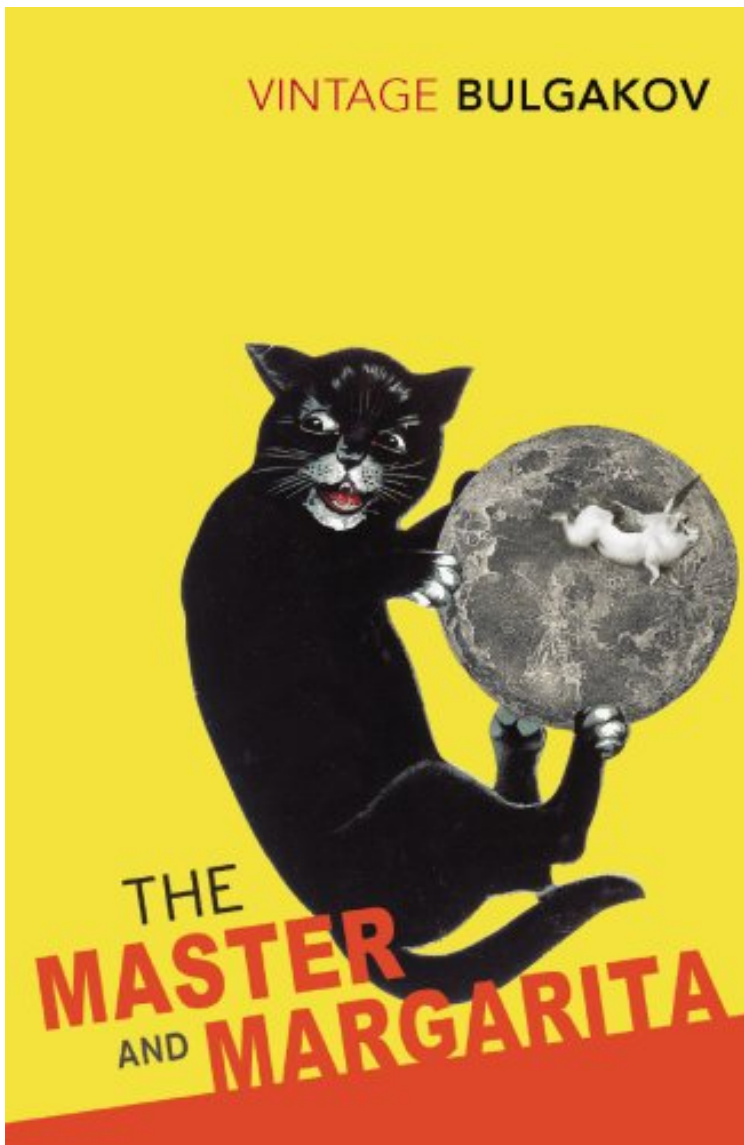


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The Master and Margarita



Par Mikhail Bulgakov
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Description :

Prsentation de l'diteurTRANSLATED BY MICHAEL GLENNYThe devil makes a personal appearance in Moscow accompanied by various demons, including a naked girl and a huge black cat. When he leaves, the asylums are full and the forces of law and order in disarray. Only the Master, a man devoted to truth, and Margarita, the woman he loves, can resist the devil's onslaught.CritiqueRhind-Tutt cleverly indulges the satire and the fantasy in a novel unpublished until 26 years after Bulgakov's death. The absurdity of the Stalinist system is inventively mocked, Christ is sympathetically re-examined and over all is a layer of idiosyncratic fantasy. --Rachel Redford, The Observer First published 26 years after his death in 1940, Bulgakov's extraordinary satire of life under the political, cultural, religious and bureaucratic strictures of

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

Bulgakov's 1925 satire of the Russian Revolution and the utopian socialist vision of the 'New Soviet Man' tells of a surgeon who transplants human body parts into a dog, which results in the dog turning into an uncouth, narcissistic, and ill-mannered lout of a human being. British actor Roy McMillan (Bulldog Drummond) gives a spirited reading of this new translation of Bulgakov's comic gem. After opening the book with a howl, he narrates the novel in an appropriately dispassionate manner, voicing the doctor as confidently arrogant, giving the dog a working-class (Cockney) accent, and also adeptly rendering the other characters. While likely to do best among those having some knowledge of Russian literature and the Soviet era, this title will appeal to any listener enjoying satirical fantasies, especially as read by McMillan. --Michael T. Fein, *Library Journal*

Revue de presse One of the truly great Russian novels of [the twentieth] century. *NEW YORK TIMES BOOK REVIEW* The book is by turns hilarious, mysterious, contemplative, and poignant . . . A great work. *CHICAGO TRIBUNE* Bulgakov's *The Master and Margarita* is a soaring, dazzling novel; an extraordinary fusion of wildly disparate elements. It is a concerto played simultaneously on the organ, the bagpipes, and a pennywhistle, while someone sets off fireworks between the players feet. *NEW YORK TIMES* Fine, funny, imaginative . . . *The Master and Margarita* stands squarely in the great Gogolesque tradition of satiric narrative. *NEWSWEEK* A wild surrealistic romp . . . Brilliantly flamboyant and outrageous. Joyce Carol Oates Sparkling, enchanting, funny, deeply serious and sometimes baffling . . . [The Master and Margarita is] a liberating, exuberant social and political satire combined with a profound moral and political allegory . . . A bravura performance of truly heroic virtuosity, a carnival of the imagination. from the Introduction by Simon Franklin