

## ALBIGENSIAN (PROVENÇAL) CODE IN THE NOVEL STRUCTURE OF "THE MASTER AND MARGARITA" BY M. BULGAKOV

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**Abstract:** The article explores the problem of the functioning of the Albigenian "code" in the artistic structure of M. Bulgakov's novel "Master and Margarita". The unity of artistic and Western European cultural discourses in the author's narrative is reflected in the system of codes, archetypes, character images, motifs, citations and reminiscences that permeate the entire novel structure. The Albigenian code defines the philosophical component of the novel, forms its spatial model and is one of the important codes of the text, into which the writer "embeds" other European codes, ciphers through parody and "double play". The key to the Albigenian "code" is the image of Korovyev-Fagotto to, who at the end of the novel is transformed into the figure of a purple knight. The meaning of the knight's pun is explored, which is the key to understanding the philosophical code of M. Bulgakov, and the symbolism of color, which also refers to the Albigenian "heresy". Purple color is associated with the Cathari idea of repentance, the transition to a different world. M. Bulgakov uses the religious and philosophical views of the Albigenians in order to actualize their own philosophical ideas, which are defined by dualistic principles in explaining the universe. The inclusion of Albigenian codes in the text occurs through the principles of the pun, the theatrical carnival game borrowed from the troubadours.

**Keywords:** code, albigenianism, Cathari, dualism, pun.

### 1 Introduction

Roman M.A. Bulgakov's *Master and Margarita*, of course, has been studied from various aspects by literary scholars, among which are A. Boborykin, I. Belza, V. Nemtsev, B. Sokolov, M. Chudakova, E. Yablokov and many others. other (Boborykin, 1991; Belza, 1978; Sokolov, 1997; Yablokov, 2001). The concept of "the mystery of the novel" *The Master and Margarita* "was formed, which is deliberately supported by Bulgakov scholars (A. Smelyansky, M. Chudakova, etc.). It is emphasized that this is a novel-cipher, a novel-crossword. Undoubted interest until now represents the work of I. J. Galina "Riddles of famous books" (1986), which analyzed the philosophical positions of the writer, his views on the world and the place of man in it. The book describes the results of decryption implicit ideological and aesthetic foundations, the "dark" places of the novel.

Certainly, the ciphers of M. Bulgakov can be decoded through the actualization of certain cultural codes, and, first of all, the Western European, and not only Dante, Goethe, Hoffmann, etc. Already in the book of I. L. Galinsky denotes access to the Albigenian code: M. Bulgakov could well know the teaching of the Albigenians, was familiar with the "Song of the Albigenian Crusade", and, thus, actualize the ideas of the Cathari in the novel.

In Western literary criticism, the philosophical and aesthetic analysis of the novel "Master and Margarita" is presented in the works of E.K. Wright, TRN Edwards, E. Erickson, Jr., Ellendei Proffer, Nadine Natov, Julie Curtis, D.M. Bizi, Eh. Barrett et al. (Ericson, 1974; Natov, 1981; Bethea, 1982; Alekseeva & Chernov, 2017). From the point of view of E. Colin Wright (Canada), Bulgakov's man seeks to free himself from the tyranny of knowledge of good, and this process leads to Gnosticism and even to the worship of the forces of evil, and "from here one step to the Manichean heresy with its dualistic view of good and evil". M. Bulgakov's dualistic views of the researchers were raised to Manichaeism, Bulgarian Bogomilism. However, the Albigenian tradition remained outside the scope of the study. The purpose of this article is to identify certain aspects of the artistic functioning of the Albigenian (Provençal) code in a novel, which we consider to be one of the basic ciphers of the work.

### 2 Methodology

The methodology of the study suggests an integrating analysis that takes into account the mythopoetic, hermeneutic, historical-genetic methods of studying the artistic text (Afanasyeva, et al, 2017; Golikova, et al, 2015; Zueva, 2017; Blinova & Vasilieva-Shalneva, 2015; Villalobos Antúnez, 2015). The hermeneutical method allows deep penetration into the artistic fabric of the text. The historical genetic method, which presupposes the isolation of the essential properties and functions of the object under study, makes it possible to trace the connection between the novel "The Master and Margarita" with all the richness of artistic and philosophical searches in Russian and foreign literature.

### 3 Results and discussion

#### 3.1 Korovyev-Fagotto

The starting point of the Albigenian code can be considered the image of a *purple knight*, in which Korovyev-Fagotto turns at the final of the novel. He is a jester, a joker, and his transformation into a gloomy purple knight is paradoxical. The knight was punished for punning about the Light and the Darkness, for which he had to wear a mask of jester. The second name of the hero - Fagotto - sends us to the Albigenians, representatives of the civilization of Provence, where the poetry of the troubadours was born. The very word "Fagotto" (bassoon) is not a musical instrument, but is translated as a "bundle of firewood". Literally, the Fagotto is one from which a bundle of firewood is smells, that is, a heretic who was burned at the stake during the Inquisition (13-th century). "... the complex of the dictionary meanings of the modern French lexeme "fagot" ("bundle of branches") has lost its relation to a musical instrument - literally "a bundle of pipes" ("fagot" - in French "basson") - and among these meanings there are such phraseological units, as "etre habille comme une fagot" ("to be like a bundle of firewood", i.e., to dress tastelessly) and "sentir le fagot" ("stink of heresy", i.e. smells like bonfires, bundles of branches for a fire). Bulgakov did not pass and past the related lexeme "fagot" of the single-rooted French word "fagotin" (fool).

At the same time, the semantics of the word "fagot" ("faggot") may be associated with the non-traditional orientation of men. Thus, "fagot" already at the level of the original meanings can refer us to the Albigenian "heresy."

Very few people tried to explain the image of Korovyev-Fagotto: "Unless E. Stenbock-Fermor (USA) in 1969 suggested that in him, apparently, is embodied in an original way - as a companion of the devil - Dr. Faust, and in 1973 E. K. Wright (Canada) wrote that Korovyev-Fagotto is a minor character, a pass-through, "just an interpreter". I. Galinskaya also raised Korovyev-Fagotto to the Albigenians and Troubadours. Proceeding from the theme of the pun produced by him about light and darkness, the researcher sends us then to Peira Cardenale (about 1210 - the end of the 13-th century) - the fierce enemy of Rome and one of the Cathari by convictions, then to Guillaume Figueira (1215 - about 1250). She finds the pun itself, which the purple knight could compose: "The pun "l'escurs esclarzic" ("the light was created from the darkness") adequately in Russian, unfortunately, can not be translated. In Provençal, from the point of view of the phonetic game "l'escurs esclarzic" sounds beautiful and very elegant. So the pun of a dark purple knight about light and darkness was "not quite good" (Woland's assessment) by no means in form, but in meaning. And indeed, according to the Albigenian dogmas, darkness is an area completely separated from light, and consequently, from the darkness the light can not be created, as the god of light can not be created from the prince of darkness. That is why the content of the pun "l'escurs esclarzic" equally could not suit neither the forces of light nor the power of darkness. "The pun is "not good" precisely because it mixes "different departments", in the words of M. Bulgakov. The knight (at home - Korovyev) has

transgressed the dogmas of the Albigensian doctrine, which is why he was punished by the overthrow to Moscow-Hell.

As we see, the writer gave the keys to his future "descriptors" in the text of the novel, and we just have to find them. Korovyev thus appears as a hero-sign, the key to the code, clearly indicating the Albigensian (Provençal) code through the name and pun. The novel, therefore, must be read at the end, since the purple knight is the starting point for at least decryption the Albigensian code.

### 3.2 Albigenses and troubadours: poetics of the cipher.

So the author refers specifically to the Albigensian "heresy"? The answer seems to be obvious. The Cathari fought Catholic Rome, with its totalitarianism (which is also consistent with the ideas of M. Bulgakov). The "hereticism" of the Cathari-Albigensians was a direct expression of the position of the struggle against the domination of the papal curia, its departure from the divine ideals, the idea of asceticism. In the struggle against Rome, an important role was played also by the poetry of the troubadours, who were not only the creators of the extensive system of poetic genres in Europe. Most of them participated in the Albigensian wars, fought with orthodox religion (for example, troubadour Jaufre Rudel was a supporter of Cathari). Their special poems were filled with a double meaning, where the play and pun, the poetic, semantic ciphers, alliteration and assonance were updated (Andreev, 1987). Thus, the satire of the Moscow chapters can be fully understood through the mirror of the history of the Albigensians and Troubadours, and M. Bulgakov's ciphers can be related to the Provençal play aesthetics.

The connection between troubadours and Cathari is not proved. However, "the phenomena of troubadours and courtly love almost exactly fall on the period of the Albigensian heresy, perhaps not by chance. The movement of the troubadours was greatly undermined by the siege of Toulouse in 1218 and the conclusion of the Paris Treaty in 1299. At the beginning of the XIV century, it was practically destroyed by the growing forces of the Inquisition". The songs of the troubadours openly undermined the authority of the Pope and most likely contained the Albigensian interpretation of being, which was distinguished by a harmonious system of philosophical and mystical views and contradicted official Catholicism. Putting the idea of the eternal struggle of Good and Evil at the head of his teaching, the Albigenses essentially redefined the Catholic dogma by declaring that the visible material world is the product of Satan, while the Christian God created only a spiritual world (proximity to Manichaeism).

"In Rome, the Cathari were regarded not as reformers, but as malevolent dualists who resurrected the ancient teachings of the Manichee, for the doctrine of the Cathari was based on the principle of confrontation between two antagonistic principles: Good and Evil, Light and Darkness. The Cathari attributed the creation of the material world to the evil demiurge, the Devil, giving God the spiritual realm of Good and Light "(Osokin, 2000). This philosophical position in Bulgakov is fully manifested: Woland reigns only in the earthly world - Moscow and Yershalaim, and has no access to the Light. The traditional European being code and the philosophical code of G. Skovoroda, implemented in the text, is corrected by M. Bulgakov with dimensional space model of the Albigensians - Cathari world and their dualistic views. The space of the novel is organized in much the same way as in the medieval "heretics" - Light and Darkness, Hell and Paradise, which can exist only in parallel, but do not mix. Between the two worlds, however, there is a kind of "layer" - the world of Peace (taken from G. Skovoroda), which is associated with M. Bulgakov with the category of Creativity. Peace at M. Bulgakov stands as the border between Hell and Paradise. The world of Yershalaim and the world of Moscow - the world of Hell, is determined by the main motive - the motive of Darkness, which is constantly updated ("darkness descended on Yershalaim").

The Albigenses are lofty idealists: worshiping the immortal spirit, they despised the mortal body. According to their teaching, the main task of man is to release from the mortal shell as soon as possible and to ascend his immortal soul into the divine spheres. Thus, they believed that wearing a body, staying on earth is the hell that the Scriptures frighten. In the final of the novel, this is clearly seen in the death of the Master and Margarita, as well as in the transformation of individual heroes from the Woland suite. The death of the main heroes of the novel is, in fact, liberation from the mortal corporeal shell. The souls of the Master and Margarita are in the world of Peace, and their bodies we see in a Moscow apartment.

### 4 Summary

So, the Albigensian ideas, ciphered through the figure of Fagotto, influence the specificity of the tops of the novel, define the poetics of the game in the Moscow chapters and the object of authorial attacks - the third Rome - Moscow. For MA Bulgakov, the very idea of encrypting meanings through play poetics was important, which he borrows from the troubadours. A purple knight (in Moscow he's a joker Korovyev) is not an Albigensian, not a Cathari in the full sense of the word, but there is a sign of the Albigensian "heresy" in her chivalrous hypostasis, the incarnation of troubadours who share the Albigensian dogma with its dualistic interpretation of peace and being, evil, and fighting with the evil social. Symbolically, in view of all that has been said, Korovyev is an "interpreter", that is, one who translates from one language to another - from the cipher language to the literal language.

In the update of the Albigensian code through the image of the knight M. Bulgakov turns to the detail, primarily the color one. The Fagotto turns into a purple knight. I. Galinskaya explained this by the fact that the French historian of the XIX century, Napoleon Peira, who studied the struggle of Catholic Rome with the Albigenses according to the manuscripts of that time, informs in the book "The History of the Albigenses" that in a manuscript containing songs of the knight-troubadour Cadenet, who was in the retinue of one of the Albigensian leaders, he found in the vignette of the capital letter the image of the author in purple dress.

At the same time, purple, having an obvious symbolic meaning, is rather ambiguous. This color symbolizes restraint, moderation, spirituality and repentance. This can be directly related to the Cathari teachings and, above all, to prayer consolamentum - consolation, as well as austerly. Purple also symbolizes the transition from the active to the passive, from life to death, which we clearly see in the line of the character of Korovyev: from the ironic foolishness in the concrete-transient in the Moscow chapters - to gloomy passivity in the situation of eternity. In the liturgy, this color is associated with the idea of repentance, with atonement and self-absorption, which is logically associated with the image of the knight.

In general, the purple color contains something extinct, it symbolizes death. No wonder Woland comments: "The knight paid his account and closed it!" Thus, having served his sentence in Moscow, the Albigensian knight accepts death as atonement and a long-awaited liberation from the evil world in accordance with the Cathari "heresy". The final chapters, of course, are determined not only by the idea of paid bills, the atonement of guilt and the motive of death in the spirit of the Cathari-Albigensian doctrine, but also by traditional apocalyptic motives. Bulgakov, it seems, intentionally mixes the two branches of Christianity. Which of them is true, and that the parody is the author's riddle for the reader.

### 5 Conclusion

So, M.A. Bulgakov in his novel gives the reader special "keys" for decryption the numerous codes of the novel. One of these codes is the Albigensian (Provençal) code, which is indicated, first of all, through the sign figure of Korovyev-Fagotto. In the final text, the latter turns into a purple knight, whose pun of light and darkness is connected with the Albigensian dualistic

interpretation of Genesis. Light and Darkness are two different worlds that can not mix. In the pun, Korovyev was mixed "two departments." Hence the motive of the hero's reckoning and punishment. These motifs are indicated not only at the level of the plot, but also at the level of color symbolism. The purple color of the knight is also interfaced with the Cathari idea of repentance, death-consolation, and transition to another world.

The significant figure of Korovyev is the key to the special toposes of the novel. Bulgakov corrects the universe, using Albigensian ideas in addition to the interpretation of G. Skovoroda. At the same time, the Albigensian idea of moral purity, the deliverance from the body is clearly manifested in the finale of the novel through the transformation of the "band" Woland and the death of the Master and Margarita.

Albigensian code clearly affects not only the philosophical, moral, but also the social problems of the novel: it identifies the idea of fighting the third Rome through the implementation of the principles of play, pun, carnivalism, which the writer borrows from the troubadours.

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