

Andriy Kovalenko, PhD of Medical Sciences, PhD of Theological Sciences,  
Zaporizhzhia, Ukraine

#### FEATURES OF THE FORMATION OF THE CHRISTIAN CHURCH IN THE EARLY CHRISTIAN PERIOD

*The article is devoted to the analysis of key aspects of the formation of the Church in the period of early Christianity. The evolution of the meaning of the word "church" from the ancient Greek understanding of it as a popular assembly to the Christian understanding as the Body of Christ is shown. It is proved that the organizational structure of the Church was formed under the influence of historical, social, political and economic factors. It is shown that the early Christian Church was formed in the conditions of fierce external and fierce internal disputes. Already in the period of early Christianity, the Church made a turn from self-isolation to communication with society, and Christian ontological ideas are embodied in various spheres of life – social, political, economic, and so on. An important role was played by the early period of the Church's formation in the anthropological aspect. Christian anthropological ideas formed new meanings of social consciousness, a new type of man, which combines the divine and earthly, eternal and perishable, and whose spirit goes far beyond the horizons of all possible philosophical or ideological ideas. The understanding of man as the image and likeness of God served to affirm human dignity and new moral and ethical guidelines in all spheres of his existence.*

**Keywords:** Early Christian Church, people's assembly, Church, image and likeness of God, Caesaropapism, papism.

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Kateryna Kozar, PhD student  
Taras Shevchenko National University of Kyiv, Kyiv, Ukraine  
ORCID: 0000-0001-6338-9365  
e-mail: kozar.katerina@gmail.com

#### BIBLICAL WOMEN'S IMAGES AS SOCIO-CULTURAL MODELS OF BEHAVIOR IN THE WESTERN EUROPEAN MIDDLE AGES

*The article examines the biblical tradition of understanding women and their place in public relations. It is claimed that in the most detailed study of the biblical tradition, it does not carry the destructive power that was later given to it by theologians and philosophers. Researchers point out that every woman mentioned in the Scriptures is not accidental and symbolic. It is a model of God's action, the personification of the Kingdom of God. The theological tradition insists on equality between God's creations, but it is noted that it is possible only in the case of spiritual union with God. The possibility of women's realization in the world was limited to motherhood or monasticism. It is described that the glorification of humility before the will of the Lord was a sociocultural, religiously determined model of a woman's submission to an infinite number of rules created by moralists and preachers. The stories of three biblical women who had the most significant influence on the formation of medieval ideas about women in society are analyzed. That is, we are talking about the images of Eve and the Virgin Mary, which belong to the symbolic space of the ideal and were interconnected and balanced through the image of Mary Magdalene, which belongs to the real space of everyday life. The article argues that the image of Eve in contact with the devil and the image of Mary who destroyed the devil are two sides of the same coin. Thus, this ambivalence of female nature is a certain invariant that is inherent in androcentric culture as such.*

**Keywords:** christianity, bible, church, woman, Eve, Virgin Mary, Mary Magdalene, femininity.

This article combines several issues related to the understanding of women, their socio-functional purpose in medieval religious society, and is shown in a large number of works of theology, philosophy, both representatives of this era and the present. In this way, the formulation of the question of how the practices of the social, cultural, and religious establishment of women are formed on the basis of existing notions of femininity is actualized. Which are due to the objective need of culture and religion for certain specific female functions within the Western European Christian tradition. Understanding the nature and purpose of women, medieval thinkers have traditionally considered the system of the opposition of Eve and Mary. It is important to prove that it is the polar models of women's perception in the medieval religious tradition that become the fulcrums for describing femininity because within the ideal and anti-ideal of femininity there are their own standard variants of ideas about women.

The texts of the books of the Old and New Testaments are involved in the study of women's images of the Bible, which significantly influenced the formation of ideas about women in the theocentric culture of the Middle Ages. In historical and philosophical retrospect, research on women and their role in the church is represented by the works of Christian theologians, in particular: the Apostle Paul, Tertullian, Augustine Aurelius, Ambrose of Milan, Thomas Aquinas. Serhiy Zherebkin's work is devoted to the study of women's nature and the purpose of women in the works of the Church Fathers and scholastics, and Valentina Uspenska's work analyzes the attempt at theoretical rehabilitation of women, begun by Kristina Pizanska.

The role of biblical heroines in the formation of medieval ideas about women is explored in the work of Andrea Milano. Edith Dean's work provides biographical material about three hundred biblical heroines, and Catherine Jansen dedicates her research to Mary Magdalene. Anna Kasatkina writes about changes in the status of a prostitute during the late Middle Ages. Comprehensive studies of the role of women in the religious culture of the Western European Middle Ages were conducted by Daria Bukatova, Tatiana Ryabova, Lyudmila Bashinskaya, Anne-Marie Pelletier. The history of women's religious ministry in medieval Western Europe is explored in the works of Elizabeth Ber-Siegel. Simone de Beauvoir's historical and philosophical research covers the whole complex of problems related to women. The work also used the work of Jean Delumo, in which he gives a general description of the history and development of understanding of women, in particular, the interest of the Christian tradition in the implementation of anti-feminist sentiments in society.

Thus, the above-mentioned literary sources give us a concretized, clearly formed view of certain aspects of the issues raised by us. In addition, the necessary understanding of this problem at a new theoretical level is presented. The method of the article shows how biblical female images influenced the formation of socio-cultural models of behavior of women who had no influence and functioned during the Middle Ages but continued to exist in the following years in the Christian tradition.

Those who were convinced of the physical, intellectual, and moral imperfections of women also turned to the problems of human creation. First of all, note that woman was not created by God at the same time as man, but after him,

from his ribs, and for him. Second, the story of man's creation does not mention whether God breathed into Eve, the living soul. Later, the apostle Paul, to justify the subordinate position of women, refers to the order of "creation" and fall of man: "Adam was created first, and Eve after. And Adam was not deceived, but being deceived, the woman fell into transgression" [1 Tim. 2: 13–14] "[1].

J. Le Groff, according to the traditional theological interpretation, recalls that Adam and Eve sought in the apple a share of divine knowledge. However, for folk culture it turned out to be easier to interpret the eating of an apple by the ancestors as a symbolic sexual contact, rather than a symbol of the attraction to knowledge. Thus, it was quite advantageous to interpret original sin as the victory of the flesh, which was identified with the female origin over the spiritual (respectively, male). Proof of this was seen in the character sentence of the first people they lost their immortality and foreheads sweat now forced to take care of daily bread, and it is the woman received additional punishment – suffering in childbearing. Therefore, it is not surprising that until the XIII century Eve was considered the main culprit of the fall, and attacks on her intensified in the XI–XII centuries.

However, in the thirteenth century, part of the guilt was rightly removed, because according to the teachings of Aristotle, which were successfully mastered by the scholastics, a woman could not be the cause or initiator of anything, including the Fall. However, for example, John Scott Eriugena in his treatise "On the Division of Nature" still saw the cause of the fall in Eve, appealing to the relationship of the sensual (woman) and the intelligent (man). That is, husband and wife are two sides of one common human essence.

Thus, following Eriugena, Eve is an emotional part of Adam's nature, which, in turn, separated from his masculine, intelligent nature in creation. And the fact that Eve was created during Adam's sleep, that is, indicates that it was a "dream of the mind", which deviated towards the senses, and therefore towards danger. Accordingly, the cause of the fall is the victory of "female sensuality" over "male rationality", which provokes the emergence of the following negative connotations regarding the understanding of women and all women. A woman becomes a danger, and the main danger for medieval man is to deviate from the path offered by God and fall into the trap of the devil [4].

We see that the opposition of the feminine and the masculine in the medieval religious tradition is part of the general binary perception of the world. It is because of this that the biblical image of Eve becomes a universally recognized image symbol. Therefore, each woman was compared and even identified with her great-grandmother. Such an archetypal image stands out and is clearly opposed to others. Therefore, if a medieval man encountered and permeated the archetypal image, then obviously there was a certain emotional resonance. And this, in turn, provokes the flooding of consciousness with the appropriate symbols associated with this archetype.

Thus, it becomes clear the systematic accusation of pride, frivolity, intemperance, and ignorance of all who were born of her. This assimilation has led to a distorted understanding of each woman's personal responsibility for the Fall. At the same time, the often negative attitude to the female principle stems from Eve's "sinful" desire for knowledge, which was called the divine mystery and was later forbidden to know. In addition, the above factors contribute to the reduction of female nature to sexuality. "Patriarchal religion and ethics combine woman and sex into one, as if the whole burden of responsibility and shame, adhering to the patriarchal notion that accompanies sex, rests solely on a woman's conscience. That is,

sex is perceived as impure, sinful, and exhausting identity is human, not sexual" [3, p. 8].

Thus, with the help of patriarchal interpretation of the myth of the Fall, the positive perception of women's myths about the Mother Goddess is automatically canceled, and the woman is reduced to a subordinate position, becoming, according to Luther, a "devil's whore" [4, p. 33–37].

However, if in the old days evil began with Eve, then in the new times good began with Mary. Even more innovative was the understanding that the ecclesia, the Church that enters into a mystical marriage with the Heavenly Bridegroom (Christ), is also feminine. "It doesn't matter if we call her the Church or the Virgin Mary: Mary and the Church are one and the same, one and the same miracle. Mary carrying the divine child is the first Church. She is a woman whom God created in His love, and the Church is a humanity that He loved and sanctified in Christ. This perfect Wife is a complete receptivity to the Spirit, humility itself, a land that receives the seeds desired by God for the sake of giving birth to the world of saving power and the defeat of the enemy. It is the "channel" of His grace ... "[5, p. 68]. Here I would like to note at once that thanks to the "model" of Mary in the New Testament, the system of the world in which a woman was defined as "vicious" was finally destroyed. The image of the "Mother of Jesus", as she is called exclusively by John, permeates all Christian traditions.

That is if Jesus is really the "son of Mary" and if Mary is really the "mother of Jesus," it means that the destiny to which Eve seems to have doomed her daughters is forever abolished. Pierre Dumoulin further expands the idea of the mission of the Mother, which is embedded in her image: "At the foot of the Cross, her motherhood finds its highest manifestation: She becomes the Mother of every disciple, the Mother of the Church" [5, p. 78]. Applying the biblical scheme to Luke's account, according to which the choice is conditioned by the inner vocation to this mission, we can add that the mission of the Virgin Mary is her motherhood. This motherhood originates in her vocation, and it is nothing but the fruit of her blessed election. Even before the beginning of the world, God "defined" it. John is pleased to emphasize this universal motherhood through play with proper pronouns: "At the Cross of Jesus stood His Mother ... Jesus, seeing the Mother, ... said to the mother: A woman is your son. Then saith he to the disciple, Behold thy mother! And from that moment the disciple took her to himself [John 19: 25–27] "[1].

In literature, Mary is often called the "new Eve", but this is rather because of the crucial meaning inherent in her. It is not for nothing that a large number of hymns glorifying the Mother of God were composed in the Middle Ages: "Salve Regina", "Regina caeli", "Alma Redemptoris Mater". After all, Mary turned out to be the ideal Wife, who enters into the mystical Union and is crowned by Christ. The following is proclaimed: "She is the only one of all women whom the Lord liked" [8, p. 75]. In fact, such words become an effective aspect in understanding the femininity and model of the Virgin Mary in the Christian religious tradition. This made possible a simple, popular understanding of the Virgin Mary as the only worthy woman recognized by God himself while identifying all other women as unworthy of his attention.

However, for a broad cultural and religious understanding, it is the key image of Mary that has eliminated any reason to think that every woman by nature conceals death for her husband while being the main and eternal cause of sin. From the point of view of the history revealed to us by the Holy Scriptures, Mary is the personification of the humanity with which she was originally conceived and creat-

ed. Moreover, this humanity is united with the Creator by obedience and fidelity, the main Christian virtues.

Researcher Anne-Marie Pelletier argues that "by tracing the Old Testament roots of Mary, we discover that obedience is not the result of female passivity itself, as Christian theologians like to say. We are convinced that "to keep the memory of the events, words, and commandments of God in our hearts [Luke 2:19] is nothing but the task and mission of all Israel. Similarly, the definition of Mary as a "servant" corresponds exactly to the image of Israel as a servant of the Highest" [8, p. 32].

At the same time, A. Milano notes that if in many cultures and religions a woman is willingly associated with the earth, then Genesis connects her with life. After all, "her name by nature – Eve," alive "," mother of all living things [Gen.: 20] "[1]. It is thanks to this that the maternal basis for the birth of each person is established forever. And although after the fall a woman gives birth in torment, in the end, she triumphs over death.

That is, it gives grounds to claim that the image of the Virgin Mary embodies the soteriological mission of a woman. In the Gospels, if read with an "open heart", "attentively and compassionately", the image of the Virgin Mary does not appear as an "idea" of a woman, "eternal femininity", a fragile and at the same time strong mythological woman, authoritative and pliable, who respects her husband. She embodies the ideal of femininity.

In the above-mentioned works of Hildegarda of Bingen you can also find quite revealing views of the Virgin Mary, namely: "Only from your womb, O morning dawn, the sun rose, which erased Eve's sin and brought a blessing that Eve did not have...." [2, p. 99]. That is, we understand that the Virgin Mary appears as "a healer ... who healed the bitter, deadly wounds that Eve caused to creation,... returned what Eve took away in her pride", and Eve – as one who "spoiled creation" of the God "[11, p. 88–91]. That is, Eve acts within the Christian religious tradition as an anti-ideal of femininity.

There is an existing ambivalence of views, which highlights two different models of femininity, but is equally necessary for human existence, for Christian history. The deep symbolism of medieval culture itself draws researchers' attention to the fact that man, not just woman, needs to reconnect with God. Although "female weakness" created the world, it is rooted in the universe, it is necessary. This means that reconnection is possible only by following and revealing the symbols encoded in the real world. One of such symbols of wise knowledge is the Virgin Mary. Hildegarda writes that it was from the womb of the Virgin Mary that another life arose, different from the one that Adam deprived his children. That is, Mary becomes a new life, the personification of salvation.

Moreover, Hildegarda of Bingen also held the view that the image of the Virgin Mary is a prototype of the creation of the Church. After all, it acts as the center of maternal love of God, which researcher Barbara Newman calls the feminine aspect of God. Following these thoughts, we can come to the following: a woman can act as a symbol that fully expresses what is earthly and what is heavenly. It is through these two elements that a woman can create a house of wisdom, which is expressed in the projection of salvation and eternal life. We see the tradition of portraying women as the Church, particularly in Hildegarda of Bingen, as a continuation of the patristic tradition that follows from "Pastor Herma."

In addition, the Virgin Mary in medieval society was the image of the ideal woman, was the center of all virtues:

Humility, Love, Fear of God, Obedience, Faith, Hope, Chastity, Innocence, Neglect of the world, Heavenly Love, Discipline, Modesty, Mercy, Mercy Moderation, Patience. Medieval authors emphasized the uniqueness of the Mother of God, and therefore the rehabilitation of female nature could not be complete.

Accordingly, motherhood as a special mission of a woman (the Virgin Mary) became the atonement for Eve's original sin. However, this atonement was only conditional, because the image of the Virgin Mary did not completely displace the image of Eve, but rather only balances it [6, p. 38]. And the path that was offered to "earthly women" to save them, as a rule, was extremely impossible to implement. Therefore, the Virgin Mary remained an unattainable ideal for medieval society, rather than a practical embodiment of the possibility of approaching the Lord. D. Bukatova notes that this became especially obvious in the XI–XII centuries, when the spread of the cult of the Virgin Mary, which took place against the background of misogynistic processes in society, made the path of female nature to the female ideal insurmountable.

However, here we are faced with serious objections, which are inextricably linked with the image and cult of the Virgin Mary. According to K. Potekhina, this female model only strengthened the patriarchal structures of oppression of women and is "a religious projection of the male unmarried priestly hierarchy; projection, which ideologically legitimized the domination of men in society" [9, p. 303–307].

The image of the socio-cultural model of the Virgin Mary did not constitute an alternative in the form of a strong female figure, capable of becoming for all women hope for intellectual progress, independent identity, full sexual realization. On the contrary, this biblical model of woman, on the one hand, idealizes innocence as opposed to sexuality; on the other hand, it unilaterally identifies the ideal of femininity with motherhood, and from a religious standpoint praises obedience, humility, passivity, and submission as the main virtues of a woman. "This Mary cannot become an example for women that inspire the liberation struggle, neither as a human being of female nature (she is dependent) nor as an adored Madonna (but not entirely divine)" [9, p. 303–307].

However, there was another equally important biblical model of women, which significantly softens the already existing paradigm of the ambivalence of images of women in Christianity. We are talking about the image of Mary Magdalene, highly revered by the Western Church. It is worth noting that the generalized image of this woman arose as a result of the identification of three evangelical heroines:

- 1) the nameless sinner, who in the house of Simon the Pharisee washed Jesus' feet with tears and wiped them with her hair, anointed with fragrant peace [Luke. 7: 37–50];
- 2) Mary of Bethany, sister of Martha and Lazarus, who was resurrected by Jesus at her request [John. 11: 1–45; 12: 1–8];
- 3) a woman healed by Christ from the obsession with the seven demons, who became his disciple by the name of Mary Magdalene [Mk. 16: 9; Luke 8: 2].

On the one hand, Magdalene's name is reduced to the name of a settlement not mentioned in the New Testament. However, often the root of this word is derived from the root of the word meaning "tower". In this regard, it should be noted that in the medieval religious tradition, the tower symbolizes the church. The tower is impregnable, it is associated with military power, which is one of the features of the archetypal image of Mary Magdalene. That is, next to the Virgin Mary, Mary Magdalene embodies the image of a mother figure who protects and de-

fends her children. The presence of such a character trait in the Mother Church, which is constantly in opposition to internal and external dangers, coincides with the image of the Virgin Mary. That is, paradoxically, the images of both the Mother of the Savior and the "great sinner" are combined with some symbolic connotations.

M. Boxler writes that the image of the sinner was influenced by the association of the "seven demons" in this episode, with seven deadly sins, including adultery. Since her sins are sexual in nature, following the logic of medieval thinkers, it would be fair to apply them to the category of specific female sins. For example, in the episode of stoning a woman who was "caught in treason", her guilt is called directly [V. 8: 4–7]. Another Gospel story of a woman who anointed the feet of Jesus Christ with precious peace says that "many of her sins are forgiven because she loved very much, and he who is forgiven little loves little [Luke. 7:47] "[1]. None of the Gospels mentions Mary Magdalene's name as a "sinner," "adulteress," or "harlot.

No less important is the fact that there is another side of Mary Magdalene. The Gospels also know her as a devoted follower of Christ [Mk. 15: 40–41; Luke 8: 3], a witness to His death on the cross [Matthew 27:61], as a myrrh-bearer. It is worth noting that for the first time Pope Gregory the Great identified three different evangelical images of women into one. This happened on September 21, 591, when he proclaimed in the Basilica of St. Clement in Rome: "We believe that this woman [Mary Magdalene], whom Luke calls the sinner, whom John calls Mary Magdalene, is the same Mary, with which, as stated in Mark, was cast out seven demons "[6, p. 40].

Thus, until the VI century. This compilation image of Mary Magdalene is finally consolidated in religious literature, as J. Dalaren writes. Although there was a different opinion about the three "collective" female images in the New Testament, the philologist, and theologian Jacques Lefebvre could not prove that the Gospels refer to three different women.

Over time, other connotations begin to be added to this image. In the IX century. in southern Italy, there is a hagiographic exposition of the history of Mary Magdalene "Vita eremitica" in Latin. It is here, to the above-mentioned compilation image of Mary Magdalene, that the features of St. Mary of Egypt join. In particular, the motives of stories that Mary Magdalene, after the death and resurrection of Christ, is far from home, in the image of a woman who constantly atones for her sins, exhausts herself with prayer and hunger [6, p. 42].

So we see that the first woman caused the fall, and the other, Mary Magdalene, announced the resurrection of Jesus Christ and thus the nearness of salvation for all mankind. The image of Mary Magdalene arose from the abyss between two diametrically opposed symbols. Never has her memory been revered as zealous as in the eleventh and twelfth centuries. Although the story of Magdalene goes back to the Gospels, as we talked about earlier, suddenly the need for her presence in the Middle Ages is exacerbated, as mentioned by A. Supriyanovych.

It is important to note that researchers expose the following interpretations. The story of Mary Magdalene was one of the favorite "tales" of the Middle Ages. It is worth noting that the archetypes of characters and plots, which are embodied in epics, legends, and other folk art, are very deep in the collective unconscious. Hence, they must be projected on the surrounding reality, and therefore strongly influence the perception of real things. Undoubtedly, such an archetypal scheme directly influenced

the way Mary Magdalene appeared in the Christian tradition and what place and the role she is given today [7, p. 218]. Accordingly, she gave a small but real hope associated with confession, repentance, and penance; the hope that opened the middle ground between eternal life and eternal damnation. This third way is related to the emergence of ideas about Purgatory as the third place of the afterlife, between hell and heaven

However, the fact remains indisputable that real, earthly women who could follow the image of Mary Magdalene had to atone for their guilt twice: the first time – to pay for the misfortune of being born a sinner; the second time – for the misfortune of being born a woman. T. Ryabova points out that the history of veneration of Mary Magdalene is quite long, and the area of popularity is not only limited to France but also covers Germany and Italy. Moreover, in Italian iconography, there was even a tendency to mix images of St. Francis and Mary Magdalene – one of the few iconographic examples where gender differences are erased. In painting and sculpture of the XV century. loose, red hair of a sinner woman becomes a recognizable symbol [6, p. 342].

Thus, through repentance, redemption, and humility of sinful flesh, Mary Magdalene almost reached heights comparable only to those available to the Virgin Mary. In addition, the whole of "women's history" traces the idea of women's activity, which, in essence, is the opposition of Eve's "curiosity" to the forbidden fruit in comparison with Mary Magdalene's zealous desire to atone for her sins. That is, in this context, begins the biblical "legitimization" of women's activity, its godly orientation. Therefore, it was this female image that justified the practical inclusion of women in society, provided they serve only in the prescribed manner. It was, of course, aimed at realizing the functions and tasks dictated by the church and the state in medieval society. All these socio-cultural models prove to be an image of how women could be included in the social order of the Western European Middle Ages.

The woman who did not forget about Eve's many shortcomings, but was aware of and accepted her place in the "earthly" hierarchy, was revered. That is why, under the control of the Church, the state, and her husband, a woman had to, like Mary Magdalene, endlessly repent and appease her sinful nature, but show a desire for a God-pleasing way of life, focusing on the virtues of the Virgin Mary.

Thus, within the framework of Christian Western European medieval culture, the characteristic religiously conditioned features of perception of the world were determined, which determined the place of women in religious society. First of all, we are talking about her subordinate position in the social hierarchy, which was unchanged and largely due to the presence of biblical characters: Eve, the Virgin Mary, and Mary Magdalene. Second, Eve and the Virgin Mary are ambivalent images that are opposite in their value loads.

In turn, the image of Mary Magdalene turned out to be necessary, which fully balances the images of the great-grandmother and the Mother of God and at the same time reveals a rather realistic socio-cultural female model. That is, Eve served as a reminder of many female vices. And Mary Magdalene was a model of a woman who could be admitted to "inclusion" in Western European medieval society, and corresponded to the existing ideas about women while claiming an active path to the "female ideal" of the Virgin Mary. That is, it was possible to shed light on how biblical images of women were able to influence the formation and emergence of socio-cultural models of women's behavior in medieval religious society and how effective they will be for future centuries.

Also, thanks to this, it was possible to trace the existing ambivalence in the perception of the sensory, irrational, and corporeal. That is, what was actually identified with a woman. This is what influenced the formation of the problem of female nature and its constant rethinking in the intellectual and spiritual tradition of Christianity. The general misogynistic orientation of the entire cultural and social space of medieval society led to a somewhat discriminatory nature of the inclusion of women in religious and social space.

However, the need for its inclusion was obvious: a woman could perform those socially significant functions in religious and cultural life that could not be delegated to men. Therefore, the boundaries of its existence were clearly defined, unquestionably related to the existing ideas about it, implemented exclusively within the activities and social institutions dictated by the church and the state. All this "dominant ideology" was largely based on biblical episodes, which were broadcast as a justification for misogyny.

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К. В. Козар, асп.

Київський національний університет імені Тараса Шевченка, Київ, Україна

#### БІБЛІЙНІ ЖІНОЧІ ОБРАЗИ ЯК СОЦІОКУЛЬТУРНІ МОДЕЛІ ПОВЕДІНКИ В ЗАХІДНОЄВРОПЕЙСЬКОМУ СЕРЕДНЬОВІЧІ

Розглянуто біблійну традицію розуміння жінки та її місця в контексті суспільних відносин. Стверджується, що при максимально детальному вивченні біблійної традиції, вона не несе тієї деструктивної сили, яку надали їй згодом богослови та філософи. Дослідники звертають увагу на те, що кожна жінка, котра згадується у Святому Письмі, – невідповідна і символічна. Вона – модель дії Бога, уособлення Царства Божого. Богословська традиція наполягає на рівності між творіннями Божими, але при цьому відзначається, що вона можлива лише у випадку духовного злиття з Богом. Можливість жіночої реалізації у світі обмежувалася материнством або чернцтвом. Описується те, що возвеличення смиренності перед волею Господа являло собою соціокультурну, релігійну умовлену модель підпорядкування жінки нескінченній кількості правил, що створювалися моралістами та проповідниками. Аналізуються історії трьох біблійних жінок, що справили найбільш істотний вплив на формування середньовічних уявлень про жінку у соціумі. Тобто ідеї про образи Єви й Діви Марії, що належать до символічного простору ідеального як взаємопов'язані та врівноважені через образ Марії Магдалини, що належить до реального простору повсякденності. Стверджується, що образ Єви, яка вступила в зв'язок з дияволом, і образ Марії, яка погубила диявола, – дві сторони однієї медалі. Таким чином, ця амбівалентність жіночої природи є певним інваріантом, який притаманний андроцентричній культурі як такій.

Ключові слова: християнство, Біблія, церква, жінка, Єва, Діва Марія, Марія Магдалина, фемінізм.

Е. В. Козар, асп.

Киевский национальный университет имени Тараса Шевченка, Киев, Украина

#### БИБЛЕЙСКИЕ ЖЕНСКИЕ ОБРАЗЫ КАК СОЦИАЛЬНО-КУЛЬТУРНЫЕ МОДЕЛИ ПОВЕДЕНИЯ В ЗАПАДНОЕВРОПЕЙСКОМ СРЕДНЕВЕКОВЬЕ

Рассмотрена библейская традиция понимания женщины и ее места среди общественных отношений. Утверждается, что при максимально детальном изучении библейской традиции, она не несет той деструктивной силы, которую предоставили ей впоследствии богословы и философы. Исследователи обращают внимание на то, что каждая женщина, которая упоминается в Священном Писании, – не случайна и символична. Она – модель действия Бога, олицетворение Царства Божьего. Богословская традиция настаивает на равенстве между творениями Божиими, но при этом отмечается, что она возможна только в случае духовного слияния с Богом. Возможность женской реализации в мире ограничивалась материнством или монашеством. Описывается то, что восхваление смирения перед волей Господа представляло собой социокультурную, религиозно обусловленную модель подчинения женщины бесконечному количеству правил, которые создавали моралисты и проповедники. Анализируются истории трех библейских женщин, которые произвели наиболее существенное влияние на формирование средневековых представлений о женщине в социуме. То есть речь идет об образах Евы и Девы Марии, относящихся к символическому пространству идеального и оказывались взаимосвязаны и уравновешены через образ Марии Магдалины, принадлежащего к реальному пространству повседневности. Утверждается, что образ Евы, которая вступила в связь с дьяволом, и образ Марии, погубившей дьявола, – две стороны одной медали. Таким образом, эта амбивалентность женской природы является определенным инвариантом, который присущ андроцентричной культуре как таковой.

Ключевые слова: христианство, Библия, церковь, женщина, Ева, Дева Мария, Мария Магдалина, феминность.

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