

<https://doi.org/10.34680/vistheo-2021-2-133-144>

THE SEVENTH SEAL: THE HISTORY OF VISIBLE AND INVISIBLE CONFESSION OF FAITH

Olga Sukhorukova

Moscow City University, Russia

soa61@mail.ru

The article is devoted to the meaning and role of cinematography in modern culture. The screen image of one or another concept or meaning can influence the formation of historical and religious-philosophical ideas of society. Ingmar Bergman's film *The Seventh Seal* tells the story of the historical events of medieval Europe. The phenomena and facts that are shown in the film do not always correspond to the historical past. The director's task was different: to answer the questions that the representatives of the post-war generation were contemplating on, using the basis of historical materials. The visual imagery of *The Seventh Seal* became the basis for the cultural analysis in this article. The purpose of the analysis was to identify the main idea of the film, as well as to reveal its symbolism. The author turns to the theoretical legacy of Sergei Eisenstein, to his theory of intellectual cinema, built on the basis of a simulative way of perception. This method makes it possible to perceive the whole picture in one time space, where the problems of the past and the present have something in common. Thus we get one of the main methods for revealing the meanings of the film images presented in *The Seventh Seal* and we can understand what the author wanted to say in his film. Bergman's film is a complex multi-level work in which there is a visible layer related to the film's storyline, and invisible layers related to the religious and philosophical views of the director himself. The first level is to show the history of Europe as the director sees it, namely, through negative stereotypes of the so-called "dark and sinister Middle Ages" (superstitions, negative image of the Roman Catholic Church, witches' trials). Against the background of these historical events, the main character of the film is looking for an answer to his questions about the existence of God, and therefore the meaning of life. His duel – a game of chess with another character of the film, Death, must solve these questions: the life of a knight will depend on the outcome of the game. The second level is Bergman's presentation of the Lutheran denomination with critical attitude to Church Tradition, which is quite characteristic of him. Embodying the teachings of Luther about the "visible" and "invisible" side of the church, the family of itinerant actors in the film personifies the image of the living invisible church; unlike the visible Roman Catholic church, it presents a pure and bright image of true Christianity. The third level of the film should be correlated with the post-war modernity, in which Ingmar Bergman lived. Here one can see the influence of Martin Heidegger's ideas on the work of the director of *The Seventh Seal*. 'Dasein' is one of the key concepts of Heidegger's philosophy that is relevant to this film. This concept means the existence of a person, which is determined through the experience of their mortality, not in some future tense, but here and now. That is why the theme of death becomes a key one, it determines the meaning of a person's life, and it also relates to the title of the film. *The Seventh Seal* is an image of the Apocalypse, and this image is related not only to the end of the world, but also to the end of the life of a single person, when the outcome of his life becomes clear.

Keywords: Christianity, cinematography, Ingmar Bergman, *The Seventh Seal*, death, Middle Ages, Martin Heidegger, Lutheranism, Roman Catholic Church, Apocalypse, Dasein.

«СЕДЬМАЯ ПЕЧАТЬ»: ИСТОРИЯ ВИДИМОГО И НЕВИДИМОГО ИСПОВЕДАНИЯ ВЕРЫ

О. А. Сухорукова

Московский городской педагогический университет, Россия

soa61@mail.ru

В статье говорится о значении и роли киноискусства в современной культуре. Экранный образ того или иного понятия или смысла может оказать влияние на формирование исторических и религиозно-философских представлений общества. Фильм Ингмара Бергмана «Седьмая печать» ведёт повествование об исторических событиях средневековой Европы. Явления и факты, которые демонстрируются в фильме, не всегда соответствуют историческому прошлому. Задача режиссёра была другой: на основе исторического материала ответить на те вопросы, которые волновали представителей послевоенного поколения. Визуальный ряд «Седьмой печати» стал основой для культурологического анализа в данной статье. Целью анализа было выявление основной идеи фильма, а также раскрытие его символики. Автор обращается к теоретическому наследию Сергея Эйзенштейна, к его теории интеллектуального кино, построенной на основе симультативного способа восприятия. Этот способ даёт возможность воспринимать картину целиком в одном временном пространстве, где перекликаются проблемы прошлого и настоящего. Так мы получаем один из основных методов для раскрытия смыслов представленных в «Седьмой печати» кинообразов и можем понять, что хотел сказать автор в своём фильме. Фильм Бергмана – это сложное многоуровневое произведение, в котором существует видимый слой, относящийся к сюжетной линии фильма, и невидимые слои, имеющие отношение к религиозным и философским взглядам самого режиссёра. Первый уровень – это показ истории Европы, какой она видится режиссёру, а именно – через негативные стереотипы так называемого «мрачного и тёмного Средневековья» (суеверия, негативный образ Римско-Католической церкви, процессы ведьм). На фоне этих исторических событий главный герой фильма ищет ответ на волнующие его вопросы о существовании Бога, а значит, и смысла жизни. Его поединок – игра в шахматы с другим героем фильма, Смертью, должен решить эти вопросы: от исхода игры будет зависеть жизнь рыцаря. Второй уровень – это презентация Бергманом лютеранского вероисповедания с характерным для него критическим отношением к церковному Преданию. Воплощая учение Лютера о «видимой» и «невидимой» стороне церкви, семья странствующих актёров в фильме олицетворяет образ живой церкви невидимой, она, в отличие от видимой Римско-Католической, являет чистый и светлый образ настоящего христианства. Третий уровень фильма следует соотносить с послевоенной современностью, в которой жил И. Бергман. Здесь прослеживается влияние идей Мартина Хайдеггера на творчество режиссёра «Седьмой печати». «Dasein» – одно из ключевых поня-

тий философии Хайдеггера, имеющее отношение к данному фильму. Это понятие означает существование человека, которое определяется через переживание своей смертности не в каком-то будущем времени, а здесь и сейчас. Именно поэтому тема смерти становится ключевой, она определяет смысл жизни человека, она же имеет отношение и названию фильма. «Седьмая печать» – это образ Апокалипсиса, и этот образ имеет отношение не только к концу света, но и к концу жизни отдельно взятого человека, когда подводится итог его личной жизни.

Ключевые слова: И. Бергман, «Седьмая печать», христианство, киноискусство, смерть, рыцарь, Средневековье, М. Хайдеггер, лютеранство, Римско-католическая церковь, храм, Апокалипсис, Dasein.

A work of art can be important factor in influencing a person's worldview only when it demonstrates the unity of life and creativity, combining them in its content. It is difficult to call elementary copying of life an art, although today representatives of postmodernism may disagree with this statement, claiming that the display of the continuous flow of life in art can be perceived and evaluated as a cultural phenomenon. Nevertheless, speaking about "pure art" or about the "art for art" theory, we raise the questions: to what extent aesthetics and the ideological content of this trend in culture can influence public consciousness, and at what level of social life they will be reflected? Refined art in its pure form, which has no real relationship with life, with its problems, facts and phenomena, hardly plays a large role in the life of society and in the life of a person. In our opinion, art is worth something when it affects the emotional sphere of individual, exerting a deep influence on everything that can excite a person: feelings, ideas, values, interests and, ultimately, worldview.

Real art reflects the problems and arises issues that the artist rethinks and creatively reworks, embodying this or that idea in his work. In this case, a work of art becomes an expression of both the historical era and the eternal themes that excite a person of any historical era. Meanwhile, the combination of life realities and human activities aimed to comprehend these realities does not always lead to their synthesis and organic unity. Only due to such synthesis, the meaning or idea of the work of art becomes obvious, fulfilling the most important aim for which it was created. Speaking about this side of creative activity in particular, and about art in general, Mikhail Bakhtin wrote that "such a combination of reality and creativity can be called 'mechanical' if its individual elements are connected only in space and time by an external connection, and not imbued with an internal unity of meaning < ...>. The three areas of human culture – science, art and life – gain unity only in the person who brings them to their unity". The problem of synthesis can only be solved by the personality of the creator, who, through comprehending reality and experience, bears personal responsibility: "for what I have experienced and understood in art, I must answer with my life, so that everything that I have experienced and understood does not remain inactive" [Bakhtin 1994, 7]. Thus, the main task of art, if one follows Bakhtin's reflections, is not to ignore life, but, on the contrary, to actualize vital issues, turning to

the high and eternal themes of life. Showing personal experience of feelings and reflection, the author must reflect it in his work with full responsibility for what he presents to the world. Therefore, "art and life are not one, but must become one in me, in the unity of my responsibility" [Bakhtin 1994, 8].

The above statements about the goals and significance of art place our research in the field of visual theology, namely, in the field of cinematography, where screen forms can broadcast Christianity, its history and dogmas, and, which is especially important, interpret all this in accordance with the author's position. This, perhaps, is one of the most important, key moments of filmmaking, especially if it concerns philosophical or religious topics. In this case, the author's responsibility is especially high, since his understanding of worldview problems, the historical aspect of the development of a particular religious denomination, answers to pressing questions of our time, and all this visual information concerns a large audience. Compared to other types of art, cinema as a special synthetic genre does not have a very long history, however, despite its "youth", from the 20th century to the present, the works of this trend has been playing the role of transmitting meanings and values, performing important communicative function in the intercultural interaction of peoples.

Our research concerns Ingmar Bergman's film *The Seventh Seal*, which was presented in theatres in 1957 and became classic of the world cinema. Film critics, philosophers and culturologists wrote and talked about Bergman's work, drawing attention to key issues that were present in dramatic works and in films shot by Bergman according to his own scripts: the existential choice of a person, painful searches for oneself in a complex and chaotic world [Skorokhod 2003]. The key problem of *The Seventh Seal* was the theme of death, which is directly related to the search for the meaning of life. Critics wrote and spoke about the peculiarities of the film's aesthetics, its mystical component and, of course, about the historical canvas, which, in their opinion, did not correspond much to the story [Sinitsyn, Sinitsyna 2016]. In the world of cinematography, it often happens that while working on a film about certain historical period, the author may distort the facts and fails to observe scientific reliability. However, due to his talent, the director creates a visual picture of the past so well that inconsistency of this screen image with the historical past will not only interfere with the perception of the film, but, on the contrary, will receive positive reviews from the public. Moreover, the constructed image of the past will subsequently be perceived by society as a real history and have a tremendous impact on the formation of historical ideas among people for many years. The responsibility of the author in this case is extremely high.

The Seventh Seal should be viewed from two perspectives: (1) the historical period that the film tells about, and (2) the personality of the film director, his religious and philosophical views. Bergman's work is a complex, multi-layered work of art, in which each layer requires understanding and deciphering. In this process, we will be helped by the theoretical legacy in the field of cinematography by Sergei Eisenstein, a classic of world cinema, who has created a number of works devoted to the problem of cinematography. Having brought the film montage to a high artistic and semantic level, Eisenstein made it the basis of the

famous concept of “intellectual cinema”, according to which, in order to reveal the meaning of a film, it is necessary to provide visualization of concepts by creating screen images. Today, the concept of “intellectual cinema” can be understood due to the theory of “internal monologue”, which “is consistent with the main provisions of modern psycholinguistics, which considers internal speech as ‘rolled up’ external. Any word can turn into a term on the basis of which a whole system of images is built with a movable centralization of meaning” [Sinelnikova 2007, 76–77]. This system of images, unfolded as a result of the film screening, works on the basis of a simulative way of perception, which makes it possible to perceive the whole picture, placing the historical past and the present side by side, giving them the opportunity to coexist. Analyzing *The Seventh Seal*, we make the assumption that Bergman’s cinematic method is based on a simulative way of perception: in the picture, the problems of the present are transferred to the past and vice versa. Everything that worries the author also worries his characters in the past, and concepts and meanings are transmitted through a whole series of images created by the director.

The first layer of the film is one of the visible layers lying on the surface of the visual text of *The Seventh Seal*. Here is the historical plot, on the basis of which the author constructs the picture of the Middle Ages. Let us recall the plot.



A Swedish knight, Antonius Block comes back from the crusade, accompanied by his squire Jöns. While the squire is sleeping, Death (the angel of Death in the form of a man) appears before the knight, who is not frightened by him; on the contrary, one gets the impression that his appearance was expected for Antonius.

The only thing the knight asks for is to wait for a while, because he has a question to which he must find an answer. This question, as it will become clear later, is associated with his religious faith, which has weakened: the knight's former conviction that God exists now causes his great doubts. The knight invites Death to play a game of chess. Death agrees under the condition: the knight's victory will resolve the issue of postponing his death, and if Antonius loses, Death will take him. The game of chess becomes the starting point for uncovering the plot, and the film ends with it.

The return of the knight and the squire to their home, their path is a chronicle of events and phenomena that describes the medieval society. We see the epidemic of plague, a procession of people leading a "witch" to execution, a theater of wandering actors, a procession with the sick and holy fools, a temple being painted by an artist, and a tavern – one of the most crowded places where simple morals reign – a social cut of the ordinary worldly life. There are a series of characters who personify the types of medieval culture. Among them there is the already named knight Antonius, a deeply religious person in the past – one of the main archetypes of the Christian Middle Ages. His squire, Jöns, does not seek faith; on the contrary, he is convinced that everything that bothers his master is nothing more than a delusion and is not worth being so puzzled by. The squire's frustration turned into irony and skepticism. Now he is a rationalist who does not believe in anything. It seems that he is a person of a borderline, marginal culture – the outgoing Middle Ages and the upcoming New Age. Jöns is opposed to the cleric Raval – not so much out of faith or lack of it, but in relation to the usual norms of human behavior. So, for example, Jöns saves a peasant girl from Raval, who, despite his rank, turned out to be an ordinary thief and rapist and who, as it turned out a little later, was one of the main agitators of the crusade, to which the knight Antonius Block had gone earlier.

A considerable part of the film narration is occupied by wandering actors, including the family of Jof and Mia with a young son, as well as actor Jonas Skat, who is free from family life, a person who is clearly not burdened by moral principles. Jonas Skat seduces the blacksmith's wife Lisa (or she seduces him); it is difficult to establish primacy here, the main thing is that both Jonas and the blacksmith's wife, and the blacksmith Plog himself – all of them represent a certain category of ordinary people who are not engaged in search for high meanings, and live for sensual pleasures. All the everyday vanity of these people is shown through ordinary scenes of everyday life, reminiscent of the plots of the *Decameron*: Lisa's escape with an actor, scenes of jealousy, attempts to justify herself and blaming each other in everything on, etc. Observing all these vicissitudes of a simple and unpretentious life with passions and human weaknesses, Jöns the squire ironically mentions that somewhere, as people say, there are human-like animals – monkeys.

In the film, we see a violation of historical chronology, where the author places at the same time such events as the plague epidemic, the crusades to the Holy Land, the life of the artist Albertus Pictor, whose name is mentioned in the film and with whom the protagonist and his squire talk. Such a mixture of historical facts and phenomena does not correspond to reality, but the director, appar-

ently, did not try to completely recreate the past, follow the chronology of events and adhere correct presentation of historical attributes. The purpose of the film was different. In our opinion, the author wanted, through the historical past, to answer the topical questions of his time, while broadcasting his understanding of Christianity. This became the second semantic level of the film, which reflects Bergman's religious ideas, his understanding (or interpretation) of Christianity.



The Seventh Seal is a presentation of the Lutheran faith, of the experience of the Protestant faith, the denomination that reflects one of the main places in the religious life of Sweden. Being Lutheran by education, living in a country that adopted this religion in the 16th century, Bergman received an inoculation from Catholicism, which influenced formation of his worldview. As a result, we see how the director perceives the Middle Ages and how the Roman Catholic Church is viewed through the Middle Ages. Transferring his understanding of Christian truth through the visual series of the film, Bergman demonstrates a negative image of Catholicism, presenting the usual set of clichés that have already entered the everyday consciousness of the modern viewer and are associated with the so-called "dark and gloomy Middle Ages". This can be seen in several episodes, in the behavior of the characters and their dialogues. We see a negative image of the priests of the Roman Catholic Church on the example of one of the clerics, whose behavior does not correspond not only to the status of a church minister, but even to the way of behavior of an ordinary Christian. The crusades, who have become a proverbial story, are cited as an example when it is necessary to reproach Christianity, reminding about violence, shedding of blood, intolerance and violation of Christian ethics. It is not a coincidence that

the main character, a knight, returns from a crusade, and his search for faith in God becomes the main leitmotif of the film. The knight's faith, after many years of hard wanderings, has weakened so much that there is a threat of completely losing it. The knight's search for faith in God is accompanied by the appearance of another important character – Death. For Christianity, the opposition of God and death is natural, for God means life and the source of human life, and leaving God inevitably leads to death. The history of mankind begins with the story of leaving God, with cutting oneself off from the source of life, as evidenced by the well-known Biblical story about the Fall. That is why both the knight's elusive faith and his attempts to regain it throughout the film are visualized through the image of a duel with death.

The search for faith, and therefore the search for the meaning of life, is shown through three important episodes of the film: (1) an attempt to see in the eyes of the so-called “witch” – a young girl doomed to execution – the mystical side of life, to find out the truth about the existence of God and the devil; (2) a scene in the church, consisting of two parts: the dialogue in the church between Jonas and the artist and the confession of Antonius Block; (3) a scene of the knight meeting a family of traveling artists and talking to them. How did this search end?

The knight saw nothing in the eyes of the unfortunate girl, apart from fear and horror. It is especially important for our research that he also did not find an answer to his questions in the church. In the church, where the knight comes, there are only two characters: the artist and Death. The church is empty, there are no people there. The ringing emptiness of the church is frightening, no one prays there, we do not see any service. This emptiness is discordant with the tavern shown in the film, which is filled with people, it is noisy there, and it is evident that life is there, in all its manifestations. In the church, the squire talks with the artist Pictor, who paints the dance of death. A dialogue arises between the artist and the squire.

- Why all this daubing?
- To remind people of death.
- That won't make them any happier.
- Why make them happy? Why not scare them?
- Then they won't look at your picture.
- Yes, they will. A skull is more interesting than a naked woman.
- If you scare them, then they think and... are still more scared. And fall into the arms of the priests.
- That's not my business.
- You're only painting your picture.
- I paint life as it is. Then folk can do as they like.

There are two notable details in this dialogue. Firstly, both what he draws on the wall of the church and what Albertus Pictor is talking about are rather references to pedagogy, to instruction and teaching. And here, in spite of the deduced image of death – the “dance of death” that is leading people – there is nothing unusual that goes beyond the framework of real life. The painting created by the

artist is a visual metaphor of death, which reminds people that their life path will end sooner or later. The depiction of death without depicting the Supreme Divine principle, the source of eternal life, deprives this picture of the sacred and transcendental meaning, because one of the main features of religious painting is the depiction of what is capable of withstanding death and destroying it. Turning to the history of religious painting, we note: "The path of religious art tells us that one of the main <...> of its foundations is the search for God, the sacred transcendental higher principle", conquering death [Sukhorukova 2019, 59]. In Christian art, these searches were completed in icon painting, which is "theology in paints". The Savior's icon is the image of God who conquered death. Coming back to Pictor's artistic activity, we argue that it is an example of Protestant ethics, the instruction of a person on how and who can intimidate and scare him, turn him away from the bustle of everyday life, returning him to religious life. The drawing of death without the image of the Divine testifies not to the theology of painting, not to the search for God. It is rather one of the artistic didactic visual exercises designed to re-educate people.

The second detail of the dialogue is a reminder of death. Here one can see an indication of one of the main ideas of Martin Heidegger, according to which the understanding of mortality determines the existence of a person in this world. But we will speak about it later.

As for the scene of confession in the church, it is one of the most significant ones: a knight who comes to church confesses, without knowing it, to Death, with whom he plays chess. Why does he confess to Death? Probably because there is no God in the church. The holy became not holy, and death reigns where eternal life should have been.



And only having met the family of wandering actors, Antonius finds answers to his questions. Looking at the family in which love and harmony reign, admiring family happiness and anxious attitude of parents to a child, the knight says: "Faith is such a torment, but now it doesn't matter next to you. For me it will be a sign and a source of joy". The family of actors is a bright image against the background of the gloomy Middle Ages, in which the official false religiosity dominates, in which there is nothing sacred, but there is superstition, the horror of death, debauchery and witches' trials. We see that the family is opposed to the official church, and Jof and Mia with their young son are the prototype of the Holy Family, which, unlike the official Catholicism shows, demonstrates true Christianity: God is love, and where love is, there is no death. The rescue of the actors' family from death at the end of the film confirms this idea. Jof, the father of the family, is gifted with the ability to see the mystical side of life, he was given visions of the Mother of God with the Son. Jof is the only one of all the characters in the film who sees the chess duel between Death and Antonius.

Criticizing Catholicism, Bergman contrasts it with the Lutheran confession, using the example of a family of itinerant actors. To confirm this conclusion, let us turn to the main thesis of Luther's teaching about the Church, which deals with its visible and invisible side. According to Luther, "we understand the church in two senses: as a visible society and as an invisible fellowship. The visible society or the visible church, to which all the baptized, including the unrighteous and unbelievers, belong, is no more than a mass church, its very existence is a matter of chance. The true church is a spiritual society that unites its members together with the unity of hope and love, and therefore has only believers and justified members. It exists wherever the gospel is purely preached and the sacraments are performed correctly <...> the true church is invisible, supersensible, and it is only one that is holy and infallible, for it is controlled directly by the Spirit of grace <...>. Luther regards the visible church as a symbol, as a representative of the true invisible church, and the visible church has meaning for him only as a pedagogically necessary institution" [Znosko-Borovsky 1992, 86–87]. Thus, if we follow Luther's teaching about the "visible" and "invisible" side of the church, the family of itinerant actors becomes the image of the living invisible church, which is led by the Spirit of Grace, and this is how it differs from the visible Roman Catholic Church.

The third level of the film should be related to the modernity in which Ingmar Bergman lived. The middle of the 20th century, the time after World War II, was characterized by a special understanding and vision of life. First of all, it was a time of criticism of traditional values, revision of basic ideas about the individual and the family, a change in the way of life and the intensification of youth participation in political life. It is not a coincidence that in 1950–1960 the ideas of A. Camus and M. Heidegger were very popular, since the work of these philosophers raised the burning questions of the meaning and meaninglessness of life, which concerned everyone. The problems of human existence related to these issues, human's relationship to history and tradition occupy one of the main places in public consciousness [Kurabtsev 2018, 190]. This ideas affects literary

creativity, cinematography and socio-political activity, in which youth movements occupy one of the first places in the political rating.

The ideas of M. Heidegger influenced the worldview of Bergman. Despite the closeness of Heidegger's ideas to Orthodox theology, there is no doubt that Lutheranism had a great influence on the formation of his views. The call to abandon theoretical and speculative theology, to abandon Hellenic wisdom, which in Christian theology represented as "falling apart" from the experience of primordial Christianity, experiencing an encounter with God "in life and through life" – this all resembles the Lutheran's interpretation of Sacred Tradition. Heidegger tried to demythologize theological-speculative metaphysics in order to explore the meaning of Christianity in factual life. He tried to deduce the fundamental question about a human from the traditional system of dogma, and for this it was necessary to return to the original pure Christianity, to its mystical immediacy, in which human is able to independently understand the truth through direct communication with God. In fact, Heidegger speaks of "mystical consciousness", which theoretically cannot be substantiated in any way [see: Konacheva 2018, 316–319]. In *The Seventh Seal*, we see, using the example of Jof and his family, a reflection of these ideas of Heidegger: in the life of a single soul, cognition of God occurs, and then the soul turns out to be the dwelling place of God.

The next important point in Heidegger's philosophy concerns the key concept of *Dasein*. It means the existence of a person, which is determined through the person's experience of their mortality, not in some future time, but here and now. "The first thing that appeals one's attention is that in *Being and Time* the death of a person (*Dasein*) is transferred from the future tense to the present. For Heidegger, death is an always given in present; it exists in every moment as unrealized yet inevitable structural possibility. A person lives side by side with death, his whole life is just 'being-to-death' (*Sein-zum-Tode*)" [Zavaliy 2010]. Understanding death as a way of being a person, linking existence with the search for the meaning of life – this philosophy runs like a red line through all layers of the film. Hence the name *The Seventh Seal* not by chance becomes the logical conclusion of this theme, and this name has its own explanation.

The Seventh Seal is one of the symbols of the Revelation of John the Evangelist, or the Apocalypse, one of the most complex religious texts in the New Testament. Turning to the interpretation of Seraphim Rose, it highlights the key semantic moments of the Apocalypse, which can be correlated with the film *The Seventh Seal*. Rose writes that "Christ comes to every person, everyone must live their time in this world and die. In this sense, the coming of Christ is very close for each of us. This is quite true, because eschatology, the doctrine of the end of the world, refers not only to the end of the world, but also to the end of our lives, because when each of us dies, they go to another world and there await the end of this world" [Rose 2000]. Thus, the Apocalypse is not only the end of the world in general, but also the end of the life of every person, this is the end of their life path, this is the judgment on them. The Apocalypse takes place in a person's life here and now, and this approach to death, when a person comes face to face with it, makes them think about how they live and what is the true meaning of their existence.

This is how the problems of being a person living in the twentieth century resonate with the historical and philosophical content of the film material, on the basis of which Bergman's film reflects on what real Christianity is, where God is and what the meaning of human life is.

REFERENCES

- Bakhtin 1994 – Bakhtin M. M. Works of the 1920s. Kiev, 1994. In Russian.
- Konacheva 2018 – Konacheva S. A. Vision of God and Thinking about Being: Vladimir Lossky and Martin Heidegger. *Horizon. Phenomenological Research*. 2018. Vol. 7. 2 (14). P. 312–336. In Russian.
- Kurabtsev 2018 – Kurabtsev V. L. Dasein in the Philosophy of Martin Heidegger. Social and Humanities. *Domestic and Foreign Literature. Series 3: Philosophy*. 2018. 2. P. 188–193. In Russian.
- Rose 2000 – Seraphim (Rose), hieromonk. Signs of the Times. Secrets of the Apocalypse. Platina (CA), Moscow, 2000. URL: https://azbyka.ru/otechnik/Serafim_Rouz/tajny-knigi-apokalipsis/. In Russian.
- Sinelnikova 2007 – Sinelnikova O. V. Aesthetic Theory of S. Eisenstein in Dialogue with the Philosophy and Culture Phenomena of Different Eras. *Bulletin of Kemerovo State University of Culture and Arts*. 2007. 2. P. 61–78. In Russian.
- Sinitsyn, Sinitsyna 2016 – Sinitsyn A. A., Sinitsyna E. V. Harvest of Death in the “Seventh Seal” by Ingmar Bergman (to the 60th Anniversary of the Creation of the Movie). *Scandinavian Philology*. 2016. Vol. 14. 2. P. 290–309. In Russian.
- Skorokhod 2003 – Skorokhod N. S. Scandinavian Successor: Bergman's Path in European Drama. *Problems of the Theatre / Prosaenium*. 2013. 3–4. P. 203–211. In Russian.
- Sukhorukova 2019 – Sukhorukova O. A. Religious Sense of Art. *Vestnik of Moscow City University. Series “Philosophical Sciences”*. 2019. 2 (30). P. 57–63. In Russian.
- Zavaliy 2010 – Zavaliy A. G. Category of Death in Tolstoy and Heidegger. *Leo Tolstoy and Time*. Tomsk, 2010. P. 154–169. In Russian.
- Znosko-Borovsky 1992 – Znosko-Borovsky M. Orthodoxy, Roman Catholicism, Protestantism and Sectarianism: Comparative Theology. Holy Trinity Sergius Lavra, 1992. In Russian.

Материал поступил в редакцию 07.10.2021,
принят к публикации 09.11.2021

Для цитирования:

Sukhorukova O. A. *The Seventh Seal: The History of Visible and Invisible Confession of Faith* // *Визуальная теология*. 2021. № 2 (5). С. 133–144.
DOI: <https://doi.org/10.34680/vistheo-2021-2-133-144>.

For citation:

Sukhorukova O. A. *The Seventh Seal: The History of Visible and Invisible Confession of Faith*. *Journal of Visual Theology*. 2021. 2 (5). P. 133–144.
DOI: <https://doi.org/10.34680/vistheo-2021-2-133-144>.