

IMAGO DEI AND DESIRE IN GENESIS 1–3. TO EAT OR NOT TO EAT: OR RATHER TO EAT OT WHAT TO EAT

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Within modern criticism, particularly with references to Levinas and Girard, the article is the revision of the traditional interpretation relating *imago Dei* with the story of temptation and expulsion. The two creation accounts hold different perspectives on creation. P holds a theocentric perspective and G and antropocentric one. Due to the tension between the two accounts, they can be seen as a negotiation of the two concepts, explicating the difference between violence replacement and irreplaceability. The difference appears particularly in G's obsession with food and the idea if what to eat and what not to eat.

GOD, EVIL, AND THE SAVIOUR: HERMENEUTICS AND THE RECONSTRUCTION OF A CHARACTER IN BULGAKOV'S THE MASTER AND MARGARITA

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This paper reconstructs Bulgakov's interpretation of God, Evil, The Saviour, and of Man on the basis of the text of *The Master and Margarita*. This objective is approached in two stages. The first part of the paper examines Bulgakov's novel as a treatment of one of the most basic hermeneutical problems, that of the authentic reconstructability of Christ's story – involving not only the genuineness of the Gospels but the possibility of a real „hermeneut“. The second part of the paper interprets the main ideas of Bulgakov's „theology“.

Our principal thesis is that, in *The Master and Margarita*, Bulgakov – beginning from the phenomenology of totalitarian power – attempts to re-interpret the nature and the direction of human history and the central concepts of Christianity, and to create a world view which takes into consideration the existential situation offered by the modern period.

In this sense, Bulgakov found himself in an usual, or (more precisely) an „inverted“ hermeneutical situation (I am using the concept in the Gadamerian sense). Tradition as an alien body of thought does not address him, assaulting his prejudices and forcing him to interpret it. (Gadamer, op. cit., p. 212.) It is the present that confronts him with its provocative influence, assaulting his prejudices about man, humanity, art, redemption, evil, etc.