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Adoption of Western Four-Sense Biblical Hermeneutics by Ukrainian Baroque Literature

Рецепція західної чотирисенсової моделі біблійної герменевтики українською бароковою літературою

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Abstract

The study outlines general principles of biblical hermeneutics influence on the poetics of Ukrainian baroque prose. The Bible perceived by ancient writers as a collection of sacred books written by the Holy Spirit through the mediation of hagiographers is full of metaphors, comparisons, allegories and parables that needed clarification. Biblical hermeneutics developed rules for the Bible exegesis in order to avoid false variants of interpreting the Scripture.

The four-sense method of biblical hermeneutics borrowed from Western Catholic tradition helped to avoid controversial interpretation of the Holy Scripture. The immersion of Ukrainian baroque literature into the biblical domain caused its paraphrasing nature and created conditions for the development of the four-sense hermeneutics as the structure of the poetics of Ukrainian baroque prose.

Principles of biblical hermeneutics, having become a monolithic core of the form and content of authors' texts, eventually began to go beyond the actual theological literature into the field of secular arts.

Анотація

Автори статті окреслили загальні принципи впливу біблійної герменевтики на поетику прози українського бароко. Біблія сприймалася давніми письменниками як збірка священних книг, написаних Духом Святим за посередництва агіографів, тому вона сповнена метафор, порівнянь, алегорій та притч, які потребували пояснення. Біблійна герменевтика розробила правила тлумачення Святого Письма, щоб уникнути хибних варіантів прочитання Слова Божого.

Чотирисенсова метода біблійної герменевтики, запозичена із західної католицької традиції, допомогла уникнути контроверсійних варіантів тлумачення Святого Письма. Занурення української літератури бароко в біблійну матрицю спричинило її парафразний характер і створило умови для інтенсивного розвитку чотирисенсової біблійної герменевтики як структуранта поетики української барокової прози.

Принципи біблійної герменевтики, посівши місце монолітного ядра форми та змісту авторських текстів, з часом почали виходити за межі власне богословської літератури, наприклад, у сферу світського мистецтва.

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Key words: biblical hermeneutics, Holy Scriptures, Ukrainian baroque literature, the four-dimensional method of biblical hermeneutics, theological literature.

Introduction

The four-sense model of biblical hermeneutics played an important role in the development of Ukrainian baroque literature. Having assimilated the literal, allegorical, moral and anagogical method of interpreting the Bible, it mainly appealed to the spiritual sense of the Scripture which was hidden behind verbal signs, considering it to be the closest one to absolute truth.

This model has been partially studied by many Ukrainian and foreign literary critics with various methodological and ideological stances such as B. Krysa (1997), Z. Lanovyk (2006), N. Levchenko (2018a, 2018b, 2019a, 2019b); O. Liamprekht (2006, 2007, 2016); O. Matushek (2000, 2013); V. Sulyma (1998, 2006); M. Sulyma (2006), D. Chyzhevskiy (1934, 1991, 2003); L. Ushkalov (1993, 1994, 1997, 1998 a, 1998 b, 1999 a, 1999 b, 2011, 2014, 2016), etc.

Despite a significant attention of literary critics to the issue of analyzing biblical hermeneutics with regard to the poetics of baroque literary genres, Ukrainian literary criticism still does not have diverging, detailed or full answers about its role and place in Ukrainian literary tradition of the 11th-15th centuries. The relevance of the research is determined by the fact that it is to become one of many arguments of studying the present issue.

Hermeneutics as the theory of religious texts interpretation has gone a long way from the ancient tradition of Augustine of Hippo (1835) and Origen (Origen, 1993) to the most modern theories of H.-G. Gadamer (2001), F. Kermoud (1979), W. Izer (1996), etc. Having emerged more than three thousand years ago, with the first Old Testament Book of Genesis (1445 B.C.) being a reference point, biblical hermeneutics continued to evolve with time. Its transformation and evolution accelerated significantly during the Middle Ages, the Renaissance and the Reformation, but its most rapid development took place in the Baroque era.

The aim of the article is to outline the general grounds of biblical hermeneutics influence on the poetics of Ukrainian baroque prose.

Ключові слова: біблійна герменевтика, Святе Письмо, українська література бароко, чотирисенсова метода біблійної герменевтики, богословська література.

Methods

In order to accomplish the aim within the limits of hermeneutic research method there have been applied the principles of polysemy, two-tier meanings within the spiritual and corporeal parabola, four-sense (literal, allegorical, moral and anagogical) interpretation of the Scripture, extrapolation of the Old Testament to the New Testament, contextual, symbolic, Christological, typological, metacontextual and intertextual principles of interpreting the Bible.

Results

The synthesis of western, eastern and ancient traditions in applying biblical hermeneutics by Ukrainian baroque literature was caused by a specific teaching of academic subjects with the use of polemics in Kyiv-Mohyla Academy «which was alma mater of not only Ukrainian scholars and artists but also alumni who made a substantial contribution to the science and culture of Poland, Russia, Germany and other countries». (Sumtsov, 1884) stated that teaching theology inevitably acquired polemic character under the influence of the religious controversies which concerned the Southwestern Krai (p. 6). Theology was dominated by Aristotle with his concise system and narrow methodology forms. «Thomas Aquinas was considered to be the model of theologizing» (Sumtsov, 1884, p. 6). Theory of figures constituted here one of the most important parts of classical Christian rhetoric which was also called homiletike tehne (communication techniques or the art of conversation). In church the word ‘homily’ began to denote a sermon delivered by presbyters who wholeheartedly explained the contents of Scripture without complicating the matters too much (Sulyma, 2018, p. 55) and the school theology propagated ‘quadruple’ exegesis of Holy Scripture, according to which the literal sense presupposed the direct reading of the Bible, the allegorical one revealed the notions, in which a human being had to believe, the anagogical sense embodied people’s hopes for the hereafter and the moral one taught the laws they should observe in their mortal life.

Mainly under the influence of the western catholic tradition (Levin, 1984, p. 77), which was based on ancient values, Ukrainian writers of the

17th-18th centuries speak about the literal and mystical 'minds' of the Bible. The latter is divided into different interpretation images – allegory, anagogy and tropology – according to the three 'theological' virtues – faith, hope and love (Ushkalov, 1999a, p. 24).

In Christian discourse the topoi of Faith, Hope and Love acquired a special meaning of a certain conventional integrity within the basic fundamentals of Holy Scripture which regards them as necessary feelings and virtues of every Christian. According to Tuptalo (1748) allegory corresponds to faith, analogy corresponds to hope and tropology corresponds to love (p. 157). In its turn, the literal sense is the direct sense since the text should be understood the way it is written while moral, allegorical and anagogical sense is closed (Galiatovskiy, 1660, p. 83).

Galiatovskiy also wrote about "czworaki sens w Pismie Swiętym" bitterly arguing with Protestants ("Alphabetum rozmaitym heretykom.."):

Literal, Moral, Allegorical and Anagogical. The literal meaning belongs to History itself, which I can call myself, because in History the spiritual meaning and the spirit are familiar. The moral sense belongs to the good universities that the human soul must maintain to the bad ones that the human soul must protect. The allegorical sense belongs to the Orthodox Church, which is found on earth. Sens iest Anagogiczny belonging to the Tryumfująca Church, which is in Heaven (Galatowski, 1681, p. 48).

The outlined method of interpreting the Scriptures is illustrated by Galiatovskiy using the image of Paradise which:

According to the literal sense, it is an expensive garden, built on the floor of Bogá, on which the genesis of Książach is inscribed: grafted by Lord God Ray from roskoszy in Eden, in the Dawn of the Sun. According to the moral sense, Ráiem is It calls a godly soul, because in Ráiu there were several fruits, a godly soul, deviant spiritual fruit, good works and virtues are found, which were enumerated by the apostle Paul, saying: the fruit of the Spirit is Love, Wedding, Peace, Bliss, Goodness. , Faith, meekness, temperance. According to the allegorical sense, Ráiem called the Church on earth woiuiąca, because in Ráiu he did not take the suffocating devil, he fought against a snake figure with the first Rodzicami nászemi, and ... in heaven, the Church of Tryumfuicá, because in Raiu there was a tree of life, from which the one who has eaten fruit will

live forever, will never die. Ták in heaven, the Christ who calls himself the tree of life (Galatowski, 1681, pp. 48-49).

Literal understanding of the Bible was a priority since, as Tuptalo (1748) mentions, not everything written in gospels requires interpretation but only those things that do not reveal the whole essence. He also adds that if the essence is clear and comprehensible, it is not interpreted (pp. 305-305), especially books of historical nature, the life, death and resurrection of Jesus Christ, the prediction of the Apocalypse, etc. Taking into account the semantic transparency of the literal sense of reading the Scripture Tuptalo states that the historical sense of the Holy Scripture is a close story about ourselves that is presented as illustration of events and does not need to be interpreted (p.314). Literal reading of the Bible was appreciated by exegetes at the level of understanding the world. On the one hand, it impressed with the simplicity of interpretation based on deep faith in miracles. On the other hand, it concealed God-breathed senses behind the image of external objects and phenomena.

The controversy of separate elements of 'literal' row was resolved by the agreement of their semantic structures. For instance, the first thing the Bible says is that we should not create an image or likeness of ourselves. Then it is said that we should create a tabernacle, an icon-case and cherubs. These contrarities can agree only if the former symbols are interpreted with reference to the latter. The special grammatical and logical tools applied in the process aim to prove the postulated 'sacred denotativity' (Ushkalov, 1994, p. 20).

Since the emergence of the Scripture exegesis the literalist interpretation method was the basis for other ways of interpreting, although it was hardly ever applied by orthodox writers. Richard Longenecker (1999) explains this phenomenon by stating that the reason of relatively rare use of the literalist method in Talmudic literature lies in the fact that this kind of commentary was regarded as generally known, and since there was no difference of opinion, it was not recorded (p.29).

In Ukrainian Orthodoxy, as it was mentioned before, the literalist interpretation of the Bible was considered fundamental. However, the writers of the Baroque era pay less attention to the 'literal' sense than to the mystical one. For instance, Galiatovskiy (1660) states that the literal sense is the direct sense as the text should

be understood the way it is written (p. 83). The preacher specifies that the literal sense of interpreting the Bible should be taken on trust. According to him, there is no figurative, parabolic or prophetic sense, but there is a simple, literal and open one. He advises to believe in what is written (Galiatovskiy, 1669, pp. 323–324).

When it comes to ‘Messiah’ and ‘Marian’ types L. Baranovych and the writers of his circle also understand them literally, but here the literal sense becomes a reference point for creating the symbolic meaning which is based on the principle of interpretation (Liamprekht, 2007, pp. 152–160). For example, the story about the miraculous virgin birth of Jesus is regarded as veridical by Galiatovskiy (1660). He compares the Holy Virgin to the soil from which Adam was created and describes it as pure, not cursed. Galiatovskiy writes that the Holy Virgin Mary, who gave birth to Christ, became such soil being pure and free of original sin (p. 172). Analyzing the essence of the virgin birth, described in the New Testament, Galiatovskiy uses comparisons taken from the Old Testament.

In the Baroque era style analogies were always possible since every single thing in nature belittles or elevates another one and becomes its image. Not being a subject of representation, it does not disappear from an artist’s sight. Artists remember it and take it as a starting point creating a different image which is not outwardly connected with the former one. Literally everything in the world correlated to some extent. There was no phenomenon which was not connected by form or semantically with others (Sofronova, 1981, p.21).

Thus, it is logical to compare the Virgin Mary’s womb with the clay from which God made Adam, the symbol of the whole mankind as it can be inferred from his name according to the grammatical principle of interpretation. The letters of his name correspond to the four sides of the world (from the Greek ‘Anatole’ – the East, ‘Dysis’ – the West, ‘Arktos’ – the North, ‘Mesembria’ – the South) (Mechkovskaia, 1988, p. 58). Searching for affinity between the images of Adam and Jesus Christ, the preacher points out the difference of their semantic value. While the image of Adam personifies the mankind, that of Christ is a symbol of the mankind’s immortality. By doing this, Galiatovskiy, reflecting the reality, uses the indirect way of representation when a phenomenon is described by comparing it to another one which mirrored the main phenomenon and was depicted in the text. An

inclination to such analogies in the Baroque era writers’ works was inspired by the Holy Scripture since direct quotations, paraphrases or references to The Old Testament constitute about 10% of the New Testament text (Ramm, 1970, pp.41–42). Christ himself, undoubtedly, regarded the historical books of the Old Testament as a reliable account of historical events and he referred to Abel, Noah, Abraham, David and others as to real historical figures.

Truthful interpretation of the world starts with looking at god-breathed texts. In a series of the holy history events, prophecies and homilies there is the Word which created and maintains the existence of the cosmos. The literal interpretation of the Bible does not reveal the whole essence of the sacred truth. The allegorical method allows us to see some guidance or metaphysical truth, to communicate with Logos as with a noetic cosmos where the world is represented in its fullness and truthfulness.

In biblical stories, prophecies, didactic and moral parables the Word, which created and maintains the existence of the cosmos, lives it fulfilling life. According to Philo of Alexandria’s science, it is advisable to perceive it in its three-aspect sense. Clemens (1909) also supposed that revealing the Holy Scripture mystery also had three-tier nature. He stated that the dictates of laws are expounded to us in three ways: either by using symbolic representation or owing to the precept for virtual lifestyle, or considering the prophecy of truth (p.28). Three cognitive abilities of a human being correspond to these three tiers. They are senses, thinking and mind which can be cultivated on condition that a person is open to the light that shows the way to the mystery of Logos.

Multidimensionality of Logos contributed to the development of variable reading of the Bible which created an opportunity to explain and close the gap between its many ambivalently opposing theses. In baroque writers’ opinion, unclear parts of the Scripture or conflicting Bible verses should be interpreted allegorically (Tuptalo, 1748, pp.319–319). Ancient western theologians emphasized the necessity for interpreting the Bible taking into consideration the symbolic image of Christ. Clemens (1909) in particular stated that the wisdom in the power of God can be clearly seen in the fleshly body of the suffering Savior (p.29). Drawing on Clemens’ views, Tuptalo asserts the idea of equality between God and Christ (Ushkalov, 1999, p. 18) and highlights that the Savior suffered on the cross, was buried like a mortal man but resurrected in glory like immortal God leading

Adam and all saint forefathers, all righteous souls from Tartarean shackles, drowning the hellish pharaoh in the sea which was red due to his bloody passions (Tuptalo, 1700, p. 1).

According to the Ukrainian theologians of the Baroque era the Coming of Messiah was prefiguratively confirmed by the Old Testament. For example, Radyvilovskyi (1688) stated that since the very beginning of creating the world God marked the embodiment of His son in different figures, symbols and signs (p.6). In Tuptalo's opinion (1842), the creation of Adam can be viewed as a prototype of Christ embodiment in the Holy Virgin's womb (p.29). According to Galiatovskyi (1669), prophecies and 'figures' in the Old Testament are also to be understood as allegorical signs. He points out that those prophecies and figures are written about the coming of Messiah with the use of sophisticated signs which enable us to understand that Christ is the true Messiah (p.276). Adam prophesied that "opuści człowiek Oyca swego y Matkę. Y przyłączy się do żony swoiey. Y będą dwoje w jednym ciełe" (Galatowski, 1672, p. 105). Referring to Christian fathers the Ukrainian theologian is quite sure that 'the first man' spoke about the Coming of Christ, "ktory miał przyść na swiat, zostawiwszy Boga Oyca y Niebo, y Matkę swą na ziemi Przeczystą Bogorodźicą. Y przyłączyć się na Krzyżu do żony swoiey, do Cerkwi S.; ktora w Chrystusa uwierzyła, y jedno ciało z Chrystusem seiała" (Galatowski, 1672, p. 105).

Thus, the allegorical method of the Holy Scripture exegesis was the most wide-spread. It gave an opportunity to see metaphysical truth or a homily in a definite event or an image.

Didacticism of works is one of the characteristics of the Baroque era prose. Baroque artists are appealed by not the visible external real aspect of things, but their spiritual essence and their use for the didactic purpose. The aspiration to turn every single object into a source of preaching, to extract the moral from every phenomenon of the environment, overwhelming didacticism are manifested in complicated sophisticated parables, hyperboles, paradoxes, antitheses, an unusual juxtaposition of images and powerful metaphors (Ivano, 1987, p. 7). The didactic aspect, which is based on the moral exegesis of the Bible, is expressed quite clearly in works of S.Yavorsky, I. Galiatovskyi, D. Tuptalo and especially A. Radyvylovskyi. In baroque literature the Parable of the Prodigal Son and the Parable of the Woman Taken in Adultery are interpreted morally and didactically, the Sermon

on the Mount is considered to be the code of Christian ethics, etc.

L. Baranovych opposes eternal joys (sweet heavenly bread, various drinks, angels' singing, etc.) to worldly goods enjoyed by the mortal human (Baranowicz, 1676, pp. 432–433). The baroque writer creates the image of 'church paradise' in "*Nowa miara starey wiary*":

We go to this Church, Ray, not to go, where I am, who gives more wood. Here we go for them, not for the wood, but for the door that we destroyed. All with Christ say with the most glorious Pasterz: I am the door, through me who enters, you will be blamed for him to enter and exude and exalt us. Many of them will come from the east, the sun will come from the west, and they sit with Abráhám, and with Izák, and Jákob in the kingdom of heaven. Tám sitting will be anima doctior, what we believe here, let's see, we know that when it turns out, we will be like him: that we will see him more iáko. Ergo násze, it is in the Kingdom of Heaven that Rego will become the state of Anagramma. The relationship will be Dominica oratio when her kingdom comes. There with Job: I will speak with the Almighty, I want to speak with God, what are we facing here, will we dive there?... (Baranowicz, 1676, p. 12. (zw.)).

Meanwhile I. Galiatovskyi writes about nine levels of the choir of angels and archangels depicting Heaven as the place where the saint, the righteous and the martyrs reside. By means of 'anagogy' he proceeds to the topic of heavenly bliss, i.e. the liberation from the seven deadly sins, the avoidance of the vanity of the world, etc.:

In the first, the lowest, are the angels. In the second, Archangels. The principality of power in Trzecia In the fifth power. In the sixth state. On the Seventh Throne. In the eighth cherub. In the ninth choir, the highest, the Seraphini are known. After all these angelic illnesses, I will live Ludźie (Galatowski, 1681, pp. 53-54).

H. Skovoroda builds the whole theory of the republic on the hill. He calls the Bible the new world, the people of God, the Earth of the living, the country and the kingdom of love, New Jerusalem where there is no hostility or disagreements. In that republic there is no old age, gender or disunity. Everything is common there. The community is in love, the love is in God, the God is in community. This is the circle of eternity (Skovoroda, 2010, p. 788).

Skovoroda superimposes the 'dark' biblical text on its authentic sense appealing to allegorical interpretation which updates the text to the perception that is contemporary for him. With the help of such models he creates the text and the world at the same time aiming to make the Bible existentially intelligible for his contemporaries.

Conclusions

Christianity prepared a fertile soil for the development of biblical hermeneutics. Canonical texts interpretation was inseparable from understanding them and constituted a definite level of cognition of God. Such aspiration was in focus of numerous theological approaches which differ in the ways of accomplishing the intended objective. The initial prerequisite of such movement was an unconditional faith in the Supreme, Perfect, Almighty God. Theoretical understanding of interpretation methods was stimulated by the necessity of the exegesis of the Holy Scripture.

Ukrainian baroque authors, such as I. Galiatovskiy, A. Radyvylovskiy, L. Baranovych, etc., adopted the catholic two-tier and at the same time four-sense scheme of interpreting the Bible and used it actively in their own practical exegesis.

Thus, the application of different variants of four-sense biblical hermeneutics as one of the literary devices of depicting the sphere of sacrum can be considered the dominant creative style of Ukrainian baroque writers. Biblical hermeneutics had such substantial influence on the baroque author that it modified their artistic system and even went beyond religious genres to the field of the secular ones.

The prospects of studying the problem of biblical hermeneutics in Ukrainian baroque prose outline such vectors as hierophany of biblical images in Ukrainian baroque literature according to the principle of the hermeneutic circle, application of four-sense method of biblical hermeneutics in lyrics, drama, heraldic poetry, etc.

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