

Summary of the thesis: **ANALOGY OF BEING BETWEEN UNIVOCITY AND EQUIVOCITY**

The reconstruction of the concept of analogy in the writings of Przywara, Balthasar and Marion, from the perspective of theological aesthetics.

The aim of the study is to analyse and compare how the concept of analogy of Being/*analogia entis* is understood in the works of Erich Przywara (1889-1972), Hans Urs von Balthasar (1905-1988) and Jean-Luc Marion (1946 -). Notions of *analogia entis* intend to express how God is related to the created world from a proposed commonality of 'Being' of both God and creation. This thesis provides an alternative argument in which personal/ hypostatic presence is seen as more coherent from the perspective of theological aesthetics.

The guiding question is formulated as such:

How is the theological doctrine of analogia entis reconstructed in the writings of Przywara, Balthasar and Marion, from the perspective of theological aesthetics?

According to Przywara, Balthasar and Marion, the meaning of analogy in theological language has been in demise since the breakthrough of modern philosophy. Analogy as a philosophical and theological term goes back to the antiquity. The most relevant background for the three thinkers is the theology of Thomas Aquinas. For Thomas, the concept of analogy establishes a *via media* between the poles of univocity (identification) and equivocity (difference) in theological language. Analogy in a theological context means that creation participates in the divine attributes without being identified to God. Thus, the attribute of 'Being' is ascribed to God analogically; God "is", but God is not as creation "is". Creation is 'becoming', but God "is" as an identity of essence and existence.

In theology, the notion of analogy of Being represents a tension between the unseen and the revealed, as the concept of analogy refers to a balance between the poles of identity and difference. This balance relates to the theological discussion of the place and the meaning of aesthetics, in as far as the analogical experience of God's beauty in the creation paradoxically reveals both God's hiddenness and God's nearness simultaneously. A revival of theological analogy of Being is connected to theological aesthetics, and this becomes apparent in the works of all the three thinkers as Przywara, Balthasar and Marion apply aesthetic concepts in their description of the relation between God and creation.

The question of aesthetics in theology may seem marginal, and to seek to understand the complex concept of analogy from the perspective of aesthetics could be restrictive to a thorough analysis of the problems connected to it. However, theological aesthetics will eventually open an understanding of the Christian tradition as a play between identity and difference, since the aesthetic form signifies the infinite beauty of the divine revelation. All three thinkers emphasise the relevance of the relation between analogy and aesthetics in theology.

The thesis' last chapter argues that it is more adequate to understand the relation between God and the created as a personal/hypostatic presence of the divine than an analogy of Being. The development of the aesthetic theology as the theoretical framework for the iconographic tradition, was possible through the distinction between personal presence and identification of Being; The image is not of the same Being as the depicted. From this perspective, the conclusion becomes that the notion of analogy of Being confuses the distinction between person and Being. Hence, an understanding of God's relation to creation as hypostatic presence seems to be more coherent with the Christian aesthetic tradition, than is the theory of analogy of Being.

