more decent than the coat Shervinsky rented from the janitor, his disguise does not cause understanding and approval: it correlates with the unworthy flight of the character.

The disguise of Hetman is also inseparable from the motive of flight. When he first appeared on stage, he was dressed magnificently, trying to emphasize his power: "In the richest Circassian coat, crimson baggy trousers and boots without heels of the Caucasian type and without spurs. Shining General's shoulder straps" (Vol. 4, P. 335). This splendor did not last long: as soon as he received news of the exceptional danger of the situation and the offer to escape, he lost his will, was disguised by the Germans like a doll²⁷⁶, and was given out to a wounded German officer. With all the drama of the situation, the motive of changing clothes here retains the features of vaudeville comedy, actualizing the metaphor used by Bulgakov both in the novel "White Guard" and in his dramatizations to the Hetman regime — "operetta" (Vol. 4, P. 380).

Changes of clothes in the "Flight" are also conditioned by the need to hide their true identity in order to avoid danger. As in the "Days of the Turbins", the behavior of different heroes is not interpreted

²⁷⁶ About the Hetman's puppetry, see: Yablokov E. A. Puppet characters in Bulgakov's works. Pp. 348–365.

in the same way, although against the background of the tragedy of the Civil War, all these disguises cause a sense of absurdity. General Charnota pretends to be a pregnant woman, but this is only a military ruse to elude the enemy and continue the fight against him. Charnota can't really pretend, and he doesn't really strive for it, realizing that he is disguised for the shortest time, in case of exposure, he has prepared a weapon. Archbishop Afrikan disguises himself several times: he appears in the guise of a chemist who came to pick cucumbers, after the seizure of the monastery by the Whites monks clothe him in a mantle and hand him a rod. After learning about the new threat from the Reds, he puts on the chemist's sheepskin coat again. Here, the motive of changing clothes is again connected with the motives of flight and betrayal and especially vividly demonstrates the cowardly and vile essence of the character. The fluster of changing clothes, the changeability of speech (sometimes inarticulate, then arrogant) and the haste of flight emphasize the comic character: the pastor of the church in any circumstances must preserve dignity, take care not of himself, but of the spiritual children entrusted to him; hiding his own face under a disguise and changing his appearance, from the point of view of religious rules, is considered sinful not only for a bishop, but also for secular people.

In the play "Zoyka's Apartment", the motive of changing clothes is presented comically, since the heroes failed to achieve their goal: the policemen change their appearance in order to conduct a secret check in a suspicious house. During the first visit, they pose as a commission from the People's Commissariat of Education. Their costumes combine incongruous items of attire: Pestruchkin "in a gray coat and cap, in a *tolstovka* with a turn-down collar and a bow tie" (Vol. 10, P. 384), Fatman "in a wide coat, long baggy trousers, in a wide-brimmed hat, looks like a comic fat actor" (Ibid.), Vanichka "in a leather coat, tied with a belt around the waist, with a leather cap" (Ibid.). The illogical mixing of clothes of the simple class and the "formers" creates a comic effect. Only the naive and absent-minded Manyushka could take this masquerade seriously. During the second visit, three men solemnly dressed up, trying to impersonate the guests of Zoya's evening establishment. "Vanichka — in a tuxedo and yellow shoes, Fatman and Pestruchkin — in clean and decent suits, black, but Pestruchkin — with a bright tie, or all three in tuxedos" (Ibid.). This time, no illusion could be created. The improbability of their attire was immediately noticed by the Count:

Obolyaninov. But tell me, why are you in a tuxedo?

Vanechka. We were supposed to be among the guests.

Obolyaninov. Yellow shoes are not worn with a tuxedo (Vol. 5, P. 129). Instead of helping them pretend, the costumes, on the contrary, expose them, because the etiquette accepted both among the intelligentsia, to which the employees of the People's Commissariat of Education belonged, or among the visitors of the night den for those longing for bourgeois life are completely unknown to them. However, the killing of Goose made the disguise unnecessary: the reason for the detention of witnesses appeared by itself.

Of course, not every change in appearance in the plays under consideration can be united to the traditional motive of changing clothes, because it is not always carried out with the intention of penetrating into some collective, sometimes it is forced by objective circumstances, but in these cases it remains a sign of the characters' transition (usually against their will, and sometimes unnoticed by them) to another social circle, that is, in fact, it turns out to be the same *qui pro quo*, only unconscious, but very important for the viewer. So, in the play "Flight", the transformation of the personality, life and even psychological state of the character is largely reflected in the costumes. The main characters, when they first appear on stage, that is, in a monastery, dress although "according to the principle of "something is wrong""²⁷⁷ (for example, De Brizard "in a short sheepskin coat and red chakchirs" (Vol. 5, P. 226), but still go in relatively decent suits after all, this is still an early phase of their wanderings: St. Petersburg lady Seraphima "in a black fur coat" (Vol. 5, P. 220), Golubkov "in a black coat and gloves" (Ibid.). They still retain a strong connection with their usual life. But Lyuska, who has already broken with the aristocratic environment and has become the regimental wife of a General, dresses like a man and in a military way: "in a leather jacket and high boots with spurs" (Vol. 5, P. 225) (compare a similar transformation of the main character of the story of A. N. Tolstoy "The Viper", who was betrayed by her secular society and found close people only in the Red Army).

Having emigrated to a foreign country, Russian people differ from representatives of other nations in their clothes, which do not correspond to either the local climate and custom, or to any really existing social circle. This is an outfit of exotic beggars who do not agree to recognize their present situation, but do not have the opportunity to live as before. On the streets of Constantinople, the public dresses decently, there are "Turkish women in charchafs and patent leather shoes, Turks in red fezzes, foreign sailors in white <according to the hot weather — *L.W.*>" (Vol. 5, P. 265), but Russians are "in the tsar's military uniform" (Ibid.), although they are in a foreign country, and there is no longer a Russian tsar or a war, and the army exists only nominally. The main characters are dressed in shabby, unkempt and disorderly clothes that completely do not correspond to their former social status. In Constantinople, the former General Charnota on a hot day walks "in a Circassian coat without shoulder straps <he is dismissed from the army, but cannot put up with it and has no other dress than a military one — *L.W.*>" (Ibid.), brought up in decent society Lyuska — in an "unbuttoned dress" (Vol. 5, P. 272), which is not allowed by any etiquette. When the former Privatdozent Golubkov enters the courtyard where Seraphima lives, he is "in a red fez, in an English jacket, in puttees. He has a hurdy-gurdy on his shoulders" (Vol. 5, P. 276): this appearance combines the features of the clothes of different peoples, military uniform with civilian dress and, finally, the venerable scholar bears the attribute of wandering artists of the most primitive type. When Golubkov and Charnota arrived in Paris after a long journey, they were completely impoverished.

²⁷⁷ Khabibyarova E. M. Tragic irony in M. Bulgakov's play "Flight". P. 101.

True, Golubkov is dressed less strangely than in the previous scene, already without military attributes, that is, he has returned to the circle of the civilian population, but his status has noticeably decreased: he is "in civilian clothes, shabby and ragged, he has a cap in his hands" (Vol. 5, P. 283); for the iconic function of the cap, see above., Charnota also goes in a caricature outfit, unthinkable in a large metropolitan city: "in a Circassian coat, but without a silver belt and in lemon-colored underpants" (Vol. 5, P. 286). The image of changes in clothing shows the social decline of the main characters. Ya. V. Soldatkina rightly notes that "a series of unmasking and changing clothes indicates internal instability, doubts, temptations experienced by the heroes."²⁷⁸ Artur Arturovich, judging by Charnota's line, has made a reverse evolution and from the bottom of society, apparently marginal elements, once in Constantinople, pretends to be an upper-class person: "I look at you and admire, Arthur. Now you're in a tailcoat. You are not a man, but a game of nature: the king of cockroaches!" (Vol. 4, P. 268).

The change in Khludov's state of mind is also interestingly presented by means of stage directions describing his appearance. He appears on stage for the first time already at the moment when he is on the verge of a mental breakdown. This is manifested, among other things, in the fact that he is careless about his appearance, elements of civilian and military (and not only General's, but also simple soldier's) outfits are mixed in his appearance: "he is wearing a bad soldier's overcoat, girded with a belt, not like a woman, or like landlords girding a housecoat. The shoulder straps are cloth and a General's zigzag is casually sewn on them. The cap is of protective colouring, dirty, with a dull cockade, mittens on his hands. There are no weapons on Khludov" (Vol. 5, P. 234). Every detail of this stage direction can be interpreted psychologically, since each of them acquires the function of a sign and symbolizes one of the components of the complex, contradictory inner world of the hero. One of the parts of own "I" he can be counted among different socio-cultural groups. In contrast to him, the Commander-in-chief looks foppish and is presented unambiguously: "in a hat twisted on the back of his head, in a greatcoat up to his feet, with a Caucasian saber, lieutenant-General shoulder straps, in bell-bottomed gloves" (Vol. 5, P. 241). Comparison of costumes gives viewers an idea of who is really suffering from the unforeseen tragic course of the war. In the Grand Palace in Sevastopol, Archbishop Afrikan is surprised by Khludov's fur coat and civilian hat: "Your Excellency! In what clothes!" (Vol. 5, P. 257). The Commander-in-chief is also surprised. Khludov explains: "It was comfortable to sit. They won't know. I huddled in a corner in the compartment: neither I offend anyone, nor anyone me" (Vol. 5, P. 258). It is noticeable how the General's alienation from his former surroundings increases: in desperate loneliness, he hopes to escape by changing clothes. But, after a conversation with the Commander-in-chief, Khludov took off his fur coat and "turns out to be in a soldier's blouse, in silver shoulder straps, with many badges on his chest,

²⁷⁸ Soldatka Ya. V. Aesthetic understanding of the Revolution and Civil War in the drama of the 1920s (M. A. Bulgakov and K. A. Trenev) // *The Russian Revolution of 1917 in the modern humanitarian paradigm: Materials of the XXII Sheshukov Readings*. M.: Moscow Pedagogical State University, 2017. P. 120.

in protective colouring riding breeches and leggings" (Vol. 5, P. 260). This, however, is not reconciliation with the White Army, but the next stage of alienation. Saying goodbye to his native land, to his former hopes, beliefs, his fame and his power, his place in an already vanished society, he put on the badges of military honor. However, while abroad, he no longer goes in military uniform, in Constantinople he is dressed "in a blue jacket and white trousers" (Vol. 5, P. 280). This is the last act of alienation, unlike the previous ones, fully realized by the hero. With all the features of madness inherent in Khludov at the end of the play, his clothes of the emigrant period show a more adequate perception of reality than the appearance of other characters.

The changes in Amethystov's life in "Zoyka's Apartment" are no less symbolically reflected in his clothes. At first, he resembles a beggar adventurer: "A dirty white blouse, single-breasted, with a belt of the same material, with large pockets on the chest ("tolstovka") ... In the future — Abolyaninov's trousers (good) and again a "tolstovka", but another one — from the protective colouring material" (Vol. 5, P. 381), that is, he turns into a builder and defender of the new society (the military coloring of clothes is obviously symbolic and serves as a disguise for the hero, so the epithet of color "protective" carries a punning function here). Then, as an administrator of the atelier, he appears in tailcoat, and although this is the uniform of the service staff, for this character, a triple change of costume is a sign of obvious social growth, which he directly tells Obolyaninov: "I, excuse the expression, came to Moscow without pants. I had to borrow trousers from you, papa. Remember, checkered, and now I'm in a tailcoat" (Vol. 5, P. 99). At the end, having found Goose's corpse and decided to run away, he returns to his old clothes, throws off "his tailcoat, tie, <...> takes out an old suitcase from under the bed and a French jacket from it, puts it on, puts on a cap" (Vol. 5, P. 374). Of course, each time a change of costume for the hero is not only the result of an objective change in living conditions, but also a means to pretend to be a representative of a certain social type. Interesting changes in the appearance of another character of "Zoyka's Apartment" — Cherub will be discussed further in the section dedicated to him.

3.2.4. Motives of recognition and reaction to it

The consequences of the characters' closeness are more or less obvious. The reaction to the above variants of alienation and imaginary likeness on the part of the environment opposing the violator of its rules, or those whose expectations have been deceived, should be discussed in more detail. Such a reaction first of all leads to the realization of one of the variants of the **motive of recognition**, known yet in ancient times. According to the interpretation of V. M. Volkenstein, recognition scenes in the broadest sense can be called "all scenes built on the desire to get the information necessary for the fight, all scenes of interrogation, inquiry, reconnaissance preceding the battles."²⁷⁹

²⁷⁹ Volkenstein V. M. Dramaturgy. M.: Soviet writer, 1969. P. 41.

In the plays of Bulgakov under consideration, we find motives **of establishing identity and clarifying information**. As shown in the second chapter of this work, the document is an important identification mark in the identification and differentiation of characters, therefore, the **motive of checking documents** appears repeatedly in episodes when it is necessary to establish who the character is. This motive has already been discussed in the same second chapter. In parallel, the **motive of interrogation** appears in Bulgakov's plays as an action aimed at further clarifying the situation. In the "Days of the Turbins", Petliura officer Galanba brutally interrogates a deserter and a shoemaker with goods captured by them. He initially perceives both as enemies, as well as potential victims for profit or satisfaction of his sadistic tendencies. In the "Flight", the head of counterintelligence, Tikhy, interrogates Golubkov and Seraphima, but the purpose of his interrogation is not to find out the true fact, but only to obtain testimony by any means that can be used for blackmail. He is not interested in the authenticity of the documents he checks and forcibly obtained papers, since he does not care about the essence of the interrogated, he was not going to build relationships with them based on the division of people into his own people and others (which is not only natural, but also mandatory for the head of counterintelligence). In comparison with the above situations, the interrogation by the police of those present in the atelier in the last act of the "Zoyka's Apartment" is much milder. This is due not only to the fact that they are really trying to identify the detainees and understand the circumstances of the crimes, but also to the context of time. In the first two works, events take place during the Civil War, when conflicts between people were more acute than in peacetime among the residents of Moscow. As a result, police officers investigating criminal offenses play a relatively positive, anyway, justified role in the play as honest guardians of the law and controller of punishment for its violation.

Recognition "changed the relationship of the characters."²⁸⁰ Some of them are not familiar enough or are mistakenly perceived by others as close, reliable, and if their behavior contradicts expectations, there is **disappointment** and even **anger** from others — **reciprocal alienation**. Of course, such a reaction is not always objective and is directed at really guilty persons, because recognition can also be imaginary (for example, Khludov's prejudice against Korzukhin leads to the fact that he is ready to admit that Korzukhin's wife is a Bolshevik spy and, having released her husband who renounced her, he recognizes the heroine guilty). When clarifying, from the point of view of the heroes, the situation and recognizing the true, as it seems to them, essence of hostile characters, the **motive of punishment** is also introduced as a response, usually like the forms mentioned above (interrogation, etc.), very aggressive, for a crime or deception. It can be an **arrest** (this, for example, all those present in Zoyka's apartment at the time of the arrival of the policemen in the last act of the comedy) and a **sentence from the authorities**, and even **execution**. In "Flight" Khludov sentences to death many people whom he

²⁸⁰ Theater Encyclopedia / chief editor P. A. Markov. T. 5. M.: Soviet Encyclopedia, 1967. P. 324.

suspected of harming the White Movement.

Of course, arresting or executing enemies they discover can be done by the few with power. The actions that most of the heroes of Bulgakov's plays, who are deceived in their expectations, can take are limited and, as a rule, are carried out only at the verbal level. Hence the widespread use of the **motive of verbal condemnation, exposure, abuse**. In a softened form, this takes place between the characters in private. Having learned that Shervinsky took the Hetman's cigarette case, Elena accuses him of theft to his face. Zoya found out about the theft of money by Cherub and Amethystov late, they had already escaped, so her accusations are in absentia: it is a belated swearing. Basically, this verbal reaction is aimed at crimes directed against a particular person, or those that are not obvious, unprovable. As an example of the latter variant, let us point to the scenes where, outraged by the Commander-in-chief and the Archbishop, who neglected their duties and left their subordinates to their fate, Khludov mocks them sarcastically, comparing their behavior with the anxiety of cockroaches fleeing from a suddenly flashing light.

In cases where the conflict acquires a large scale, the **motive of public exposure**, accompanied by a scandal, is introduced. At the beginning of the "Flight", many hoped to find protection from Khludov from the dangers that threatened them in Soviet Russia. However, numerous bags with executed for the slightest offenses or only on suspicion local residents hanging on lanterns on the road break illusions. Seraphima, perhaps not quite consciously, under the influence of an illness that strengthened her courage, calls Khludov a beast, a jackal in the face of subordinates and civilians. Then batman Krapilin publicly accuses the General (about his behavior — a little below). In "Zoyka's Apartment", the motives of recognition and public exposure, while preserving dramatic pathos, are somewhat parodied. The climax of the comedy is the moment of action when the Goose recognizes his mistress in the model of Zoya's atelier. He considers it a betrayal on her part and, unable to contain his indignation, curses her in front of all the visitors of the dubious institution. The reaction to a personal insult turns into a public trial here, not only because the hero is greatly offended and cannot restrain his emotions, but also because the Goose's conceit is huge: he considers himself such a significant figure that the offense inflicted on him is a public matter and requires universal attention, discussion and condemnation.

3.3. Redistribution of characters in the process of action development

In the previous chapter, we examined the initial arrangement of the characters and noted that it largely reflects their confrontation, based on the opposition of "the one's own people — the alien" in accordance with various criteria of identification and differentiation, but the relationship of the characters is not static. Expectation is not always realized: their own people in the course of the development of the plot turn out to be alien and vice versa. The process of characters moving from one category to another, in turn, drives the plot. We have seen this when characterizing the motivic structure

of plays. Let us dwell in more detail on the most interesting, in our opinion, cases of redistribution of characters in the works under consideration.

3.3.1. Changes in address as a sign of closeness or alienation of characters

As noted above, the forms of address are (the use of pronouns "you (ТЫ)" or "You (ВЫ)", name with patronymic, without it or a diminutive, official indications of rank, etc.) are an important marker in assessing the personality of the speaker and his/her attitude to the interlocutor. Changes in the forms of address indicate the dynamics of the relationship between the speakers.

In the "Days of the Turbins", Lariosik, who has just arrived from Zhytomyr, addresses all members of the Turbins family and their friends by name and patronymic, sometimes adding the word "respected": "Hello, deeply respected Elena Vasilyevna <...> to convey her warmest greetings <...> and Alexey Vasilyevich <...> Hello, Nikolai Vasilyevich" (Vol. 4, P. 310), and they also addressed him: "Larion Larionovich, first of all to the bath" (Vol. 4, P. 312). For people who have just met, such a little ceremonious address is quite appropriate: although they are relatives, but, in fact, completely strangers who only look closely at each other. As the plot develops, the characters get closer. Official forms of address are being replaced by more familiar ones. At the beginning of the dinner, the shy Lariosik does not get rid of his too polite attitude to friendly, but very recent acquaintances. Despite the warm welcome of the hosts, he feels like a stranger in the military environment, he cannot support their conversation, does not know how to drink vodka with taste and play cards, at the same time he feels attracted to the atmosphere that has developed in the Turbins' home, the people around him seem more and more ideal to him (partly by contrast with what he experienced in Zhytomyr and on the way to Kiev, partly this is the objective view of an unbiased and pure-hearted outsider): the assembled officers seem to him the epitome of masculinity, and he wants to be like them, Elena — the personification of Eternal femininity (in this he is in solidarity with other heroes), and he falls in love with her. Lariosik feels his imperfection in comparison with the idealized image of others that has developed in his mind, and therefore is even more embarrassed. While making a toast, he still repeats the respectful words: " Much-respected Elena Vasilyevna! <...> Much-respected Alexey Vasilyevich" (Vol. 4, P. 323). The atmosphere of the feast, eating together and drinking wine, singing in chorus, as shown above, equalizes people, brings them closer. Lariosik's mood rises, and he behaves more relaxed, even sits down at the piano to accompany and takes part in the general singing. To a certain extent, unusual intoxication also helps to relieve the tension of the hero: excessive consumption of vodka is another means to get closer to those sitting at the table and become like them, and, despite the unpleasant physiological consequences, it brought partly the desired result. Note that the drunken Lariosik even begins to say "you (ТЫ)" to the important and, as it seemed at first, unapproachable Shervinsky and behaves freely, while the interlocutor, who is moreover in an awkward position, not only retains the official "You (ВЫ)" in the conversation, but instead of the

name addresses "young man" (Vol. 4, P. 332). New acquaintances quickly felt both naivety, sincerity, and the obvious unselfish attraction of the guest to them. Therefore, despite his atypical nature for their environment and clumsy manners, even causing damage to their property, they tactfully and openly accept him into their circle. When at dinner difficult emotions, especially fear of war and an uncertain future, make him suddenly cry, everyone asks with concern what happened, comforts and offers their help, calling him not only without a patronymic ("Larion"), but also by the diminutive name "Lariosik" (which earlier, as can be seen from Elena's line at the appearance of the hero, they called him behind his back, without knowing him personally), and this address persists until the end of the play. On the one hand, everyone except Nikolka is older than him and can use a diminutive name to him. On the other hand, what is much more important, this young man evokes favour and a sense of closeness in everyone, so even irony, deservedly caused by many of his qualities, sounds benevolent, like mild humor. In the second half of the work, although Lariosik still addresses Elena by "you (Вы)" by name and patronymic, but the tone of speech is much more intimate, and the definition of "respected" is no longer used. She also speaks to him by "You (Вы)", but uses the diminutive name, thereby expressing respect and intimacy at the same time.

If there is both closeness and affection between Lariosik and Elena, who is older than him and is a representative of the opposite sex, and a certain distance (she behaves with him, as with her brothers in a motherly way), then more familiar relations are built with Nikolka and Myshlaevsky. With the first, this is explained by the proximity of age and the right of a relative of the same age. By the end of the play, Lariosik calls him not only Nikola, like everyone else, but also Nikolasha — even more affectionately and freely. With the second at the dissimilarity of character, habits, difference of age, cultural level, etc. closeness is facilitated, firstly, by the fact that, as mentioned above, the captain talks to most people by "you", in the most free manner. This feature of the officer greatly helped Lariosik to get used to the first hours in an unfamiliar environment and overcome official stiffness. Secondly, he and Myshlaevsky began communicating during a joint bathing (the function of which has already been discussed), and the intimacy of this situation immediately made their relationship closer, frank, informal than with others. In the third picture of the first act of the second edition of the play, Lariosik specifically says to Myshlaevsky: "it would be very nice if you called me simply Lariosik. You, respected Viktor Viktorovich, have made such a pleasant impression on me that I cannot even express it" (Vol. 4, P. 570). The request to address him in a diminutive form directly demonstrates Lariosik's closeness for the captain. In the last act, he, like all members of the Turbin family, uses a diminutive name: "Vitenka, what terrible incidents" (Vol. 4, P. 363). This address is of particular importance, because Myshlaevsky is not only older in age, but also has a higher social status. So, by the way Lariosik and other characters address each other at the end of the play, it is clear that during the action he became a full member of the Turbin family.

The process of closeness between Elena and Shervinsky is also outwardly especially vividly manifested in the change of forms of address. In the first act, when Shervinsky addresses Elena, the characters keep official, talk to each other by "You (Вы)", by name and patronymic, not only in front of others, but also in private. Sometimes Elena calls the interlocutor only by his last name without the word "mister", in this case the address is a little more familiar. Left alone with Elena after dinner, Shervinsky confesses his love to her. Wanting to destroy the shackling ceremony and create an intimate atmosphere with the spectacular pressure of emotions, he switches to "you (ты)" and uses a diminutive name: "It's not good for you, Lena, how bad for you" (Vol. 4, P. 331), but she puts him in his place and rejects this familiarity: "I'm not Lena to you" (Ibid.), considering such a sharp change indecent even in private and with obvious favour for the admirer. The hero is forced to formally pretend that he has returned to a respectful and official manner, but still retains the pronoun "you (ты)" with sly irony: "Well, it's not good for you. Elena Vasilyevna" (Ibid.). When the heroine finally confesses her favour, he tries to call her by name again. Embarrassed Elena, following the etiquette of the role of a decent married lady, refuses to admit that a kiss happened between them, but the memory of this, obviously, pleasant intimate episode softens her: "You're (ты) lying! I've never kissed you (с тобой). The liar with the aiguillettes! <...> I kissed you (тебя) for your voice. Because you (у тебя) have a wonderful voice. And nothing else" (Ibid.). Sensing the change in the mood of the heroine, Shervinsky begins to turn to "you (ты)" again. This tone persists until the appearance of Lariosik, who interrupts their dialogue.

In the last act, Shervinsky once again explains himself in love, addressing Elena already by "you (ты)" and by the diminutive names "Lena" and "Lenochka" and does not meet resistance, although she still responds by "You (Вы)". Hearing how he sincerely describes the new life, she also feels hope for the future and asks: "Will you (ты) improve?" (Vol. 4, P. 372). Shervinsky answers this question with the question: "From what should I, Lenochka, correct myself?" (Ibid.). Not satisfied with the excuse, the heroine returns to the official tone, and as she points out his deceptions, her speech becomes more serious and colder: "Leonid, I will become your (вашей) wife if you (Вы) change and, above all, stop lying! <...> You (Вы) are not a liar, but God knows you (тебя), some kind of empty, like a nut ..." (Ibid.). The confusion and contradictory feelings of the heroine are manifested here in the mixture of pronouns, as well as the official "You (Вы)" and the diminutive name. After detailed explanations and fervent vows of Shervinsky, Elena, who still loves him, cannot maintain an edifying official tone and becomes softer, finally switching back to "you (ты)": "The jabot suits you very much... You are beautiful, what can I say!" (Vol. 4, P. 373). In the second edition, at the end of the play, Elena calls Shervinsky "Lenya". So, in the change of addresses, the development of the characters' relationships is revealed in all the ambiguity, inconsistency, with all the subtle twists and turns of temporary alienation, which periodically prevented the initial mutual closeness.

The relationship between the characters of the play and Talberg is the opposite, and the changes

in the forms of address clearly indicate alienation. At the beginning of the play, when Elena's long-awaited husband finally returns home, Alexey greets him in a kindred way: "Hello (здравствуй), Volodya," and he responds in the same way: "Hello (Здравствуй), Alyosha" (Vol. 4, P. 316). However, after learning about the "official trip" to Berlin, Turbin perceives it as a shameful flight and changes his tone to an official one: "I don't like your (ваша) business trip" (Ibid.). Talberg feels this change and, in turn, continues the conversation coldly and harshly. In the second edition of the play, the verbal duel is even sharper:

Talberg. Colonel Turbin.

Alexey. I'm listening, Colonel Talberg.

Talberg. You will answer to me for this, Mr. brother of my wife.

Alexey. And when do you order, Mr. husband of my sister? (Vol. 4, P. 566).

Kinship addresses are changed to official ones (by military rank with the addition of the word "mister"), which emphasizes the tension of the atmosphere. In addition, Alexey also mimics Talberg's speech, provoking a quarrel, but as soon as Elena enters the room, the interlocutors, so that she does not worry, call each other again in a friendly way. Elena calls her husband Volodya and by "you (ТЫ)" at the beginning of the play, but when he insults his brothers, and then her, telling her to protect their rooms from others and not to cast a shadow on his surname, she gets angry and calls him by his first name and patronymic "Vladimir Robertovich", although still by "you (ТЫ)" (Vol. 4, P. 315).

The change in address in some scenes of the plays "Flight" and "Zoyka's Apartment" has already been analyzed above in connection with the discussion of other problems. Note that at the beginning of the "Flight", the central characters, completely strangers to each other and who met by chance, talk to each other officially: by "You (ВЫ)", by name and patronymic, officers are addressed according to rank. Only the most approachable Charnota, with the exception of rare dialogues with the Archbishop and Khludov, almost always (as already noted above) addresses everyone by "you (ТЫ)". It is clear that his camp wife affectionately calls him "Grisha", and even "Gri-Gri" (Vol. 5, p. 226). De Brizard, delighted with the general's release, shouts in delight: "Your Excellency! Grisha!" (Ibid.). The situation changes when the action unfolds in Constantinople. Starving and suffering together, living virtually as one family, sharing all the everyday difficulties, Seraphima, Lyuska and Charnota became very close. The spouses address Seraphim by "you (ТЫ)", using the diminutive forms "Sima" and even the rude "Simka", she also uses the affectionate diminutives "Lucya", "Lucy", "Lyusenka" in response. Very different women have become friends in misfortune and talk to each other by "you (ТЫ)". In one of the editions, Seraphima allows herself to address the General by "you (ТЫ)" with the familiar "Grisha". The above examples were given of how Lyuska, wanting to emphasize her estrangement in relation to Seraphima and Charnota, takes an official tone: uses name and patronymic, address by rank. When meeting in exile, Golubkov barely recognizes the former General and calls him Grigory Lukyanovich, that is, he keeps

himself neutral and polite, but not by ranks, in contrast to at the last meeting, because life in Constantinople has equalized the civilian and military poor exiles in social terms. Finally, in the tone of Charnot, Golubkov almost immediately switches to "you (ТЫ)". The speed of the transition is explained by an emotional impulse — the hope of finding the beloved and the joy that she is alive. Golubkov's gratitude to the General brings the characters closer together. The changes in the mutual addresses of the lovers are similar. Having met Seraphima in a very awkward situation, feeling offended and disappointed at first, Golubkov begins an explanation with her by "You (ВЫ)", but then, under the influence of passion carried away, speaking more and more frankly, switches to "you (ТЫ)". Despite the fact that at the last parting they adhered to a polite and official tone, months of separation allowed them to sort out their feelings. The heroine accepts communication on "you (ТЫ)" and affectionately calls Golubkov Sergunya. Here, through the upheavals of conversion, we observe the transformation of completely strangers into the closest and even ideological like-minded people.

If familiar relations are established quickly with Charnota, then few can be friendly with Khludov. The General was brought closer to Golubkov by the scene in the Commander-in-chief's palace, when they experienced suffering and witnessed each other's grief and weakness on different occasions and at the same time. Joint sufferings, and then wanderings, gave them the right to switch to "you (ТЫ)" and use diminutives. Seraphima, as a lady from decent society, is somewhat alienated from Khludov, they still communicate with official politeness, but without the former hostility. The pronoun "You (ВЫ)" expresses their mutual respect. Seraphima, sympathizing with the ill state of her protector, even sometimes calls him dear.

Most of the above examples show that the process of transition from "You (ВЫ)" to "you (ТЫ)" means closeness, then, on the contrary, from "you (ТЫ)" to "You (ВЫ)" — alienation. The speech of the characters of "Zoyka's Apartment", as it should be in comedy, is reduced: ruder, less subordinated to etiquette, but even here the change in the relationship of the characters affects the forms of their address to each other. So, usually Zoya communicates with her client respectfully, but aloof: "Alla Vadimovna", but in the second act, wanting to subordinate her to own influence and then use her favorably, uses affectionate and familiar address, imitating the friendly intimacy of tone and successfully gaining trust: "Are things so bad, kid? <...> Oh, no, Allochka, you can't do that, honey!" (Vol. 5, P. 84). Alla's unexpected intimacy at the end of the conversation: "Zoyka, tell no one, and I'll come in three days" (Vol. 5, P. 86) — demonstrates that the goal has been achieved: verbal intimate contact has been established.

A similar method is used by Amethystov when trying to approach Obolyaninov. The Count at first objects very much, but gradually ceases to resist the insistent pressure of familiarities, despite the fact that they are becoming ruder and more free: "Cheer up, father! <...> The partner will go to bend the corners, you, old chap, will pour cold sweat <...> Quit getting limp, brother! <...> Crawl, papa!" (Vol. 5,

Pp. 99–100) — and even goes to the pub, which marks the recognition of equality between him and Amethystov and favour for the latter. The reason here is not only the weakness of one of the heroes, who is completely unable to resist the tireless energy and persistent obsession of the other. During his participation in the general and also dangerous business, the Count gradually got used to Zoya's eccentric cousin, appreciated his energy, abilities and involuntarily began to feel some affection for him, despite the alien freeness. Awareness of the commonality of their fate, loss and loneliness (as mentioned above) finally broke down psychological barriers and defeated distrust.

In the second edition of the play, Zoya and Obolyaninov, whose marriage is obviously not registered, talk to each other by "You (Вы)" throughout the work, and the heroine affectionately calls her lover Pavlik (in an official setting and when mentioning him in conversation with outsiders, using the name and patronymic). In the last act of the first edition, Zoya's address changed: she used more familiar forms — twice gentle "Pavlusha" and twice rude "Pavlushka". Having got into a desperate situation, feeling the collapse of her plans and the danger of arrest not only for her own, but also for other people's crimes, the heroine is especially acutely aware of the closeness of the only person dear to her, for whom, mainly, she embarked on adventures, the fear of losing him, new modifications of the diminutive here break out unconsciously when trying to encourage, rouse to take action and at the same time to caress and calm her loved one in order to save him and herself (Vol. 5, P. 128).

The change in the use of the title character's name is also interesting. In the first edition, in the author's instructions, who says the line, the sign "Zoya" is almost always used, but in the scene where Peltz acts as the hostess of a dubious institution, "Zoyka" is in the author's instructions. Amethystov uses this form by right of a relative, a long-time accomplice in common scams and a penchant for vulgarisms, but this is what other characters sometimes call the interlocutor, and only in cases when communication with her is connected with something forbidden, obscene, with temptation and vice. Thus, the Count uses this familiar rude address several times, but only at the beginning of the work, suffering from drug withdrawal and calmed down by taking morphine (Vol. 5, P. 58). Then he calls his beloved Zoya and even Zochka. Even more noticeable are the indicated connotations in other cases of the use of the diminutive by Goose: "Ah, Zoyka! What a workshop! Oh, the sewing room. Well, nothing, nothing. You are a brilliant woman" (Vol. 5, P. 115); "Thank you, Zoyka, for such words < And she will be yours, because who can compete with you, Goose! — *L. W.*>. Zoyka, I want to reward you" (Ibid.); the house manager: "Zoyka, Zoyka, the root cause of all evil, entirely and completely, dear comrades" (Vol. 5, P. 129); Alla Vadimovna (along with the conspiratorial line quoted above): "Do you know who you are, Zoyka? You're a devil!" (Vol. 5, P. 86). Bulgakov especially appreciated the last phrase and protested against its exclusion from the text (Vol. 10, P. 185). The examples given suggest that for the playwright "Zoya" and "Zoyka" are not just stylistic variants of the same name, but signs of different hypostases of the heroine (see Section 2.3.8 for more details on her bifurcation). The second of them symbolizes the

hidden, vicious, seductive and, one might even say infernal side of the venerable Muscovite Zoya Denisovna Pelts. Not only the comparison of Zoyka with the devil²⁸¹ noted by researchers is not accidental, but also stage directions such as "Zoyka disappears" (Vol. 5, P. 110), "Zoyka appears as if from under the ground" (Vol. 5, P. 111). If we accept the assumption as fair, then the name of the comedy acquires a special meaning — not Zoya's, but Zoyka's apartment (Bulgakov also called the heroine by the diminutive name more often in correspondence). Then the change in address is also significant: using vulgarism in combination with the pronoun "you (ты)", the characters fall into the sphere of influence of the heroine, become accomplices in her dubious activities. In the second edition of the work, the writer sought to smooth out the style, to make it more neutral in the spirit of the new requirements of the time, so the form of "Zoyka" is much less common, but because of its symbolic significance, it is preserved. The addresses of "Pavlusha" and "Pavlushka" disappeared, and the relationship of the spouses turns out to be more equal throughout the action.

Most of the above cases of changes in address demonstrate the closeness of the characters and consist in the transition from official forms to more familiar ones. Sometimes this technique has the opposite effect. So, in emigration, Charnota, who lost his high position in society and power, is forced at first to communicate with strangers politely and respectfully, hoping to gain their favor, he says "You (Вы)" with a Turkish woman in the market, and with the ticket seller Maria Konstantinovna and the hated owner of cockroach races, Arthur Arturovich — and in addition with her by name-patronymic. After the attempt at closeness failed, he returns to his usual familiar speech (shouts "you (ты)" forward the Turkish woman, calls the buffoon Arturka), which here already marks alienation, being realized as swearing.

3.3.2. The transition of characters from one group of participants in the conflict to another

The arrangement of the characters, in general, is preserved throughout each of Bulgakov's plays under consideration. The transition of characters from one group to another, as we saw in the section about the motivic structure, almost always represents a closeness or alienation, which give the work dynamics, confirm or deceive the viewer's expectations, correcting his ideas about the development and outcome of the conflict, based on the author's position. Often such a transition, especially one that occurs quickly and clearly, hardly needs comment, although it is the vicissitudes that are obvious in meaning that most attract the attention of the playwright. More interesting are those cases of redistribution of characters that occur in several stages, are not always manifested in direct lines-confessions, but at the same time are important for the course of the plot, and for comprehending the author's idea, ideological

²⁸¹ Petelin V. V. Years of fractures in the great destiny // Bulgakov M. A. Collected works: In 10 vols. Vol. 5. M.: Golos, 1997. P. 15; Gudkova V. V. "Zoyka's Apartment" by Bulgakov // M. A. Bulgakov-playwright and artistic culture of his time. M.: STD RSFSR, 1988. Pp. 96–124.

interpretation of the text. Here are some examples.

The clash of military and civilians often occurs in Bulgakov's dramaturgy, we have already described this in detail in the second chapter of this work. Sometimes in the plays we are considering, however, instead of even greater mutual alienation, a situation is found when relations between representatives of these hostile groups become close, since they are put on equal conditions by the circumstances of the Civil War and especially emigration after the collapse of the former state system built on the militarization of management and the privilege of troops.

Lariosik, one of the few civilians in the play "Days of the Turbins", is gradually accepted by the military (the Turbins and their friends) as their own person. This process takes place in parallel with his transformation into a real family member from a formal relative — known only by hearsay Zhytomyr cousin. It was said above that his closeness with other heroes is primarily reflected in the change in the forms of address, however, it is not limited to this. Under the influence of military friends, his preferences in food, (more precisely, in drinking — attitude to alcohol) and manner of speech change. Having just arrived, he explains that he does not drink vodka, unlike the owners and visitors of the Turbins' home. "Pardon me," Myshlaevsky marveled in reply, "I don't drink either. But one shot. How will you eat herring without vodka? I absolutely do not understand" (T. 4, P. 575). Fascinated by new acquaintances in everything, including how spectacularly they get to drink, Lariosik admires Myshlaevsky: "How you deftly overturn it <a glass of vodka — *L. W.*>, Viktor Viktorovich" — and receives a recommendation in response: "Achieved by exercise" (Vol. 4, P. 322). An attempt to use the advice in order not to lag behind others, not to cause misunderstanding and antipathy among them, first ends with heavy intoxication and the recognition of the hero in his inability to match the officers, presented comically: "Let's see what Mom will tell you when I die. I said that I'm not a military man, I can't have so much vodka. (*Falls on Shervinsky's chest.*)" (Vol. 4, P. 333). In the fourth act, saddened by the news of Elena's engagement to Shervinsky, Lariosik goes for vodka, ignoring the dangers: at this time, a battle is taking place on the streets, as a dashing young military man would have done with a love failure.

At the beginning of the play, the unexpected guest's lines are characterized by politeness, ceremoniousness and archaism of style combined with clumsiness and absent-mindedness of behavior. All this is explained not only by the fact that he feels very uncomfortable, having got into alien house, where, under the circumstances, he will have to live, and he intends to show respect to the owners, but also by the fact that all the listed qualities of the hero are organic, and others have fallen in love with him just for sincerity and ingenuousness. At the end of the work, many rude colloquial words appear in his speech: "The Christmas tree is tiptop, as Vitenka says" (Vol. 4, P. 369), "No, what a poet I am! Where the hell is there!.. Oh, I'm sorry, Elena Vasilyevna" (Ibid.), "What thank you to me?.. You can't make a greatcoat out of a thank you..." (Ibid.). He himself admits that he was infected with such a manner of speech "from Myshlaevsky" (Ibid.). This confession is followed by Elena's humorous comment and her

interlocutor's involuntary explanation, showing the reasons for the changes that have occurred in the hero: "In my opinion, you are in love with Myshlaevsky.

Lariosik. No. I'm in love with you" (Vol. 4, Pp. 369–370). The character of the young romantic is just being formed. The decisive role here is played by the meeting with Myshlaevsky, who became for him the embodiment of the ideal man and a role model, and with Elena, worship to whom serves as a means to ennoble the soul for all decent people around her and serves as a kind of test. The likening of Lariosik to the Turbin family (in a broad, not only generic sense of the word) is ambivalent. It not only makes the intellectual and poet rougher, but instills in him the high ideas of honor inherent in the officer environment. In the second act, he argues, proceeding from common sense and philistine logic, talking with Elena: "Your husband did very well that he left. This is a very wise thing to do. He will now survive this terrible mess in Berlin and will return" (Vol. 4, P. 314) — and he is a little surprised, even frightened by his cousin's proud and strict demand never to mention her husband's name. During the months spent together with people who are not ready to sacrifice duty and honor for the sake of the voice of the instinct of self-preservation, personal peace and material gain, the hero becomes their like-minded person and is ready to share their fate.

While the action of the play "Flight" takes place on the territory of Russia, as already mentioned, the fates of the military and civilians are increasingly intertwined, but representatives of these groups are traditionally alien to each other. Generals Charnota and Khludov act by any means to achieve victory, ignoring the interests of civilians, and therefore sometimes cause them harm instead of help. In the first dream, Charnota considers Golubkov and Seraphima a burden for the troops subordinate to him and does not want to take them with him, he agrees to this only at the request of his beloved, Lyuska. Khludov suspects that the main character is a spy, and orders to arrest her and interrogate, almost ruins her. It is clear that the refugees are less and less hoping for protection from the White troops. This leads to disappointment not only in specific individuals, but also in previous beliefs, including the ideas of the anti-Bolshevik movement. The conflict between them is the result of the aggravation of contradictions between two identities — military and civil during the war.

The situation changes when the action moves to Constantinople. The gap between the military and civilians disappears when they find themselves in the same position, and they equally move from a privileged social stratum to an asocial, financially unsecured environment. Generals Charnota and Khludov lose their official status and actually become civilians, like the rest of the heroes. Whatever differences in socio-professional status they may have had before in Russia, now they are suffering from poverty and hunger together. They are brought together by the change of professional identity, the joint decline in social status, and the common national identity in the foreign country.

As mentioned above, in the plays under consideration, there are changes in the relationship between family members: some characters are removed from family ties, others, on the contrary, enter

into them.

The problem of mutual psychological alienation in the process of family discord in Bulgakov's dramaturgy has already been considered by researchers. A. S. Krakovyak and S. A. Matyash compare the "Days of the Turbins" and the play "Three Sisters" by A. P. Chekhov in social and philosophical terms, and note that the arrangement of the characters of the two plays in the family conflict is mirrored: in both friendly families are invaded by an "alien force encroaching on the unity of the family"²⁸², Talberg and Natasha bring an "alien nature" into the family, but he, unlike her, failed to destroy the unity of related by blood people²⁸³.

The situation of family breakdown, including mutual estrangement of spouses or lovers, is often found in early Soviet literature and in many cases occurs under the influence of ideological differences. The characters often reject each other for ideological reasons, in particular, the wife refuses her husband. For example, in K. A. Trennev's play "Lyubov Yarovaya" (1926), the title character during the Civil War could not forgive her husband for treason to the Revolution and refused him, or in the finale of the story of B. A. Lavrenev's "Forty-first" (1924) a Red Army shooter, a girl named Maryutka, is forced to shoot her beloved man, a White lieutenant, as a class enemy.

However, in the plays "Days of the Turbins" and "Flight", the opposite situation is revealed — the husband's rejection of his wife (in "Flight" even twice). The reason for the breaking-up is not in the ideological divergence of the Korzukhins, but in the disintegration of traditional moral values, selfishness and cowardice of the character. The last, according to the writer, is the most terrible sin (this problem is more deeply posed in the novel "The Master and Margarita"²⁸⁴). For Seraphima, peace of mind is important, but Korzukhin, as already mentioned, focuses only on material wealth. Before Talberg dumped his wife and fled to Berlin, he was already not been loved by her brothers and friends. Treacherous behavior in an unfavorable situation of war reveals his selfish nature more deeply. The different value orientations of the Talbergs and Korzukhins (we emphasize again: not political, but ethical) made them alien to each other.

In addition, the heroines of the works of Trennev and Lavrenev, abandoning their loved ones in the name of the idea of the common good, get rid of their dependent position. This awakening of self-awareness in a woman was perceived by many in the 1920s as a feat²⁸⁵. Note that Seraphima's independence in "Flight" is very relative. This heroine is unable to protect herself, exist and act independently. The image of an emancipated woman who is not looking for support in a man is generally

²⁸² Krakovyak A. S., Matyash S. A. Conflict in the dramaturgy of A. P. Chekhov and M. A. Bulgakov ("Three Sisters" and "Days of the Turbins"). P. 97.

²⁸³ Ibid.

²⁸⁴ See, for example: Akimov V. M. Cowardice — "the most terrible vice" // Akimov. V. M. The light of the artist's truth: rereading Mikhail Bulgakov: reflections, observations, polemics. SPb.: Ladoga, 2008. Pp. 173–177.

²⁸⁵ See, for example: Shabatura E. A. The image of a "New woman" in the Soviet culture 1917–1929: abstract of the dissertation of the candidate of historical sciences. Omsk, 2006. 25 p.

alien to Bulgakov, as can be seen from the example of Lyuska, who is much more enterprising than Elena, Alla Vadimovna and Seraphima. The refusal of Talberg and Korzukhin from their wives for the sake of personal well-being, and not in the name of public duty, thus, in no sense is perceived by the audience as a feat, on the contrary, it is a shameful moral crime against a weak being, for which the male heroes are responsible.

In the "Flight", another similar disintegration of the family union is revealed — the parting of General Charnota with Lyuska. The playbill says that she is his camp wife, so they probably do not have a legally recognized marital relationship, but they adhere to a family model of behavior during their life together. Unable to withstand the difficult life in Constantinople, Lyuska leaves Charnota. Unlike Elena and Talberg, Seraphima and Korzukhin — couples who have completely lost intimacy on a psychological level — Charnota and Lyuska are aware of their share of guilt, consisting in the weakness they have shown: he is unable to suppress ambitions and passions, change his behavior and protect his family not with the weapons he's used to, but with everyday weapons that are far from romantic; she is not ready to accept her lover with all his flaws and mental traumas, to give up the dream of comfort and well-being for the sake of feelings, and to respect a man who has lost his will and sense of responsibility for his actions. Therefore, both, despite the breakup, do not dislike and hate each other. This is evidenced by their last meeting in Paris. When Korzukhin begins to suspect Lyuska of acquaintance with unpleasant guests, Charnota, hardly hiding his apparently still strong feelings for the woman who left him, pretends to see her for the first time. This allows her to stay with the rich lover under the name Frejol. We have already mentioned that the ambiguity of Lyuska's mood and behavior in the Parisian episode (see the end of section 2.1.) proves that in her soul she is closer to Charnota than to Korzukhin, especially since the General's journey to Paris itself (extremely difficult, as the heroine partly guesses from his appearance, partly knows from her experience) for the sake of helping Seraphima, in some way rehabilitates her camp husband in the eyes of Lyuska, demonstrating those romantic features of his, for which she once loved him. So, the disintegration of family relations, the alienation of the characters in this case does not change their relationship in the arrangement of the characters, since they do not turn out to be opponents in the general conflict of the play.

The plays represent not only the disintegration of the family, but the entry of new members into it. In the "Days of the Turbins", we can find a general tendency to bring the characters closer to the Turbins family. Much has been said above about the entry of Lariosik into it. Shervinsky belongs to the same military environment as the Turbins, but as a guardsman and adjutant of the ruler occupies a more privileged position in the social terms and is a man of a slightly different psychological makeup than the other main characters. At the beginning of the work, he often behaves like an upper-class dandy, allowing himself arrogance, some swagger, and sometimes tactlessness with the elegance of manners: in the second picture of the first act, he enters the apartment without ringing the bell, which even scares Elena

(despite the fact that he is a friend of this family, this behavior does not correspond to etiquette) his courtship reaches a conscious audacity, since he demonstratively ignores that their subject is a married lady; when he heard about Talberg's departure, without embarrassment, he frankly even sang with joy. As a result, from the very beginning, he enters into small clashes with others: they periodically try to put him in his place — Myshlaevsky with joking severity: "Get away from alien married wife" (Vol. 4, P. 323). Elena, with irony and at the same time annoyance, calls his compliment army (see chapter 2) and reproaches him for his lack of decency (Vol. 4, P. 319).

He is vain, so he likes to brag, embellish and exaggerate in order to come to the fore. It is difficult for such an individualist to establish harmonious relations with a group of heroes, among whom the laws of psychological equality have been established (while being subject to age, gender, and official subordination). For example, he says that "once in Zhmerinka I sang an epithalamia, there is a "fa" at the top, as you know, and I took "la" and held it for nine bars <...> Countess Hendrikova was there... She fell in love with me after that "la" <...> Poisoned herself. With potassium cyanide" (Vol. 4, P. 319). Such stories not only fail to achieve his goal in the Turbins' home, but also harm Shervinsky, causing strong irritation among others. Myshlaevsky, doubting the authenticity of his friend's words, ironically warns: "I'm sorry, Leonid, I'm afraid you'll get angry again. You're not a bad person, in fact, but you have some oddities... <...> Well, how to put it... You should be a writer... You have a rich imagination..." (Vol. 4, P. 365). As the external circumstances worsen, the captain quotes Shervinsky's fantasies already with bitterness and dislike, accompanied by cynical invective: "Oh, is this one already here? Well, then, you know everything... <...> Hello, Sir personal adjutant. Why are you without aiguillettes?.. "Go, gentlemen officers, to Ukraine and form your units.".. And shed tears. For your mother's feet!" (Vol. 4, P. 363). Despite attempts to justify himself, it is difficult for Shervinsky to avoid increasingly sharp conflicts with colleagues, because even Elena, who most likes him, directly calls his self-praise a disease (Vol. 5, P. 320). Externally, the conflict is aggravated by ideological differences: as the Hetman's adjutant, Shervinsky, on duty, tries to emphasize, without piting imagination, the merits of the new government, even proclaims a toast in honor of the Commander-in-chief. Everyone else despises and hates the Hetman, so they react with hostility, after the capture of the city by Petliura, without even hesitating in expressions.

Meanwhile, there is no ideological confrontation between Shervinsky and his friends: he shares their views, this can be clearly seen from the scene in the Hetman's palace. The conflict acquires an ethical character. At the beginning of the play, the young adjutant has such spiritual qualities that are unacceptable in the Turbins' circle. Unlike the latter, who do not hide their beliefs and, as long as following them is possible, firmly fulfilling their duty, Shervinsky behaves ambivalently: he serves the authorities, which he does not respect, and even tries to advertise it to friends. This shows that he is not alien to the desire for profit. It is not by chance that he hesitates whether to run away, like the whole

retinue of the Hetman, and also steals a gold cigarette case, and then passes it off as a gift, and most importantly, uses it as a fictitious confirmation of his own fiction.

At the same time, the playwright shows in Shervinsky a rich spiritual potential, the presence of inner decency (we have already shown in chapter 1 that this hero is not a philistine immoralist). Making a declaration of his love to Elena, he confesses: "Everyone keeps saying the same thing: Shervinsky is an adjutant, Shervinsky is a singer, that, the other... And no one notices that Shervinsky has a soul. And Shervinsky lives like a stray dog, and there is no one for Shervinsky to bow his head on the chest" (Vol. 4. Pp. 330–331). With a certain amount of sentimental posturing, the hero is quite sincere, and the beloved appreciates his frankness (see the analysis of this scene above). The officer is still young. Like Lariosik, this is an forming personality, his character is transformed throughout the action of the play. Even more than in the case of the Zhytomyr cousin, it is the communication with the Turbins' circle that helps the hero to adequately realize his potential, change and enter the family of the main characters by connecting with Elena. His love for her prevented him from making a treacherous escape, the fate of the Turbin brothers and Myshlaevsky forced him to overcome egocentrism and a tendency to adaptability contrary to beliefs. In the fourth act, after assuring Elena that he will never lie again, he tries to restrain his exaggerated expressions and even confesses to stealing the cigarette case, although he could hide it without fear of exposure. However, one should enter the Turbin family with a clear conscience, and the hero very touchingly repents of his previous misdeeds and declares that he has morally changed: "The catastrophe affected me or Alyosha's death... I am different now" (Vol. 4, P. 373). Friends also feel the change in him. Having announced the happy news about his engagement to Elena, he is already going to show off the wine he brought, but quickly catches himself: "I'll get it for you now. You know what kind of wine it is! Wow-ho-ho!.. (He looked at Elena, faded.) Well, the average wine. Ordinary Abrau-Durso" (Vol. 4, P. 379). A sign of recognition as worthy of full entry into their circle, a kind of blessing is the response of the former chief critic — Myshlaevsky: "perfectly healthy" (Ibid.). So, Shervinsky becomes a member of the Turbin family not only because he married Elena, but, what is much more important, because he finally became spiritually related to them.

Note that with the similarity of the development of the love affair in the "Days of the Turbins" and "Flight", in the last play, the regrouping of the participants in the love triangle is limited to the alienation of the husband of the main heroine and the destruction of the family. Unlike Elena and Shervinsky, Seraphima and Golubkov are kindred spirits destined for each other by fate (like the Master and Margarita in the novel of the same name). They were separated only by the fact that they did not know each other (this is eliminated before the start of the action), and the fact that Seraphima is married (Korzukhin himself disowned her twice). The lovers in the "Flight" do not belong to opposing groups of characters, there is no conflict between them even when one of them shows weakness and unwittingly changes (Golubkov signs perjury against Seraphima in counterintelligence, she agrees to give herself to

a Greek for money). These actions, however, are easily forgiven. The closeness of the characters here is not due to internal changes of one or both of them, but through a joint and parallel confrontation with the hostile circumstances that separate and alienate them. The logical and natural union in the finale is inevitable from the beginning.

Situation of *qui pro quo* always leads to a regrouping of characters during the action. Differentiation of others on the basis of subjective preferences without attention to real facts (and especially without knowledge of them) leads to a doubling of the system of characters, so the deluded, to which the viewer may belong, only part of it is known, and recognition reveals a completely different balance of forces. Although such a redistribution occurs not in the artistic reality itself, but in the minds of the characters, its effect is significant and usually resolves the conflict. Of the plays under consideration, "Zoyka's Apartment" is particularly interesting in this regard. An important role in the development of its plot is played by the "theater within the theater" technique, "a double stage space is created, where each character performs in two or more roles."²⁸⁶ Among them, the most "talented actor" is certainly Amethystov, but in the final solution of the conflict, the key role is played not by him, but by Cherub and Alla Vadimovna, who arouse the fondness of others due to their attractive appearance, but in fact turn out to be completely different from what they are perceived.

Their duality or duplicity has already been noted by researchers. So, O. A. Kazmina believes that in the plot and the figurative series of the play "there is a hidden metaphor of the game of gambling"²⁸⁷. The researcher likens the characters to cards, among them Cherub and Amethystov — mirror doubles bearing the features of a joker who "can play the role of any other card"²⁸⁸, Alla, which for a number of characters is a trump card, can, on the one hand, according to the researcher's not entirely convincing observation, be compared with the queen of hearts, on the other hand, she is also endowed with the features of a queen of spades, a *femme fatale*²⁸⁹.

The image of the Chinese in Russian culture constantly has a certain stereotype. Although the Russian people already had an idea of the existence of China at the beginning of the XIII century, interest in it appeared only from the XVIII century under the influence of the popularization of chinoiserie in European countries²⁹⁰. The image of the Celestial Empire in the age of Enlightenment was especially intensively used to create an exotic style (in the spirit of *salon rococo*) in various fields of art. In literature,

²⁸⁶ Strashkova O. K. The function of artistic reception "Theater in the Theater" in M. Bulgakov's satirical plays of the 20s // M. A. Bulgakov. Russian and National Literature: To the 125th anniversary of the birth of M. A. Bulgakov: Materials of the International scientific and Practical conference, October 9–11, 2017 Yerevan: Antares, 2017. P. 531.

²⁸⁷ Kazmina O. A. Cards, money and excitement, or Who is Who in a house of cards (about M. A. Bulgakov's play "Zoyka's Apartment") // Mikhail Bulgakov in the flow of Russian history of the XX–XXI centuries: Materials of the Eighth International Scientific Readings dedicated to the Day of the Angel of the Writer. M.: M. A. Bulgakov Museum, 2018. P. 50.

²⁸⁸ Ibid. P. 48.

²⁸⁹ Ibid. P. 45.

²⁹⁰ See: Alekseev M. P. Pushkin and China // Alekseev M. P. Pushkin and World literature. L.: Nauka: Leningrad Branch, 1987. pp. 108–145.

following the example of Europe, China was used as a conditional sign with variable content until the middle of the XIX century, and sometimes later. He could, in different contexts, mean anything from wise simplicity and naturalness to the extremes of artificial pretentiousness and illogical nonsense. The Celestial Empire could symbolize the utopian ideal of the state or, on the contrary, a cruel despotism, and the authors, of course, were not interested in how this correlated with reality, because references to the distant country were used for disguise: it was about Russian orders or plans for the future. This, however, laid the tradition of an ambivalent interpretation of China and a very contradictory view of it by Russians, depending on which national sources each individual position was formed on. In the XIX century, images of China and the Chinese were still actively appearing in the works of travelers. B. V. Kondakov, A. A. Krasnoyarova note that travelogues about Eastern countries popular at that time formed "in the minds of Russian readers a system of ideas about China, which presented itself as a country with its own original historical path, and the problems experienced by Chinese people, their experiences, feelings appeared similar to analogous experiences and feelings of many Russian people."²⁹¹ By the turn of the XIX–XX centuries, the image of China in the representation of Russians had sharply declined, as Shi Xiaolong says, "from an exotic land and mighty Bogdikhhan Empire to a "Sleeping lion", "A sick man of East Asia" and a hotbed of "yellow danger."²⁹² Meanwhile, the image of the Chinese has also changed a lot — someone of them have become a refugee and submitted to their fate, some have fallen into robbers, some have embarked on the path of anti-monarchist and anti-imperialist struggle."²⁹³

At the beginning of the last century, the images of China and the Chinese acquired new and more complex features in the works of B. A. Pilnyak, Vs. Vyach. Ivanov, I. E. Babel, O. E. Mandelstam, Maykovsky, D. Bedny, S. M. Tretyakov, etc.²⁹⁴, A. A. Krasnoyarova rightly notes that the Chinese text in Soviet literature of the 1920s–1930s pays more attention to ideological aspects: "the description of the class struggle and the struggle against the bourgeoisie, world imperialism, depicting the revolutionary actions of the masses of the working people, presenting the disasters of the Chinese people and possible assistance to them from the Soviet people; The Chinese people were viewed as a "brother" of the Soviet people and their fellow fighter."²⁹⁵

There were quite a lot of Chinese in Russia at that time: in 1926, at least 101 thousand of them lived in the USSR, moreover, they were engaged in "usually the least paid work and stood at a very low

²⁹¹ See: Shi Xiaolong. The image of China and the Chinese in the works of Russian travelers of the XIX–early XX century // Bulletin of TGGPU. 2016. No. 4 (46). C. 280–287.

²⁹² Kondakov B. V., Krasnoyarova A. A. Chinese text and Chinese context in the Russian literature of the XIX century (towards the formulation of the problem) // Eurasian Humanitarian Journal. 2017. No. 2. P. 126.

²⁹³ Shi Xiaolong. The image of China and the Chinese in the works of Russian travelers of the XIX– early XX century. P. 285.

²⁹⁴ See: Krasnoyarova A. A. "Chinese text" in Soviet literature of the 1920s (on the example of the work of S. M. Tretyakov) // Litera. 2019. No. 4. Pp. 143–152.

²⁹⁵ Krasnoyarova A. A. "Chinese text" in Soviet literature of 1920–1930s. // Eurasian Humanitarian Journal. 2020. No. 3. P. 93.

level of the social hierarchy: they served as laborers (about 160 thousand Chinese were discharged to Russia for this occupation during the First World War, most of whom did not return to their homeland in Soviet times), maintained laundries or engaged in small-scale private retail trade; many begged and wandered.²⁹⁶ On the one hand, they seemed dangerous and cruel to the Russians. For example, in the novel of Yu. K. Olesha "Envy" the expression "looks like bound and beheaded Chinese"²⁹⁷ is revealed, which, according to the comments of N. A. Guskov and A.V. Kokorin, is associated with the writer's childhood memories of translated pictures depicting decapitated members of the Boxing (Ihetuan) movement²⁹⁸. Researchers also note that Far Eastern motives, including the beheading of Chinese, are very relevant for the literature of the 1920s and 30s, the latter is also found in A. P. Gaidar's novel "The Fate of the Drummer" (1938) and in Tretyakov's play "Roar, China!"²⁹⁹. The image of China in Bulgakov's works, according to many researchers, is also often associated with a threat³⁰⁰. Myagkov pays special attention to the Chinese laundry and notes that "Bulgakov noticed a dangerous and insidious phenomenon of the 20s, the bottom of the bottom, the underground of the "Zoyka's Apartments": the Chinese laundry <...> quickly sensing the conjuncture and demand, the "saffron inhabitants of the Celestial empire" began to sell smuggled rice alcohol underground <...> opium, cocaine, morphine. During the revolution and the Civil War, this activity somewhat subsided, but under the NEP it blossomed with a lush and poisonous color. <...> Bulgakov described one of these semi-dirty, semi-smoking dens in his comedy."³⁰¹

Along with this, the Chinese often made a positive impression on the Russians. So, Olesha in his diary recalled how in the years of his childhood Chinese who sold silk often passed through the courtyards, one of them "was handsome, squinted, manly, despite the braid — perhaps even more manly because he was with a braid: some kind of strange, fabulous masculinity!"³⁰². We have already discussed the decorative aestheticization of the Chinese in everyday — especially festive and children's — culture of the XIX – early XX centuries.

Belonging to the lower class in Russia, many Chinese supported the October Revolution, revolutionary processes were going on in parallel in China itself, so many people associated the

²⁹⁶ Guskov N. A., Kokorin A.V. Comments. P. 505.

²⁹⁷ Olesha Yu. K. Envy. A conspiracy of feelings. Strict young man. SPb: Vita Nova, 2017. P. 66.

²⁹⁸ Guskov N. A., Kokorin A.V. Comments. P. 421.

²⁹⁹ Ibid. P. 422.

³⁰⁰ See: Pchelintseva K. F. China and the Chinese in Russian prose of the 20s–30s as a symbol of universal cultural misunderstanding // Series "Symposium", Conference "The Way of the East", The Way of the East: Universalism and Particularism in Culture. Issue 34: Materials of the VIII Youth Scientific Conference on the problems of philosophy, religion, culture of the East. SPb.: St. Petersburg Philosophical Society, 2005. Pp.162–173; Uryupin I. S. "Chinese" theme in the works of M. A. Bulgakov: on the question of the foreign cultural element in Russian literature of the 1920s // Izvestiya of Volgograd State Pedagogical University. Volgograd, 2011. No. 5 (59). Pp. 132–135; Kazmina O. A. "Chinese angel" or "The Devil knows what" (Images of Chinese in the works of M. A. Bulgakov "Chinese History" and "Zoyka's Apartment") // Poetics of a literary text. Borisoglebsk. 2015. Pp. 117–125.

³⁰¹ Myagkov B. S. Bulgakov on Patriarchs. Pp. 87–88.

³⁰² Guskov N. A., Kokorin A.V. Comments. Pp. 422.

representatives of this nation with the Bolshevik regime. This can be seen both in its opponents, emigrant writers, and supporters (in addition to the aforementioned Tretyakov's play, we can recall the famous novella by Ivanov "Armored Train 14-69" and its popular auto-dramatization, where a Chinese guerrilla during the Civil War sacrifices himself for the sake of saving comrades and the victory of socialism).

The heroes of "Zoyka's Apartment" faced a choice: how to evaluate the Chinese, with whom fate confronted them, and different traditions provided them with different opportunities. All the characters took this choice extremely thoughtlessly, especially with regard to Cherub.

Despite the fact that Zoya, Obolyaninov, and Amethystov knew that the Chinese stranger dressed like a tramp could be associated with the Soviet regime hostile to them or with the criminal environment, and unlike the psychologically quite understandable Russian proletarian or swindler, an Oriental person can hide the most incredible cruel intent and is capable of perfidy, they disregarded the danger and without much investigation and questioning decided to take Cherub into their business and settle him in their home. They focus on his pleasant exotic appearance, which causes them and their visitors pleasant associations dating back to childhood memories. Although Zoya at first had suspicions about Cherub, but she and her assistants deliberately ignore as an exception other stereotypes associated with the Chinese — negative ones — and, having calmed down, effectively use Cherub to create an atmosphere of comfort and celebration. As a result, his clothes become richer and more exotic in proportion to the success of Zoyka's enterprise. For the first time, he appears in front of the viewer in heavy clothes that do not correspond to the hot May weather in Moscow: he is wearing "coarse, big, thick-soled shoes with laces, soldier's pants of protective color, not reaching to the shoes, but below the knees. An unusual jacket — thick, on cotton wool, quilted, fastened on the side with hooks. Despite the summer time, a fur hat is on his head" (Vol. 10, P. 382). Then his outfit improves: "relatively decent long trousers and yellow shoes, but the same strange jacket" (Ibid.). At the end of the comedy, a long Chinese jacket already appears on him, which is completely exotic. In accordance with these changes, the hero looks less and less like a dangerous tramp and a potential criminal to everyone around him, more and more corresponds to the cute decorative and fantastic image that the owners of the atelier form and which becomes a convenient mask for the servant. To the inhabitants of Zoya's apartment, he seems reliable, trustworthy, sincere, grateful, he is recognized as their own person in this circle much faster and more willingly than Amethystov, who, although is related to Zoya, but not only arouses suspicion with his whole appearance, manners, speech, is not only known for his previous unseemly tricks, but also not hides his adventurism, therefore seems capable of any betrayal and crime. Amethystov himself, strange as it may seem for a cheat, presumptuously shares illusions about the identity of the social hierarchy with the levels of mental development, therefore he does not take servants (especially a foreigner) seriously. He does not understand the fatal meaning of the humorous phrase that he said to Cherub when he went to the pub for a while: "In a word, dear major-domo of the yellow race, I entrust you with the apartment and put the

responsibility on you" (Vol. 5, P. 101). The next scene shows that the Chinese is making quite serious plans and, indeed, believes that he is the real owner of this home:

Cherub. You go from the apartment, go! This is my apartment, Zoyka's, mine. <...>!

Gasoline. Yours? Bandit! He seized Zoyka's apartment (Vol. 5, P. 104).

Finally, it is significant that the police, tracking down the "exes" associated with the dating house, are very friendly to the Chinese, do not see potential criminals in them, despite the suspicious cries of Manyushka and Gasolin's direct denunciation of Cherub: "He is a scoundrel, a bandit. He brings opium here. <...> He is a robber <...> he is a bandit, he cut up one person, the police are looking for him" (Vol. 5, Pp. 106–107). They are guided not by festive associations that attract representatives of the pre-revolutionary elite to Cherub, but by the new Soviet topic, according to which the Chinese, especially the exploited, is an ally of the revolutionary government.

"The moment of recognition by the viewer may not coincide with the moment of recognition by the characters,"³⁰³ because the author constantly signals that the feelings of those who like Cherub are not mutual, and their ideas about the Chinese are erroneous. These signals are not read by the characters of the play, but can and should be noticed by an attentive viewer. Thus, the Cherub that the viewer sees is different from his image that appeared in the other characters. The young Chinese has no affinity or fondness for the others. From his point of view, the whole of Moscow is alien to him: "Gandzalin me launder little little ... I washed the laundry for a whole night... he takes money himself, me gave forty kopecks... I suffered, I was cold... — Chinese can't live in cold Moscow ..." (Vol. 5, P. 363). When Zoya offers him to work for her, he agrees, but only for the "good apartment" (Vol. 5, P. 62). His repeated statements about the apartment throughout the play (see above): "Get out of my apartment" (Vol. 5, P. 104) — testify to his genuine intention to seize other's wealth.

The author hints at the hero's malice in various ways. The first line of Gasoline is a direct characteristic of his compatriot: "You are a Chinese swindler. Bandit!" (Vol. 5, P. 59), and Cherub soon shows a tendency to extreme violence, threatening to kill. However, the abuse expressed in an incomprehensible illiterate half-Russian language is hardly perceived not only by Russian characters, but also by the viewer seriously. Even when Gasoline says to Manyushka: "Cherubsik is a bandit" (Vol. 5, P. 61), she does not believe. The owner orders to bring five rubles for morphine, and Cherub asks to pay him seven. The fact that he embezzled two rubles shows the public his dishonesty. It's hard to say whether Zoya suspects cheating or, complaining, accidentally guesses the truth, but her line serves as a hint to the viewer to form a genuine image of the character: "Last time they bought a gram from you, it cost four rubles, and today it's already seven. Robbers" (Vol. 5, P. 62). Being an employee of Gasoline, he offers to provide cocaine to Obolyaninov himself, and this can only be achieved by theft, which

³⁰³ Volkenstein V. M. *Dramaturgy*. M.: Soviet Writer, 1969. P. 42.

indicates his insidiousness and ingratitude. Amethystov introduces Goose to the Chinese: "An ordinary son of the Celestial Empire and differs only in one quality — exemplary honesty" (Vol. 5, P. 93). Judging by the denouement, this line is very ironic (of course, we are talking about the author's irony, since Amethystov, in general, shares common illusions about the new servant, if he suspects him of cheating, then not too dangerous), since it is this "honest" person who eventually kills Goose, robs everyone and forcibly takes Manyushka away. The last one he makes an proposal, threatening with a knife, thereby already reveals his evil nature and directly sets out a plan to get money and escape to his homeland: "We will leave soon, <...> I take you Sanhai. <...> I'll just cut your throat if will kiss other Chinese. <...> I thought to get money, a lot of chervonets <...> Start" (Vol. 5, Pp. 102–103). This plan will be implemented in the final, but the naive girl could not even imagine until the last minute that such horrors are possible in reality. Interestingly, the much more experienced Zoya, after seeing the corpse of Goose and the cracked casket, first suspects Amethystov instead of Cherub: "There is no money! Sasha's job! A thief and a murderer..." (Vol. 5, P. 125).

Finally, the tattoo on the chest of a Cherub with an image of the snakes and dragons acquires symbolic meanings. It emphasizes the contradiction between an innocent angelic appearance and a dark villainous essence hidden like the tattoo, discovers a "demonic-snake" character with a "heavenly" appearance³⁰⁴ and represents the realization of the metaphor "to warm a snake on your chest", just what Zoya and Obolyaninov did.

The image of Alla Vadimovna performs approximately the same plot and compositional functions as the figure of Cherub, but unlike the latter, the duality of her behavior is the same mystery for the viewer as for all the characters. In this case, the exposure of the *qui pro quo* occurs at the end of the action, shortly before the denouement, and can hardly be predicted by any hints. Zoya considers this heroine to be a representative of the environment that was called a decent society before the Revolution, so at first she doubts that she would want to become a fashion model, that is, to do work that seemed reprehensible for a noble lady at that time, even if it was limited to direct duties — demonstrating outfits. Considering the origin, education, obvious material problems and the prepossessing appearance of her client, overestimating her own insight and ability to manipulate people, Zoya decides to believe all her words, including the absence of her lover in Moscow. Although Goose mentions that he has a mistress — a "light brunette" (Vol. 5, P. 94), but both the viewer and the rest of the characters do not realize that it is Alla, and they find out the whole truth, like the characters, only in the third act. Upon learning about the deception, Zoya is very upset, angry and amazed: "Oh, you trash, oh, you poser! After all, I asked you. I warned you. Thank you, Allochka, for the scandal!" (Vol. 5, P. 119). The logic that guided the owner of the atelier is clear. If Alla Vadimovna followed the traditions of her environment to the same

³⁰⁴ Yablokov E. A. Mikhail Bulgakov's Artistic world. P. 69.

extent as she demonstrated by her behavior, and was so weak-willed, unfit for life and naive, as Zoya believed, then she had to involuntarily, under the pressure of the experienced psychological manipulator, tell everything straight. If she was cunning and deceitful, then, agreeing to Zoya's offer, she had to speak frankly out of profit in order to prevent anything like what happened as a result of her secrecy. The behavior of Alla Vadimovna, as it often happens in life, is really quite contradictory and paradoxical, therefore, guided by typical behavioral models, it would be impossible to predict. Since there is very little information in the play about the mysterious lady who aspires to Paris (and she reports almost everything herself), the viewer is deceived along with Zoya and, even after learning what is the matter, is hardly able to give an unambiguous and convincing interpretation of her actions.

It turns out that Zoya and Obolyaninov were expecting danger not at all from where it actually came from. They believed that they could be harmed by their acquaintances connected with the authorities, hostile and already bringing misfortune (Hallelujah and Goose), or directly by state organs (police, court, commissions, like the one that appeared to the Count, etc.). To prevent the threat, the heroes try to establish relations with influential persons and to enlist security documents, it seems to them that they have managed to deftly subdue the hostile force, not noticing that the trouble lies in an unexpected place. The main characters believe, in addition, that Amethystov is not trustworthy and can let them down with his adventurism and frivolity, it is possible that he is capable of a serious crime, and Zoya's cousin's penchant for blackmail and changeable nature make them expect even betrayal from him. The viewer, in general, shares the expectations of the heroes both in relation to the authorities and in relation to Amethystov, but it turns out that both are much less dangerous than not only Cherub, at whose expense the public had some suspicions, but also the seemingly harmless Alla Vadimovna.

Researchers and critics of our era often agree with Bulgakov's contemporaries that he followed the Chekhov tradition, especially in the play "The Days of the Turbins"³⁰⁵, which is considered the "Seagull" of the second generation of the Moscow Art Theater³⁰⁶. Chekhov's influence on Bulgakov's poetics is undeniable, but it is difficult to agree that the latter created plays in the Chekhov spirit, characterized by a weakened external action ("Flight" can hardly be attributed to this kind of works).

³⁰⁵ See, for example: Smelyansky A.M. Mikhail Bulgakov in the Art Theater. P. 117; Titkova N. E. The problem of the Russian literary tradition in the dramaturgy of M. A. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Nizhny Novgorod, 2000. 16 p.; Dolmatova O. A. Dramaturgy of M. A. Bulgakov: forms of interaction with literary tradition: abstract of the dissertation of the candidate of philology sciences. Moscow, 2001. 19 p.; Stepanov N. S. Mikhail Bulgakov's Satire in the context of Russian Satire of the XIX–first half of XX centuries: abstract of the dissertation of the doctor of philology sciences. Moscow, 2002. 39 p.; Burmistrova A.V. A. P. Chekhov and Russian Dramaturgy of the 1920s: abstract of the dissertation of the candidate of philology sciences. Moscow, 2013. 21 p.

³⁰⁶ Smelyansky A.M. Mikhail Bulgakov in the Art Theater. P. 127. More: Kleshchenko B. The second "Seagull" of the Art Theater: (Historical and biographical roots of the plays "The Seagull" by A. Chekhov and "The Days of the Turbins" by M. Bulgakov) // Theses of Republican Bulgak readings. Chernivtsi: Laboratory of Copying and Multiplying Printing of Chernivtsi State University, 1991. Pp. 56–57.

"Chekhov's hero <...> is in conflict not with others — but with himself"³⁰⁷, and the quotations from Bulgakov's plays given in our work and their analysis demonstrate characters of a completely different kind, even in cases when the internal conflict of the hero is obvious and more important than the external one (for example, in the case of Khludov). The motives of closeness and alienation listed by us in this chapter testify to the active interaction of the characters and their participation in the development of the plot and the solution of a multi-layered conflict. The so-called Chekhov themes (actually found in many Russian writers) — home comfort, the collapse of the old aristocratic way of life, unfulfilled dreams, etc. — although they are easily found in Bulgakov's works, only superficially reflect the similarity of the heritage of the two playwrights. At a deeper level, in particular, in the structure of the conflict, Bulgakov did not so much continue the Chekhov traditions, as he used similar ways of building the artistic world and influencing the public.

Meanwhile, along with Chekhov, he turned to other sources for this purpose, using them, too, based on his own creative attitudes. Our analysis of the plays confirms, for example, the strong influence of the romantic tradition on Bulgakov's work³⁰⁸. The writer's artistic world is built on a twofold world, only not mystical, like the Romantics, but based on the confrontation of reality hostile to the heroes and the subjective ideal present only in their consciousness. This can be traced by the example of the attitude of the characters to the city space. It is especially evident in the transformation, as it happened in the play "Flight", where Paris and Constantinople are alternately represented as an imaginary, desired space and a direct place of stage action (see the first section of this chapter for more details). Like romantic heroes, the central characters of the plays under consideration trust intuition and are guided more often by their subjective tastes and preferences, which, however, like the characters of realistic literature, are born of cultural stereotypes formed by the environment and tradition. And, since in Bulgakov's artistic world, as in the romantic world, the power of fate is very strong, such a position periodically turns out to be more justified than philistine relativism rationally oriented to material interests. However, no less often the playwright, like many Russian writers of the XIX century, shows the danger of inattention to objective facts, following the "idols of consciousness".

Finally, having characterized the motive structure of Bulgakov's plays of the 20s, we found that, on the one hand, it is quite traditional, on the other, many of the plot positions tested in the world classical dramaturgy are used in an unusual situational context (for example, farcical motifs — in melodramatic or tragic episodes). This is due to the multilayered nature of the conflict and the inseparability of all its

³⁰⁷ Zingerman B. I. Chekhov's Theater and its world significance. M.: Nauka, 1988. P. 219.

³⁰⁸ Novikova N. V. The Romantic tradition of E. T. A. Hoffman in the works of M. A. Bulgakov: abstract of the dissertation of the doctor of philology sciences. Nizhny Novgorod, 1999. 24 p.; Sokolov B. V. Bulgakov. Encyclopedia. Pp. 172, 283, 270–271; Ladygin M. B. "The Master and Margarita" by M. A. Bulgakov and the traditions of the romantic novel (on the question of the typology of the genre) // Education in a modern school. 2019. No. 10. Pp. 18–31; Khudzinska-parkosadze A. Reminiscences of Romanticism in Mikhail Bulgakov's novel "The Master and Margarita" // Bulletin of the Volga Scientific Bulletin. Series: Literary Studies. Journalism. 2013. No. 12. Pp. 140–146.

levels. Almost all the motives mentioned by us in the second section of the chapter (and we touched on most of the texts available in the analyzed texts) represent the vicissitudes described by Aristotle, that is, the transitions of the characters from misfortune to happiness or from happiness to misfortune. It is easy to notice that almost all of these vicissitudes are presented by Bulgakov as acts of alienation, true or imaginary closeness of characters and a reaction to these actions. As the action progresses, the characters' relationships with the outside world and other actors are transformed, some features of their characters, moods and beliefs are transformed, and the viewer's attitude to what is happening on stage is changing. The identification of the one's own and the alien by the characters does not remain unchanged either. As a result, as the intrigue develops, the characters are redistributed from one group of participants in the conflict to another. It determines the semantic result of the work, since it allows the characters and the audience to filter out the true from the false, to reveal, as far as possible, the author's position. We have already noted several times the traditionality of the writer's worldview principles and their proximity to the views of the central group of actors. It is not by chance that in each of the plays under consideration, along with the collision (when the characters identify their own and the alien) of subjectivism with reality, which often refutes the representations of characters and publications, almost the main problem is attempts to remain faithful to the traditional system of values in the conditions of catastrophes of the critical revolutionary era.

Conclusion

Bulgakov had a calm and happy childhood, and perhaps that is why he remained attached to the traditional worldview in the spirit of which he was brought up. The loss of the home, separation from loved ones and relatives, psychological trauma inflicted by the war, a blow to an already formed ideology, a strong change in lifestyle and a number of other changes that he underwent already in his youth brought him inner pain, struggle and loneliness, and also left traces in the writer's work. Being a representative of the Russian intelligentsia, which has a tradition of suffering for the fate of the people, Bulgakov in his works tried to tell the stories of those who had the same life experience and spiritual suffering as he did, and to interpret in his own way the relationship between a person with history, with the world, with others, as well as with myself. The reinterpretation of the archetypal opposition "one's own — alien" gave him a unique perspective for self-expression.

As can be seen from the analysis we have given, this ancient archetype turns out to be very relevant for Bulgakov's work and is organizing for different levels of the text of his plays: spatio-temporal composition, character system and motive structure, etc. We can talk about a special dramaturgical model, which in different versions is embodied in the drama "Days of the Turbins", tragicomedy "Zoyka's Apartment" and extravaganzas in dreams "Flight". It is the analogous representation of a common cultural archetype that unites and brings together texts that are so different in content, style, and mood. The playwright subjects his characters to a difficult life test similar to the one he and his contemporaries faced, puts them before existential and moral questions, and forces them to make choices during the turbulent years of the Civil War and Revolution, as well as in the new era that followed it. The characters created by the writer for the theater have to solve an important task: to take their place in space and time.

The "home — world" juxtaposition is of fundamental importance for each of the analyzed plays, but it is embodied in them in different ways. These concepts are evaluated traditionally: the home is acceptable and desirable, the world is a hostile alien. In the "Days of the Turbins", both concepts are expressed on the stage space, in sharp confrontation their ideological victory turns out to be behind the home, which is emphasized by the cyclical composition of the work. In "Zoyka's Apartment", the stage space is almost exclusively the home, the outside world is mostly only implied, but its expansion is so active that its space begins to double, distort and in the denouement is lost by the characters at the plot level, while maintaining value significance. This latter one is preserved in the "Flight", where the stage space is the outside world, and the house is only meant as a memory and a dream accompanying the actors. There is clearly a tendency to depict the loss of a person's home as their place in the world.

The city is depicted by Bulgakov as intermediate and ambivalent between home and the world and occurs in two forms: imagined by the characters as an ideal and a direct place of action. The first type is evaluated as one's own space, endowed with the features of a home and the God's garden; the

second type is alien, which has lost harmony and order.

An also important circumstance is that in Bulgakov's mind, the home opposes the world as a female space to a male one. The nature of the relationship between the characters and the main heroine (there are two of them in "Flight"), the strength of the personality of representatives of both sexes lead to the dominance of one of the types of space in each play. Here we see how the archetypal opposition under consideration simultaneously organizes both the chronotope and the character system.

In the process of striving to preserve or acquire their space, the heroes meet with different people, and also try to find some spiritual "relatives" among them. In Bulgakov's dramaturgy, along with the usual distribution of characters into groups opposing each other for ideological reasons, the opposition of "one's own — alien" can be realized differently in the system of characters. First of all, a group of characters that was not previously distinguished by researchers is highlighted, which, being evaluated by many heroes, the author and the audience as strangers, while they themselves do not directly enter into conflict on one of the sides, thereby ignoring the value concepts we analyze. They are characterized by philistine relativism and egocentrism, on the one hand, they were found in Russian literature, but performed other functions, on the other, are atypical for modern Bulgakov dramaturgy. It seems that the selection of this type allows us to take a fresh look at the conflict of the studied plays.

The rest of the characters are divided into opposite groups, differentiated according to various criteria. Generic, ethnic, social, socio-cultural, ideological unity, subjective attraction determine the relationship of the characters. The opposing groups involved in the theatrical struggle do not exactly coincide, since the characters unite with others based on different starting points. The confrontation of the characters according to each of the selected criteria is one of the interacting levels of the conflict. This makes the overall conflict layered and complex.

Space also largely determines from whose point of view the report of the one's own and the alien is coming. In the "Days of the Turbins", the central characters are those who are constantly in their space — home. They confront the characters outside the house — the Hetman, German officials, Petliurists, Bolsheviks, etc. In the course of the action, the characters are redistributed, Lariosik and Shervinsky get closer to the Turbin family, Talberg is alienated from him, and the house becomes even stronger. In the play "Zoyka's Apartment" there is a report from the point of view of those heroes who are absolutely their own in this apartment, actually Zoya and Obolyaninov and faithful servant Manyushka. All the other characters are alien to them to some extent. They work together with the main characters for the sake of loot and benefits. In "Flight", the point of the report belongs to those who are looking for their own space, but also do not find it. And there is not a single character who belongs to the same group from beginning to end all the time. The external circumstance turns out to be stronger than the essence of the actors. All the time there is a transition of the characters from one group to another, and this is largely the basis of the painful conflict of the work.

The relationships of the characters are complex and dynamic. In the plays under consideration, a number of motives are revealed related to their alienation, true or imaginary closeness and reaction to these actions, which constitute rich plot twists and turns and indicate the active interaction of the characters and their participation in the development of the plot and the solution of a multi-layered conflict. The motivic structure of the plays under consideration, on the one hand, is quite traditional, on the other, many of the plot positions tested in the worldly classical drama are used in an unusual situational context, which occurs due to the multilayered nature of the conflict and the inseparability of all its levels.

The heroes' search for their space is full of romantic visions, but the collision with harsh reality makes them realize that the loss of home is eternal. This is especially evident in the plays "Zoya's Apartment" and "Flight", where the clash of fantasy and reality gives the text a tragic shade, which neither the performances organized by the talented Amethystov nor the absurd farce created by the cockroach tsar Arturka can remove. In the "Days of the Turbins", the "great prologue to a new historical play" is introduced (Vol. 4, P. 383), and how to treat it, in other plays, different answers are given. In "Flight" it is shown that it is unwise to run into the unknown of existence out of fear of a danger that has not even come yet. According to Bulgakov, it is also harmful to give up one's native land, and a person who has lost his native roots withers away, since the loss of the motherland is interpreted by the writer in approximately the same spirit as the loss of home. However, those who remain in the "new time" are unlikely to realize their desires and, like Zoya, they tend to go abroad. It turns out to be a kind of vicious circle: those at home want to flee, those abroad want to return, and the future of both sides seems uncertain.

The question of whether the central characters acquire their own space and their own people in the finale determines the genre of the play, although in all three plays there is a combination of comic and tragic. In the drama "Days of the Turbins", the Turbins preserve the integrity of the home and family, despite the sweat, the ending contains optimism. In the tragifarse "Zoyka's Apartment", Zoya failed to achieve the goal of returning to her former life. The home space gradually loses its true essence. The comical effect created with the help of the *qui pro quo* technique gives an absurd shade to the tragic ending. In the tragicomic "eight dreams" of the "Flight", the desire for an imaginary home and disappointment in expectations are constantly realized. In the end, the heroes decide to stop vagrancy and return to their homeland, but the future is vague.

The interpretation of the archetypal opposition "one's own — alien" reflects the value orientations of the playwright. Unlike his contemporaries, who construct their works from ideological oppositions, Bulgakov portrays the characters' relationships as complex and dynamic and creates images that continue to appreciate the traditional or even withered values of the past, stubbornly resisting time or helplessly fading away. The quiet sighs of the author himself can be heard in the lines of his characters.

Perhaps realizing that in reality those who belong to the "past" will not find their place anywhere, since time always moves forward, and there is no way back, the writer gradually turns his gaze to another world, trying to escape from loneliness and find himself in the imaginary world he created. Most of Bulgakov's heroes became artists in the 1930s and took refuge in the space of art.

The results of our work may be interesting and useful to literary critics engaged in the implementation of archetypal cultural models in the poetics of the works of the new time. The analysis we have undertaken seems promising. Firstly, it is interesting to see how the trend we established in the interpretation of the opposition "one's own — alien " developed in the 30s. Secondly, it is important to study other manifestations of the oppositions of the one's own and the alien in the Russian dramaturgy of the 20s as a whole.

References

In cases where several articles from the same publication are cited, the publication itself is indicated in the list of references, and the cited articles are listed at the end.

Sources

1. Agnivitsev N. Ya. In a gallant style about love and life. M.: Zakharov, 2007. 256 p.
2. Blok A. A. Notebooks. 1901–1920. M.: Fiction, 1965. 663 p.
3. Blok A. A. Collected works: In 8 vols. M., L.: Goslitizdat. Leningrad Branch, 1960–1963.
4. Bulgakov M. A. Collected works: In 10 vols. M.: Voice, 1995–1997.
5. Chekhov A. P. Complete works and letters: In 30 vols. M.: Nauka, 1974–1982.
6. Dmitriev I. I. Complete collection of poems. L.: Soviet writer, 1967. 502 p.
7. Dostoevsky F. M. Complete works: In 30 vols. L.: Science: Leningrad Branch, 1972–1990.
8. Erdman N. R. Plays. Interludes. Letters. Documents. Memoirs of contemporaries. M.: Iskusstvo, 1990. 527 p.
9. Goncharov I. A. Complete works and letters: In 20 vols. SPb: Nauka, 1997–...
10. Gorky M. Complete works: Works of Art: In 25 vols. M.: Nauka, 1968–1976.
11. Griboyedov A. S. Complete works: In 3 vols. SPb: Notabene, 1995–2006.
12. Karamzin N. M. History of the Russian state: In 12 vols. M.: Nauka, 1989–1998.
13. Kuprin A. I. Collected works: In 6 vols. M.: Fiction, 1957–1958.
14. Lazhechnikov I. I. Hiking notes of a Russian officer, published by I. Lazhechnikov. 2nd ed. M.: Printing House of N. Stepanov, 1836. 286 p.
15. Mayakovsky V. V. Complete works: In 13 vols. M.: Goslitizdat, 1955–1961.
16. Olesha Yu. K. Envy. A conspiracy of feelings. Strict young man. SPb.: Vita Nova, 2017. 621 p.
17. Peterson K. A. Orphan // Russian poetry for children / Comp. E. O. Putilova: In 2 vols. Vol.1. SPb.: Academic Project, 1997. Pp.148–149.
18. Pushkin A. S. Complete works: In 19 vols. M.: Voskresenye, 1994–1997.
19. Taffy N. A. Collected works: In 5 vols. M.: Knigovek, 2011.
20. Tolstoy A. N. Collected works: In 10 vols. M.: Fiction, 1958–1961.
21. Turgenev I. S. Complete works and letters: In 30 vols. M.: Nauka, 1978–2018.
22. Vertinsky A. N. Songs and romances of A. Vertinsky. Songbook. L.: Soviet composer, Leningrad Branch, 1991. 128 p.
23. Voloshin M. A. Collected works: In 13 vols. M.: Ellis Luck, 2003–2015.
24. Zhukovsky V. A. Collected works: In 4 vols. M.; L.: State Publishing House, 1959–1960.

Research literature

25. Akimov V. M. Cowardice — "the most terrible vice" // Akimov. V. M. The light of the artist's truth: Rereading Mikhail Bulgakov: Reflections, observations, polemics. SPb.: Ladoga, 2008. Pp. 173–177.
26. Alekseev M. P. Pushkin and China // Alekseev M. P. Pushkin and World literature. L.: Nauka: Leningrad Branch, 1987. Pp. 108–145.
27. Amethyst // Encyclopedia. Symbols and signs. [Electronic resource] URL: <http://sigils.ru/guards/amethyst.html> (date of application: 08. 01. 2019).
28. Babenko I. A. Grotesque model of the artistic world in M. A. Bulgakov's play "Flight" // Volga Scientific Bulletin. 2014. No.8–1 (36). Pp. 87–89.
29. Babicheva Yu. V. Genre features of M. Bulgakov's comedy of the 20s ("Zoyka's Apartment") // Genre-compositional originality of realistic narration / Edited by V. V. Gur. Vologda: VSPI Publishing House, 1982. P. 66–84.
30. Babicheva Yu. V. Genre varieties of Russian drama: (Based on the material of M. A. Bulgakov's dramaturgy). Vologda: VGPI Publishing House, 1989. 95 p.
31. Babicheva Yu. V. Mikhail Bulgakov's Theater // Evolution of genres of Russian drama of the XIX–early XX century: A textbook on a special course. Vologda: VSPI Publishing House, 1982. Pp. 88–125;
32. Baiburin A. K. Ritual: one's own and alien // Folklore and ethnography: Problems of reconstruction of facts of traditional culture / Ed. by B. N. Putilov. L.: Nauka. 1990. Pp. 3–17.
33. Barinova K. V. Manifestation of carnivalized consciousness in the domestic dramaturgy of the 1920s // Vestnik TSPU. 2012. No. 3 (118). Pp. 110–117;
34. Baturin A. P., Polishchuk N. D. The knightly ideal of a woman and love in the courtly culture of the Western European Middle Ages // SibScript. 2008. No. 2. Pp. 16–21.
35. Bayburin A. K. One's own and alien (spatial aspect) // Bayburin A. K. Ritual in traditional culture. SPb.: Nauka, 1993. Pp. 183–194.
36. Belobrovtseva I. Z., Kulyus S. K. Guide to the novel by M. A. Bulgakov "The Master and Margarita": Textbook. M.: Moscow University Press, 2012. 496 p.
37. Belobrovtseva I. Z., Kulyus S. K. M. Bulgakov's novel "The Master and Margarita". Comment. M.: Book Club 36.6, 2007. 496 p.
38. Belogurova E. V. Comedy-satirical version of the "apartment question" in the work of M. Bulgakov: "Zoyka's Apartment" // Philology and man. 2014. No. 1.
39. Belogurova E. V. Dreams about "home" in M. Bulgakov's play "Flight" // Siberian Philological Journal. 2014. No. 1. Pp. 138–142.
40. Belogurova E. V. Infernal motives of the home and the city in the story of M. Bulgakov "Diaboliad" // Collection of scientific articles of the international school-seminars "Lomonosov readings

in the Altai". Barnaul: Altai State University, 2013. Pp. 347–352.

41. Belogurova E. V. Local text from a regional and national point of view (based on the material of the critical reception of M. Bulgakov's novel "White Guard") // Siberian Philological Journal. 2013. No. 4. Pp. 221–225.

42. Belova O. V. One's own — alien // Slavic mythology. Encyclopedic Dictionary. M.: International Relations, 2002. Pp. 425–426.

43. Belozerskaya-Bulgakova L. E. Memoirs. M.: Fiction, 1989. 221 p.

44. Berberova N. N. The Iron Woman: A story about the life of M. I. Zakrevskaya-Benkendorf-Budberg, about herself and her friends. M.: Book Chamber, 1991. Pp. 18–23.

45. Berdyaeva O. S. Mikhail Bulgakov's Prose: Text and Metatext. Veliky Novgorod: Novgorod State University, 2002. 173 p.

46. Berdyaeva O. S. On the problem of the originality of Remarks in M. Bulgakov's play "Flight" // Russian Literary Studies in the New Millennium: Materials of the 2nd International Conference, Moscow, April 2003, M.: Taganka, 2003. Vol. 2. Pp. 18–23.

47. Berdyaeva O. S. The play "Zoyka's Apartment" in the context of M. A. Bulgakov's prose // Rational and emotional in literature and folklore: Collection of scientific articles based on the results of the All-Russian Scientific Conference in Volgograd on October 22–25, 2001. Volgograd: Peremena, 2001. Pp. 148–152;

48. Bessonova M. I. Leitmotives as a form of expression of the author's position in the novel by M. A. Bulgakov "The Master and Margarita": abstract of the dissertation of the candidate of philology sciences. Moscow, 1996. 16 p.

49. Biryukova O. I. The multidimensionality of the concept of "love" in the artistic space of M. A. Bulgakov's novel "The Master and Margarita" // New Science: The history of formation, current state, prospects of development: Collection of articles. International Scientific and Practical Conference. Ufa: OMEGA SCIENCE, 2020. Pp. 144–146.

50. Bogdanova O. V., Olander L. K. Dream in the structure of M. Bulgakov's play "Flight" // Acta Eruditorum. 2020. No. 34. Pp. 113–119.

51. Bolshova A. Yu. The manifestation of the archetype of water in the discourse of M. A. Bulgakov's novel "The Master and Margarita" // Language. Text. Discourse. 2017. No. 15. Pp. 171–180;

52. Borisov Yu. N. "Griboyedov text" by M. A. Bulgakov // News of Saratov University. A new series. Series: Philology. Journalism. 2011. No. 11(1). Pp. 40–49.

53. Borisov Yu. N. Reflexes "Woe from wit" in the dramaturgy of M. Bulgakov ("Crimson Island") // A. S. Griboyedov: Russian and National literature: Materials of the international scientific and practical conference on September 26–27, 2015. Yerevan: Lusabats, 2015. Pp. 104–115;

54. Borzenko V. V. "The play was adopted unanimously." Mikhail Bulgakov and the

Vakhtangov Theater. M.: Theatralis, 2017. 166 p.

55. Bricker B. Punishment in M. Bulgakov's novel "The Master and Margarita". Typology of the motive // Rus. lit. 1994. Issue 35, No. 1. Pp. 1–38.
56. Bulgakov E. S. Elena Bulgakova's diary: About M. A. Bulgakov / Comp. V. Losev, L. Yanovskaya. M.: Book Chamber, 1990. 398 p.
57. Burmistrova A.V. A. P. Chekhov and Russian Dramaturgy of the 1920s: abstract of the dissertation of the candidate of philology sciences. Moscow, 2013. 21 p.
58. Burmistrova A.V. The spatio-temporal organization of the dramaturgy of A. P. Chekhov and M. A. Bulgakov // Burganov's house. The space of culture. 2011. No. 4. P. 202–211.
59. Bystrov N. L. The spatio-temporal structure of the theatrical world of N. V. Gogol and M. A. Bulgakov: an attempt to compare // Borders of art and territories of culture / Ed. L. A. Zaks, T. A. Kruglova. Ekaterinburg: Humanities University, 2013. Pp. 132–176;
60. Chudakova M. O. Archive of M. A. Bulgakov: Materials for the creative biography of the writer // Notes of the Department of Manuscripts of the State Library of the USSR named after V. I. Lenin. M.: Book, 1976. Issue 37. Pp. 25–151;
61. Chudakova M. O. Biography of Mikhail Bulgakov. M.: Book, 1988. 672 p.
62. Creativity of Mikhail Bulgakov: Collection of articles. / Edited by Yu. V. Babicheva, N. N. Kiselyov. Tomsk: Tomsk University Press, 1991.
63. Dashevskaya O. A. The Biblical beginning in the dramaturgy of M. Bulgakov: ("Flight", "Adam and Eve") // Creativity of Mikhail Bulgakov: Collection of articles. / Edited by Yu. V. Babicheva, N. N. Kiselyov. Tomsk: Tomsk University Press, 1991. Pp. 115–129.
64. Dashevskaya O. A. The Search for a Universal personality and genre dynamics in M. Bulgakov's Dramaturgy of the 1930s. // VTSU. Philology. 2008. No.2 (3). Pp. 31–44;
65. Dolmatova O. A. Dramaturgy of M. A. Bulgakov: forms of interaction with literary tradition: abstract of the dissertation of the candidate of philology sciences. Moscow, 2001. 19 p.
66. Dushechkina E. V. Russian Christmas Tree. History, mythology, literature. SPb.: Publishing House of the European University in St. Petersburg, 2012. 358 p.
67. Filde V. G. Opposition "one's own — alien " in culture: dissertation of the candidate of philosophical sciences. Omsk, 2015. 157 p.
68. Formanovskaya N. I. Russian speech etiquette: linguistic and methodological aspects. M.: Russian language, 1987. 158 p.
69. Fradkova I. A. The motive of wine in the novel M. Bulgakov's "The Master and Margarita" // The motive of wine in literature: Materials of the scientific conference on October 27–31, 2001 / Ed. Yu. V. Domansky. Tver: Tver State University, 2001. Pp. 115–117.
70. Galinskaya I. L. The image of the Environment in Mikhail Bulgakov's prose // Bulletin of

Cultural Studies. 2002. No. 2. P. 48–50.

71. Gasparov B. M. Literary leitmotives. Essays on Russian literature of the twentieth century. M.: Nauka, 1994. 304 p.
72. Gileva E. V., Yuzhakov P. V. "Chinese" theme in M. A. Bulgakov's play "Zoyka's Apartment" // Theater and drama: Aesthetic experience of the epoch: Materials of the Russian Scientific and Practical Conference. October 12, 2021 Novosibirsk: NGTI, 2022. Issue 9. Pp. 70–80;
73. Ginzburg L. Ya. About lyrics. 2nd ed., additional L.: Soviet Writer, 1974. 408 p.
74. Gireev D. A. Mikhail Bulgakov on the banks of the Terek: A documentary story. Ordzhonikidze: Ir, 1980. 142 p.
75. Golovchiner V. E. Comedic, comic, funny ("Days of the Turbins" by M. Bulgakov, "Mandate" by N. Erdman) // Bulletin of the TSPU. 2011. No. 7 (109). Pp. 47–57;
76. Golovchiner V. E., Vesnina T. L. Comic in M. Bulgakov's plays of the 1920s. Tomsk: Tomsk University Press, 2021. 170 p.
77. Golubkov M. M. Mysticism of Moscow. The story of M. A. Bulgakov "The Heart of a Dog" as a "pratext" of the "Moscow text" // Slavic world: spiritual traditions and literature. Tambov, 2011. Pp. 67–80.
78. Golubovich N. V. On the question of the functions of French-speaking inclusions in M. A. Bulgakov's play "Flight" // French at the crossroads of cultures: topical issues and prospects of research: Collection of Articles / Editorial Board: M. L. Dorofeenko, E. N. Yakovleva-Yurchak, A. S. Bulynya. Vitebsk: VSU named after P. M. Masherov, 2020. Issue. 2. P. 69–73.
79. Gorokhov P. A., Yuzhaninova E. R. The philosophy of the infernal in the works of N. V. Gogol and M. A. Bulgakov // Bulletin of OSU. 2008. No. 7. Pp. 19–24.
80. Grigori I. V. On the unified plot of M. Bulgakov's works of the 1930s // Izvestiya of the Oriental Institute. 2016. No. 4 (32). Pp. 4–9.
81. Grushko E. A., Medvedev Y. M. Dictionary of Russian superstitions, spells, signs and beliefs. Nizhny Novgorod: "Russian merchant" and "Slavs Brothers", 1995. 560 p.
82. Gubianuri L. V. M. Bulgakov and Ukraine // Mikhail Bulgakov. Identification. Place. Time: Collection of articles based on the materials of the conference dedicated to the 125th anniversary of the birth of M. A. Bulgakov (Kiev, May 13–15, 2016). Kiev: Varto. 2017. [Electronic resource] URL:<http://mbulgakov.ru/publikacii/mihailbulgakovidentifikaciyaemestovremya/p3?ysclid=llmphq3y5d374822078>(accessed 10.02.2022).
83. Gudkova V. V. M. A. Bulgakov's dramaturgy on the Soviet stage ("Days of the Turbins" and "Flight" 1950–1970: abstract of the dissertation of the candidate of art criticism. Moscow, 1981. 25 p.
84. Gudkova V. V. Notes ("Zoikin apartment", "Flight") // Bulgakov M. A. Plays of the 1920s

/ Theatrical heritage. L.: Art, 1989. P. 536–566.

85. Gudkova V. V. The Birth of Soviet plots: The Typology of the Russian Drama of the 1920s–early 1930s. M.: New Literary Review, 2008. 453 p.
86. Gudkova V. V. Time and the theater of M. Bulgakov. M.: Modern Russia, 1998. 128 p.
87. Gurin S. P. The image of the city in culture: metaphysical and mystical aspects // Cities of the region: cultural and symbolic heritage as a humanitarian resource of the future: Materials of the international scientific and practical conference April 15–17, 2003, Saratov / Ed. by T. P. Fokina. Saratov: Publishing House of Saratov University, 2003. P. 10–17.
88. Guskov N. A. From carnival to canon: Russian Soviet Comedy of the 1920s. SPb.: Publishing House of St. Petersburg State University, 2003. 212 p.
89. Guskov N. A., Kokorin A. V. Comments // Olesha Yu. K. Envy. A conspiracy of feelings. Strict young man. SPb.: Vita Nova, 2017. Pp. 372–568.
90. Hegel G. V. F. Aesthetics. Vol. 1. M.: Art, 1968. Vol. 1. 312 p.
91. Ivanova E. S. The artistic originality of the motif of dream as a precedent phenomenon in M. A. Bulgakov's play "Flight" // Language and Culture (Novosibirsk). 2012. No. 3. Pp. 146–150;
92. Ivanova E. S., Popova I. M. Dream as a way of symbolic representation of reality (based on the material of N. V. Gogol's novellas "Nose", "Nevsky Prospekt", "Portret", "May Night, or Drowned Woman", "Terrible Revenge" and novels M. A. Bulgakov's "The Master and Margarita", "White Guard", the plays "Flight", the feuilleton "Chichikov's Adventures") // Philological Sciences. Questions of theory and practice. 2015. No. 4-2 (46). Pp. 86–90;
93. Ivanova E. S., Popova I. M. Organization and plot structure of dreams in the play "Flight" by M. A. Bulgakov // V. I. Vernadsky University. Philology. 2014. Pp. 243–249;
94. Ivanshina E. A. Cultural memory and the logic of text generation in the works of M. A. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Voronezh, 2010. 39 p.
95. Ivanshina E. A. Metamorphoses of cultural memory in the works of Mikhail Bulgakov. Voronezh, 2010. 428 p.
96. Ivanshina E. A. The traditions of the Yuletide carnival in the poetics of M. A. Bulgakov ("Zoyka's Apartment", "Dog's Heart") // Bulletin of the Leningrad State University named after A. S. Pushkin. 2010. No. 1. Pp. 34–43;
97. Ivanshina E. A. The vestments of Venus: about the dress code in M. Bulgakov's "Zoya's apartment" // Kormanov readings: Articles and materials of the Inter-University. scientific conf. Izhevsk, 2009. Issue 8. Pp. 203–216;
98. Ivanypina E. A. Author — text — reader in the drama and prose of M. A. Bulgakov of the 1930s: "Adam and Eve", "The Master and Margarita": dissertation of the candidate of philology sciences. Voronezh, 1998. 271 p.

99. Kadyrova N. S. Semantic core of the concept "City" in the novel by M. A. Bulgakov "White Guard" // *Bulletin of ChelSU*. 2012. No. 6 (260). Pp. 77–79.
100. Kang Su Kyun. Dialogue in the epic and dramatic works of M. A. Bulgakov: dissertation of the candidate of philology sciences. Moscow, 2004. 196 p.
101. Kapets O. V. Understanding the problem of love in the work of M. A. Bulgakov // *Bulletin of ASU. Russia: Philology and Art Criticism*. 2014. No.2 (140). Pp. 154–159;
102. Kataytseva N. A. Archetypes in the artistic world of M. A. Bulgakov // *The artistic world of Russian writers of the XIX-XX centuries: A textbook*. Kurgan: Kurgan State University, 2004. Pp. 55–64.
103. Kazmina O. A. "... I'm sick, I just don't know what" (the image of Khludov in the play by M. A. Bulgakov's "Flight") // *Izvestiya RSPU named after A. I. Hertsen*. 2009. No. 97. Pp. 201–205;
104. Kazmina O. A. "Chinese angel" or "The Devil knows what" (Images of Chinese in the works of M. A. Bulgakov "Chinese History" and "Zoyka's Apartment") // *Poetics of a literary text*. Borisoglebsk. 2015. Pp. 117–125.
105. Kazmina O. A. "There was one aunt in the world" (about the hypostases of the mother in the dramaturgy of M. A. Bulgakov) // *Mikhail Bulgakov and Slavic culture / Ed. by E. A. Yablokov*. M.: Coincidence, 2017. Pp. 115–127;
106. Kazmina O. A. "Well, I wish that everything..." (alcoholic motifs and their functions in the artistic system of M. A. Bulgakov) // *Mikhail Bulgakov in the flow of Russian history of the XX–XXI centuries: Materials of the Sixth International Scientific Readings dedicated to the Day of the Angel of the Writer*. Moscow: M. A. Bulgakov Museum. 2016. Pp. 26–42.
107. Kazmina O. A. Bulgakov's Dramaturgical plot: space and time in the plays "Zoyka's Apartment", "Flight", "Bliss": dissertation of the candidate of philology sciences. Voronezh, 2009. 200 p.
108. Kazmina O. A. Bulgakov's Dramaturgical plot: space and time in the plays "Zoyka's Apartment", "Flight", "Bliss": abstract of the dissertation of the candidate of philology sciences. Voronezh, 2009. 23 p.
109. Kazmina O. A. Cards, money and excitement, or Who is Who in a house of cards (about M. A. Bulgakov's play "Zoyka's Apartment") // *Mikhail Bulgakov in the flow of Russian history of the XX–XXI centuries: Materials of the Eighth International Scientific Readings dedicated to the Day of the Angel of the Writer*. M.: M. A. Bulgakov Museum, 2018. Pp. 40–52.
110. Kazmina O. A. Genre originality of the play M. A. Bulgakov's "Flight" // *Eichenbaum readings — 6: Materials of the jubilee scientific conference*. Issue 6. Voronezh: VSPU, 2007. Pp. 187–192.
111. Kazmina O. A. In search of one's own space ("one's own" and "alien" topos in Bulgakov's

"Flight") // Slavic culture: Origins, Traditions, interaction: Materials of the International Scientific Conference "IX Cyril and Methodius Readings", May 13–16, 2008. M.: Publisher IKAR, 2008. Pp. 355–361.

112. Kazmina O. A. On the threshold of a double existence. The image of Khludov in the play by M. A. Bulgakov "Flight" // Creativity of M. A. Bulgakov in the world cultural context: Collection of scientific articles on the materials of the I and II scientific and practical seminars "Creativity of M. A. Bulgakov in the world cultural context (April 11, 2007, April 10, 2008). M.: MGPU, Yaroslavl: Remder, 2010. Pp. 91–96.

113. Kazmina O. A. Oniric space in M. A. Bulgakov's play "Zoyka's Apartment" // Bulletin of the Voronezh State University. Series: Philology. Journalism. 2009. No. 1. Pp. 54–57;

114. Kazmina O. A. The Crimean text in Mikhail Bulgakov's play "Flight" // The World of Russian-speaking countries. 2019. No. 2. Pp. 103–110.

115. Kazmina O. A. The range of space-time relations in the play by M. A. Bulgakov "Flight" // Modernity of Russian and world classics: Studies and materials of the international conference held in Voronezh on November 28–29, 2006 / Ed. by B.T. Udodov. Voronezh: IITOUR Publishing House, 2007. Pp. 217–221.

116. Khabibyarova E. M. Tragic irony in M. Bulgakov's play "Flight" // Bulletin of ChelSU. 2013. No. 14 (30). Pp. 99–104.

117. Khimich V. V. "Strange realism" by M. Bulgakov. Yekaterinburg: Ural University Press, 1995. 232 p.

118. Khimich V. V. Aesthetic activity of images of food and drink in the works of Mikhail Bulgakov // Proceedings of the Ural State University. Series: Humanities. 2006. No. 47. Issue. 12. Pp. 204–224.

119. Khimich V. V. In the World of Mikhail Bulgakov. Yekaterinburg: Ural University Press, 2003. 332 p.

120. Khimich V. V. The knight and his lady in the plays of Mikhail Bulgakov // Russian women — 2. A woman through the eyes of a man. Yekaterinburg: Ural University Publishing House, 1999. Pp. 31–36.

121. Khokhlova A.V. Carnivalization as a genre-forming principle in the plays of M. A. Bulgakov "Adam and Eve", "Bliss", "Ivan Vasilyevich": abstract of the dissertation of the candidate of philology sciences. Vladivostok, 2002. 23 p.

122. Khudzinska-parkosadze A. Reminiscences of Romanticism in Mikhail Bulgakov's novel "The Master and Margarita" // Bulletin of the Volga Scientific Bulletin. Series: Literary Studies. Journalism. 2013. No. 12. Pp. 140–146.

123. Kim Sunggeon. Female images in the "Notes of a young doctor" by M. A. Bulgakov //

Bulletin of TGGPU. 2020. No. 2(60). Pp. 218–222.

124. Kleshchenko B. The second "Seagull" of the Art Theater: (Historical and biographical roots of the plays "The Seagull" by A. Chekhov and "The Days of the Turbins" by M. Bulgakov) // Theses of Republican Bulgak readings. Chernivtsi: Laboratory of Copying and Multiplying Printing of Chernivtsi State University, 1991. Pp. 56–57.

125. Kohanova V. A. Archetypal plots in M. A. Bulgakov's novel "The Master and Margarita" // M. A. Bulgakov and Bulgakov studies in the scientific and educational space: Collection of scientific articles / Answer. ed. V. A. Kohanova. M.: MSPU; Yaroslavl: Remder, 2011. C. 164–173.

126. Kohanova V. A. The archetype of a woman in M. A. Bulgakov's novel "White Guard" // Bulletin of the Moscow State Regional University. Series: Russian Philology. 2007. No. 2. Pp. 159–166

127. Kondakov B. V., Krasnoyarova A. A. Chinese text and Chinese context in the Russian literature of the XIX century (towards the formulation of the problem) // Eurasian Humanitarian Journal. 2017. No. 2. P. 123–128.

128. Korablev A. A. Apology of love in "The Master and Margarita" // Mikhail Bulgakov in the flow of Russian history of the XX–XXI centuries: Materials of the Sixth International Scientific Readings dedicated to the Day of the Angel of the Writer. M.: M. A. Bulgakov Museum. 2016. Pp. 68–79.

129. Korablev A. A. The motive of "home" in the works of M. Bulgakov and the traditions of Russian classical literature // Classics and modernity / Edited by P. A. Nikolaev, V. E. Khalizeva. M.: Publishing House of Moscow University, 1991. Pp. 239–245.

130. Krakovyak A. S., Matyash S. A. "Three Sisters" by A. P. Chekhov and "Days of the Turbins" by M. A. Bulgakov (Features of the plot and composition) // Bulletin of OSU. 2004. No. 11. Pp. 21–27;

131. Krakovyak A. S., Matyash S. A. Conflict in the dramaturgy of A. P. Chekhov and M. A. Bulgakov ("Three Sisters" and "Days of the Turbins") // Bulletin of the OSU. 2005. No. 1. Pp. 95–101;

132. Krasnoyarova A. A. "Chinese text" in Soviet literature of 1920-1930 // Eurasian Humanitarian Journal. 2020. №3. Pp. 89–93.

133. Krasnoyarova A. A. "Chinese text" in Soviet literature of the 1920s (on the example of the work of S. M. Tretyakov) // Litera. 2019. No. 4. Pp. 143–152.

134. Kulyus S. K., Turovskaya S. I. M. Bulgakov's novel "The Master and Margarita": a gastronomic excursion // M. Bulgakov's novel "The Master and Margarita": Dialogue with modernity: Collection of scientific articles / Comp. and chap. edited by O. V. Bogdanov. SPb.: RHGA. Pp. 271–292.

135. Ladygin M. B. "The Master and Margarita" by M. A. Bulgakov and the traditions of the romantic novel (on the question of the typology of the genre) // Education in a modern school. 2019. No. 10. Pp. 18–31;

136. Lakshin V. Ya. *Bulgakiada // Open door: Memories and portraits*. M.: Moskovsky rabochy. 1989. Pp. 409–446.
137. Leбина N. B. *Soviet everyday life: norms and anomalies. From War Communism to the Big Style*. M.: New Literary Review, 2015. 488 p.
138. Lee Son Ok. *Elements of dystopia in M. Bulgakov's dramaturgy of the 1920s–1930s: abstract of the dissertation of the candidate of philology sciences*. St. Petersburg, 2009. 22 p.
139. Lee Son Ok. The motive "home — antihome" in M. Bulgakov's play "Zoyka's Apartment" // *Izvestiya of RSPU named after A. I. Herzen*. 2008. No. 80. Pp. 214–218.
140. Lesskis G. A., Atarova K. N. *Moscow — Yershaaim: A Guide to Mikhail Bulgakov's novel "The Master and Margarita"*. M.: B.S.G.- Press, 2021. 576 p.
141. Levin A. B. "Twelve chairs" from "Zoya's apartment". To the 75th anniversary of the first publication of the novel by I. Ilf and E. Petrov and the first prohibition of the play by M. Bulgakov // *Network literature*. [Electronic resource] URL: https://www.netslova.ru/ab_levin/12s.html (accessed: 21.12. 2020). About white as the color of everyday clothes in the 1920s,
142. Li Na. A city under siege: an analysis of M. A. Bulgakov's novel "Fatal Eggs" // *Bulletin of the RUDN. Series: Literary studies, journalism*. 2014. No. 4. Pp. 83–92.
143. Li Na. The image of Moscow in the story "The Heart of a Dog" by M. A. Bulgakov // *Bulletin of the Moscow University. Series 9. Philology*. 2014. No.2. Pp. 169–179.
144. Liang Weiqi. Characters outside the opposition "one's own – other's" in Bulgakov's plays of the 1920s: *Days of the Turbins, Zoyka's Apartment and Flight* // *Izvestiya of Saratov University. New series. Series: Philology. Journalism*. 2021. Vol. 21, issue 1. Pp. 80–84.
145. Liang Weiqi. City in the 1920s drama of Mikhail Bulgakov ("The Days of the Turbins", "Zoyka's Apartment" and "The Flight"): an intermediate link between "one's own" and "other's" spaces // *The World of the Russian Word*. 2022. No. 3. Pp. 55–64.
146. Liang Weiqi. Signal functions of appearance in the dramaturgy of M. A. Bulgakov of the 1920s // *LI International Scientific Philological Conference named after Lyudmila Alekseevna Verbitskaya, March 14-21, 2023, St. Petersburg: Collection of theses*. SPb: Saint Petersburg State University, 2023. Pp. 122–123.
147. Liang Weiqi. The opposition "home — world" in the drama of M. A. Bulgakov of the 1920s ("Days of the Turbins", "Zoyka's apartment", "Flight") // *Neophilology*. 2020. Vol. 6, No. 24. Pp. 783–793.
148. Lotman Yu. M. *Inside thinking worlds. Man — text — semiosphere — history*. M.: Languages of Russian Culture, 1996. 464 p.
149. Lotman Yu. M. *Symbolism of St. Petersburg and problems of semiotics of the city // Semiotics of the city and urban culture*. Petersburg. Works on sign systems. Issue 18. Tartu: Tartu State

University, 1984. Pp. 30–45.

150. Lotman Yu. M. Text and polyglotism of culture // Lotman Yu. M. Elected art.: In 3 vols. 1. Tallinn: Alexandra, 1992. Pp. 142–148.

151. Lotman Yu. M. The home in the "The Master and Margarita" // Lotman Yu. M. Semiosphere. Spb: Iskusstvo — SPB, 2000. Pp. 313–319.

152. Lyugai E. A. Conflict "artist — power" in the plays of M. A. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Makhachkala, 2006. 24 p.

153. M. A. Bulgakov. Russian and National Literatures: To the 125-th anniversary of the birth of M. A. Bulgakov: Materials of the International scientific and Practical conference, October 9–11, 2017. Yerevan: Antares, 2017. 616 p. (Basilaya N. A. Linguistic forms of identification and self-identification of the characters of M. Bulgakov's play "The Days of the Turbins". — Belopolskaya E. V. Poetics of Soviet life in the early work of M. Bulgakov. — Kazmina O. A. White and black dreams (about the duality of color semantics in M. A. Bulgakov's play "Running". — Savelyeva T. V., Isaeva V. S. The image of Bulgakov's Margarita in the light of gender and mythological representations of the Russian people. — Strashkova O. K. The function of the artistic reception "Theater in the Theater" in M. Bulgakov's satirical plays of the 20s.)

154. M. A. Bulgakov: Pro et contra: The personality and creativity of M. A. Bulgakov in the assessments of literary critics, critics, philosophers, sociologists, art historians: An Anthology / Comp. O. V. Bogdanova, ed. D. K. Bogatyrev. SPb.: Publishing House of the Russian Christian Humanitarian Academy, 2019. 991 p.

155. M. A. Bulgakov-playwright and artistic culture of his time: Collection of articles / Comp. A. A. Ninov. M.: STD RSFSR, 1988. 496 p. (Babicheva Yu. V. The fantastic dilogy of M. Bulgakov. — Chudakova M. O. Some problems of source studies and reception of Bulgakov's plays about the Civil War. — Gudkova V. V. "Zoyka's Apartment" by Bulgakov. — Ninov A. A. About dramaturgy and theater of M. Bulgakov (Results and prospects of study). — Spachil O. V. A. P. Chekhov and M. A. Bulgakov: beard and mustache as an artistic detail in their works.)

156. Meletinsky E. M. From myth to literature: course of lectures "Theory of myth and historical poetics". M.: RSUH, 2000. 168 p.

157. Meletinsky E. M. The Poetics of myth. M.: Oriental Literature, 2000. 407 p.

158. Memories of M. Bulgakov / Comp. E. S. Bulgakov, S. A. Lyandres. M.: Soviet writer, 1988. 528 p.

159. Menglinova L. B. Apocalyptic myth in the prose of M. A. Bulgakov. Tomsk: Tomsk University Publishing House, 2007. 412 p.

160. Mikhail Bulgakov and Slavic culture / Ed. by E. A. Yablokov. M.: Coincidence, 2017. 383 p.

161. Mikhail Bulgakov, his time and we / Ed. by Grzegosha Przebinda and Janusz the Fresh. Krakow: Scriptum, 2012. 919 p. (Barinova K. V. The play "Zoyka's Apartment" by M. Bulgakov in the context of the carnivalized Soviet dramaturgy of the 1920s (N. Erdman, V. Mayakovsky). — Bobritskikh L. Ya. About the tradition of female demonism of the Silver Age in M. Bulgakov's novel "The White Guard". — Kanunnikova I. A. Specifics of the organization of the artistic space of the plays "Zoyka's Apartment" by M. A. Bulgakov and "Mandate" by N. R. Erdman. — Orlova N. H. "My literary portrait is finished, and he is also a political portrait" (To the theatrical fate of Mikhail Bulgakov). — Pykhtina Yu. G. The deformation of the archetype "home" in M. A. Bulgakov's short prose. — Romanenko A. P. Bulgakov's Semiotic portrait of a Soviet man. — Strashkova O. K. Mikhail Bulgakov's theatrical and dramaturgical text: strokes of artistic thinking.)
162. Moshinskaya R. P. Why does Bulgakov need Kuprin? // Questions of literature. 2012. No. 5. Pp. 421–436;
163. Myagkov B. S. Bulgakov on Patriarchs. M.: Algorithm, 2008. 352 p.
164. Myagkov B. S. Bulgakov's Moscow. M.: Moskovsky rabochy, 1991. 222 p.
165. Narivskaya V. D. Urbanism of M. Bulgakov // Ukrainian Republican Bulgakov readings. Chernivtsi: [b. i.], 1991. P. 51–53.
166. Nefagina G. L. The demonic origin of female images by M. Bulgakov // Russian language and culture in the mirror of translation. 2016. No. 1. P. 359–367.
167. Nevodov Yu. B. "Zoyka's Apartment" by M. Bulgakov. On the question of the genre nature of the play // Problems of the development of Soviet literature: Collection of articles. / Edited by V. M. Chernikov. Saratov: Publishing House of Saratov University, 1988. Pp. 96–107;
168. Nikitina S. E. VOICE as an element of the folk Christian ritual, folk terminology and folk poetic texts // The voice and the ritual: Materials of the May 1995 conference M.: State Institute of Art Studies, 1995. Pp. 51–55.
169. Nikolenko O. N. From utopia to dystopia: About the works of A. Platonov and M. Bulgakov. Poltava: Poltava, 1994. 208 p.
170. Nikulina A.V. Music of M. Bulgakov's novel "The Master and Margarita". M.: Prospect, 2020. 192 p.
171. Ninov A. A. Mikhail Bulgakov and the theatrical movement of the 1920s // Bulgakov M. A. Plays of the 1920s years / Theatrical heritage. L.: Art, 1989. Pp. 4–32.
172. Novikov V. V. Bulgakov — playwright // Novikov V. V. Mikhail Bulgakov — Artist. M.: Moskovsky rabochy, 1996. Pp. 126–191.
173. Novikova N. V. The Romantic tradition of E. T. A. Hoffman in the works of M. A. Bulgakov: abstract of the dissertation of the doctor of philology sciences. Nizhny Novgorod, 1999. 24 p.
174. Omurkanova A. T. M. A. Bulgakov's Dramaturgy in criticism and literary criticism of the

second half of the XX century (50–80-ies) // *Izvestiya vuzov*. № 2. 2012. Pp. 159–164.

175. Paek Seung Moo. The symbolism of space in M. Bulgakov's play "Zoyka's Apartment" // *Izvestiya of RSPU named after A. I. Herzen*. 2007. No. 43(1). Pp. 283–287.

176. Paek Seung Mu. M. A. Bulgakov's Dramaturgy: the theme of "theater" in the context of theatrical theories of the Silver Age. SPb.: Mir, 2008. 208 p.

177. Pahareva T. A. In the space of paradox: on some Kuprin collisions in M. Bulgakov // *Bulletin of Moscow State University. Series 9. Philology*. 2016. No. 3. Pp. 119–129.

178. Parshin L. K. Devilry at the American Embassy in Moscow, or 13 riddles of Mikhail Bulgakov. M.: Book Chamber, 1991. 206 p.

179. Pavi P. Dictionary of Theater / trans. from French M.: Progress, 1991. 504 p.

180. Pchelintseva K. F. China and the Chinese in Russian prose of the 20s–30s as a symbol of universal cultural misunderstanding // Series "Symposium", Conference "The Way of the East", The Way of the East: Universalism and Particularism in Culture. Issue 34: Materials of the VIII Youth Scientific Conference on the problems of philosophy, religion, culture of the East. SPb.: St. Petersburg Philosophical Society, 2005. Pp.162–173.

181. Petelin V. V. Mikhail Bulgakov: Life. Personality. Creativity. M.: Moscow worker, 1989. 493 p.

182. Petelin V. V. Years of fractures in the great destiny // Bulgakov M. A. Collected works: In 10 vols. Vol. 5. M.: Golos, 1997. Pp. 5–50.

183. Petrov V. B. Bulgakov's play "Crimson Island" (on the problem of traditions and innovation) // *Literary traditions in Mikhail Bulgakov's poetics: Inter-University Collection of scientific tr / Editorial Board: V. I. Nemtsev (ed.), etc. Kuibyshev: KSPI, 1990. Pp. 30–43;*

184. Petrovsky M. The Master and the City: The Kiev contexts of Mikhail Bulgakov. SPb.: Ivan Limbach Publishing House, 2008. 464 p.

185. Petrovsky M. The Mythological urban Studies of Mikhail Bulgakov // *Theater*. 1991. No. 5. Pp.14–41.

186. Pivdunen M. V. The motive of wine in M. A. Bulgakov's novel "The Master and Margarita" in the light of the legend of the Holy Grail // *The motive of wine in literature: Materials of the scientific conference on October 27–31, 2001 / Ed. Yu. V. Domansky. Tver: Tver State University, 2001. Pp. 117–119;*

187. Plaksitskaya N. A. "Split" man in a "fragmented" world: the image of the world and the image of man in the satire of M. A. Bulgakov. 110 p.

188. Pokhlebkina V. V. To eat is served!: The repertoire of dishes and drinks in Russian classical drama from the end of the XVII to the beginning of the XX century. M.: Artist. Director. Theater, 1993. 407 p.

189. Ponomareva D. V. Interpretation of the eternal image: the poetics of M. Bulgakov's play "Don Quixote": abstract of the dissertation of the candidate of philology sciences. Volgograd, 2015. 20 p.
190. Poyarkova N. S. Symbolism of the image of the house in M. A. Bulgakov's novel "White Guard" // Bulletin of the RUDN. Series: Literary Studies. Journalism. 2003–2004. No.7–8. Pp. 40–47
191. Problems of M. A. Bulgakov's theatrical heritage: Collection of scientific works / Answer. ed. A. A. Ninov. L.: LGITMIK, 1987. 147 p.
192. Raikin I. G. Composer Mikhail Bulgakov. The sound world of the writer // Mikhail Bulgakov in the flow of Russian history of the XX– XXI centuries: Materials of the Fourth International Scientific Readings dedicated to the Day of the Angel of the Writer. M.: M. A. Bulgakov Museum, 2015. Pp. 105–118.
193. Romanycheva E. V. Topic of chivalry in the artistic system of F. M. Dostoevsky and M. A. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Ivanovo, 2009. 20 p.
194. Rosnitskaya O. B. Carnival and romantic traditions in M. A. Bulgakov's plays "Flight", "Zoyka's Apartment" and "Days of the Turbins" // Rational and emotional in literature and folklore: Collection of scientific articles based on the results of the All-Russian Scientific Conference in Volgograd on October 22–25, 2001 years. Volgograd: Peremena, 2001. Pp. 152–156;
195. Sadikhova S. A. The work of M. Bulgakov-satirist. Baku: Adiloglu, 2007. Pp 132 p.
196. Selezneva V. V. The archetype of the witch in the structure of female images of M. A. Bulgakov's novel "The Master and Margarita" // STRIZH. 2017. No. 1(12). Pp. 52–56;
197. Shabatura E. A. The image of a "New woman" in the Soviet culture 1917–1929: abstract of the dissertation of the candidate of historical sciences. Omsk, 2006. 25 p.
198. Shaimardanova R. T. The world of music in the work of M. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Yekaterinburg, 2006. 26 p.
199. Shi Xiaolong. The image of China and the Chinese in the works of Russian travelers of the XIX–early XX century // Bulletin of TGGPU. 2016. № 4 (46). C. 280–287.
200. Shitov A.V. Audiovisual expressiveness in M. Bulgakov's play "Days of the Turbins" // Bulletin of the TSPU. 2007. No. 8. Pp. 81–85.
201. Sirenko I. A. Music and M. A. Bulgakov // Mikhail Bulgakov in the flow of Russian history of the XX–XXI centuries: Materials of the Fourth International Scientific Readings dedicated to the Day of the Angel of the Writer. M.: M. A. Bulgakov Museum, 2015. Pp. 119–138;
202. Skorospelova E. B. Russian prose of the 1917–1950s, // History of Russian literature of the twentieth century (20–50-ies): Literary process: Textbook. M.: Publishing House of the Moscow University, 2006. P. 168–328.
203. Skripka T. V. Images and motives of V. V. Mayakovsky in the play by M. A. Bulgakov

"Zoyka's Apartment" // Bulletin of the Taganrog Institute named after A. P. Chekhov. 2009. No. 2. Pp. 104–106;

204. Slavic antiquities: Entomological dictionary: In 5 vol. M.: International Relations, 1995–2012. (Agapkina T. A., Levkievskaya E. E. Voice. — Agapkina T. A., Pashina O. A. Singing. — Budovskaya E. E., Morozov I. A. Bath. — Valentsova M. M., Uzeneva E. S. Trapeza. — Gura A.V. Cockroaches. — Toporkov A. A. Food.)

205. Smelyansky A. M. Mikhail Bulgakov in the Art Theater. M.: Iskusstvo, 1989. 431p.

206. Sokolov B. V. Bulgakov. Encyclopedia. M.: Eksmo, Algorithm, Oko, 2007. 831 p.

207. Sokolov B. V. Mikhail Bulgakov (100 years since his birth). M.: Knowledge, 1991. 64 p.

208. Sokolov B. V. Three lives of Mikhail Bulgakov. M.: Ellis Luck, 1997. 432 p.

209. Soldatika Ya. V. Aesthetic understanding of the Revolution and Civil War in the drama of the 1920s (M. A. Bulgakov and K. A. Trenev) // The Russian Revolution of 1917 in the modern humanitarian paradigm: Materials of the XXII Sheshukov Readings. M.: Moscow Pedagogical State University, 2017. Pp. 116–122.

210. Solovyova N. V. Binary oppositions as fundamental elements of mythological and folklore pictures of the world // Bulletin of Moscow State University. Series: Linguistics. 2014. No. 4. P. 63–69.

211. Sorokina L. M. The Sacred Geography of Moscow in M. A. Bulgakov's novel "The Master and Margarita": abstract of the dissertation of the candidate of philology sciences. Arkhangelsk, 2010. 24 p.

212. Stepanov A.D. Problems of communication in Chekhov. M.: Languages of Slavic culture, 2005. 400 p.

213. Stepanov N. S. Mikhail Bulgakov's Satire in the context of Russian Satire of the XIX–first half of XX centuries: abstract of the dissertation of the doctor of philology sciences. Moscow, 2002. 39 p.

214. Stepanov Yu. S. Constants: Dictionary of Russian Culture. M.: Academic Project, 2004. 992 p.

215. Strashkova O. K., Babenko I. A. The genre-forming function of the "tragically grotesque" reception of reality in the dramaturgy of M. A. Bulgakov // VTSU. Philology. 2019. No.60. Pp. 220–233.

216. Sukhikh I. N. The Gospel of Michael (1928–1940). "The Master and Margarita" by M. Bulgakov // Zvezda. 2000. No. 6. Pp. 213–225.

217. Superstitions and prejudices of the peasants of the Voronezh province: A Textbook / Comp. G. N. Mokshin. Voronezh: Istoki, 2013. 272 p.

218. Tamarchenko A. Dramaturgic innovation of Mikhail Bulgakov // Russian Literature. 1990. No. 1. Pp. 45–67;

219. Theater Encyclopedia / chief editor P. A. Markov. T. 5. M.: Soviet Encyclopedia, 1967.

1136 ctp.

220. Titkova N. E. The problem of the Russian literary tradition in the dramaturgy of M. A. Bulgakov: abstract of the dissertation of the candidate of philology sciences. Nizhny Novgorod, 2000. 16 p.
221. Toporkov A. L. Myths and mythologems of the XX century: tradition and modern perception // *Folklore and postfolklor: structure, typology, semiotics*. M.: Edition of TSTSF RSUH, 2004. Pp. 3–19.
222. Uryupin I. S. "Chinese" theme in the works of M. A. Bulgakov: on the question of the foreign cultural element in Russian literature of the 1920s // *Izvestiya of Volgograd State Pedagogical University*. Volgograd, 2011. No. 5 (59). Pp. 132–135;
223. Uryupin I. S. Bulgakov's concept of history and revolution in the context of the ideology of smenovekhovstvo // *From text to context*. Scientific journal. Ishim: P. P. Ershov IGPI, 2013. Issue 1. Pp. 63–68.
224. Uryupin I. S. Longing for world culture: Paris and Rome in the works of M. A. Bulgakov // *Philologos*. 2011. Issue 8. Pp. 90–98;
225. Uryupin I. S. National images-archetypes in the works of M. A. Bulgakov: abstract of the dissertation of the doctor of philology sciences. Yelets, 2011. 47 p.
226. Uryupin I. S. The creativity of M. A. Bulgakov in the national-cultural context of the epoch. Yelets: I. A. Bunin Yelets State University, 2015. 381 p.
227. Uryupin I. S. The embodiment of the national–cultural archetype of the impostor in the work of M. A. Bulgakov of the 1920s // *Bulletin of the Pushkin State University*. 2010. No. 3. Pp. 15–24;
228. Vesnina T. L. Transformation and functioning of feuilleton components in poetics M. A. Bulgakov's plays of the 1920s: abstract of the dissertation of the candidate of philology sciences. Tomsk. 2019. 18 p.
229. Volkenstein V. M. *Dramaturgy*. M.: Soviet writer, 1969. 414 p.
230. Volkov S. V. *Russian Officer Corps*. M.: ZAO Tsentrpoligraf, 2003. 414 p.
231. Yablokov E. A. *Cockroach century. Entomomorphic characters of Mikhail Bulgakov in the literary tradition*. M.: Polymedia, 2020. 306 p.
232. Yablokov E. A. Flight by crawling (Cockroach theme in Russian literature of the nineteenth–early twentieth century and in the works of Mikhail Bulgakov) // *Porównania*. 2021. No. 1 (28). Pp. 421–442.
233. Yablokov E. A. *Mikhail Bulgakov's Artistic world*. M.: Languages of Slavic culture, 2001. 424 p.
234. Yablokov E. A. *Moscow of Bulgakov's*. M.: Kuchkovo Field, 2020. 368 p.

235. Yablokov E. A. Puppet characters in Bulgakov's works // Mikhail Bulgakov and Slavic culture / Ed. by E. A. Yablokov. M.: Coincidence, 2017. P. 354.
236. Yablokov E. A. Text and subtext in the stories of M. Bulgakov ("Notes of a young doctor"). Tver: Tver State University, 2002. 103 p.
237. Yablokov E. A. The Iron Way to Concord Square ("Railway" motives in the novel by G. Gazdanov "Evening at Claire's" and in the works of M. Bulgakov) // Yablokov E. A. Unregulated intersections: about Platonov, Bulgakov and many others. M.: The Fifth Country, 2005. Pp. 84–105.
238. Yablokov E. A. The motives of Mikhail Bulgakov's prose. M.: RSUH, 1997. 200 p.
239. Yanovskaya L. I. Verticals and horizontals of Jerusalem // Questions of literature. No.3. 2002. Pp. 291–303.
240. Yanovskaya L. M. The creative path of Mikhail Bulgakov. M.: Soviet writer, 1983. 320 p.
241. Yashin V. B. Mythology and history // Written sources in the context of history: A collective monograph / General ed.: V. B. Yashin, R. N. Labikova. Omsk: A. A. Askalenko Publishing House, 2010. Pp. 18–19.
242. Zhdanova V. A. The theme of the home in the work of M. A. Bulgakov // Beginning: Collection of works of young scientists. Issue 6. M.: IMLI RAS, 2003. Pp. 123–142.
243. Zhelvatykh T. A. Textual representation of irony as an intellectual emotion (based on the material of dramaturgy and prose by M. A. Bulgakov): abstract of the dissertation of the candidate of philology sciences. Ufa. 2006. 25 p.
244. Zingerman B. I. Chekhov's Theater and its world significance. M.: Nauka, 1988. 382 p.
245. Zolotonosov M. N. "Be born a secret rebirth ..." (Mikhail Bulgakov: The position of the writer and the movement of time) // Questions of literature. 1989. No. 4. P. 149–183.
246. Zolotonosov M. N. ZK. Riddles of the criminal-ideological context and cultural meaning // Russian Studies. 1995. No. 2. Pp.112–157
247. Zyryanova K. A., Nikitina I. N. "Type" and "archetype" in the works of M. A. Bulgakov: theoretical aspect // Actual problems of modern humanities: Materials of the IX National Scientific and Practical Conference. Bryansk: Bryansk State University named after Academician I. G. Petrovsky, 2022. Pp. 23–26.
248. 周湘鲁. 与时代对话: 米·布尔加科夫戏剧研究. 厦门: 厦门大学出版社, 2011. 186 页. (Zhou Xianglu. Dialogue with the Epoch: Essays based on the plays of M. A. Bulgakov. Xiamen: Xiamen University Press. 2011. 186 p.)