

**SEMANTIC COMPLEXES OF EVANGELICAL MOTIVES IN THE  
NOVEL "THE MASTER AND MARGARITA" BY M. BULGAKOV AND  
"THE SCAFFOLD" BY C. AITMATOV**

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The article focuses on the analysis of modern literature appeal to the legendary -mythological material, which is believed to be a tentative to the formal reconstruction of the past. The subject of the article consists in finding of new attempts to live out the past, to comprehend it in a qualitatively new spiritual context, to find new links between different eras, and to model variable ethical potential of social progress. Various structural and semantic links that in the process of literary review do not lose recognition are described. The material of the research is the novel "The Master and Margarita" by Bulgakov and «The Scaffold» by Aitmatov. The object is to compare and identify differences and general points of major complexes of evangelical images and motifs. The concep of these novels is clearly established to convey the general points ofmajor complexes of traditional biblical imagery.

The article analyses the attitude of contemporary literature to the legendary and mythological material that is considered as formal attempt to reconstruct the past, various structural and semantic links that in the process of literary processing do not lose awareness. The purpose is to reveal transformations specified on behavioral complexes, recognition and preservation of literary material.

Discussion. The problem of "Bulgakov tradition", the formation of which can be clearly seen in the literature, requires careful consideration. This would allow one to understand the impact of the work on the literary process in several decades. The influence of Bulgakov's skills on many writers with a worldwide reputation is undeniable. His artistic innovation is gratefully acknowledged by outstanding writers - from Gabriel Garcia to Marquez Chingiz Aitmatov.

The twentieth century was a turning point for humanity and literature in particular. More than a decade, "Bulgakov's novel" satisfied the needs and search for his followers. Prose and drama by Mikhail Bulgakov are a striking echo of the drama of the time, and the writer's own destiny. In the last decades the modern comparativists devote more attention to the problem of transformation in legendary and mythological structures. The specifics of these processes suggests the need to study various phenomena in different national literatures. The problem of functionality of common cultural traditions in the national literature is important concerning intercultural dialogue. The work of some Russian and foreign followers of Bulgakov suggest that the study of his work to a lesser extent depended on the ideological stereotypes, as it was in Soviet literary criticism, where the main objective was to prove the social position of writers.

However, the aspect of the literary tradition includes not only the literary circle of the sequence in the context of a "small time" stories but does not neglect the "big time" - artistic philosophy. The coexistence of times in Bulgakov's artistic universe emphasizes his fundamental uniqueness as a writer. Considering the work of Bulgakov's followers the opinion of A. Nyamtsu would be appropriate to mention, that as a result of substantial contamination of a number of traditional motifs, images, details and archetypal myths combined with universal chronotope simulates the text in ontological plans and accumulates universal cultural "memory" of traditional structures, axiological characteristics and obtain an emphasized contemporary sound.

As in the works by Mikhail Bulgakov and his followers coexisted the whole epochs that diverge as theater sets before the reader. A striking example is the work of Chingiz Aitmatov, in which he brings together the past, present and future, reflecting in a "miniature" the novelistic narrative methods introduced by Mikhail Bulgakov. There is an inner typological relationship between the "metaphor" of Aitmatov and the "metatext" of Bulgakov's novel. In this context, we can talk about the functional identity in the "same" artistic techniques, though, it is more accurate to call this process of projection of artistic philosophy of the writer. We are talking

about the potential of cultural science work that may be artificial and organic. In the novel "The Master and Margarita" and "The Scaffold" it is clearly seen in the comparison. These works are of a mutual importance of the text and reality. Intertext components interact and show the character of the further development of conflict. There is a "objectification" of the legendary mythological context and it is exposed the socio-historical reality "The polyphony" of cultural series that arises here, gives the author axiological gnoseological additional opportunities in the creation of a literary text, and for readers - a wide range of interpretative reading of the work. In any case, both novels are a shining example of a powerful artistic thought. We can say that it is an important point, which largely takes the narrative style of modern "gospel" is the distance between the sacred time and art.

Conclusion. In modern versions of the traditional structures special motivational significance is given to those aspects that are usually of little interest to the authors in the making of motives. As correctly pointed out A. Niamtsu, traditional structures contain the most general form of artistic and socio-encoded historical, ideological and moral-psychological laws of universal life in their interconnectedness and interdependence of the content. The concentration of centuries of individual and collective experience in the traditional plot-shaped material has led to consistent updating of its behavioral and axiological orientation in the context of further literary interpretations that addresses the existential conditions of the person and society by means of artistic modeling and understanding the opposition to the good-evil individualistic "Ego" - universal "we", a life-death. Therefore, most of the new literary version of the traditional structures act as a sort of ideological and aesthetic catalysts that transform the causal relationships and motivation of what is happening in real or simulated artistic reality, give it a universal ontological meaning. For Bulgakov's followers it is important not only to preserve the newly created ontological reality, but to realize the consideration from an artistic point of view of the mechanisms of formation of degradation dehumanizing society.