

Faculdade Internacional de Teologia Reformada – FITREF

Curso de Bacharelado em Estudos Bíblicos – B.B.S.

BI 303 – Metodologia da Pesquisa Exegética – Prof. Rev. Dr. Tarcizio Carvalho

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Atividade – AULA 23 – A análise do discurso em cada gênero

Envie um arquivo DOC com a análise do discurso poético da passagem de Hc 3:17-19.

Análise do Discurso Poético

Para efeito de análise do discurso poético interno ao texto de Habacuque 3:17-19, faz-se uso de Wendland (1999). Em seu artigo, para contextualizar suas abordagens de coesão intratextual voltada aos efeitos eminentemente poéticos, esse autor tece comentários mais acerca do capítulo terceiro que afirmam, dentre outras coisas, que

“(…) Though it is usually classified generally as a lament, the lyric of chap. 3 freely incorporates stylistic elements from other psalmic genres, such as a historical recital, a royal eulogie, a profession of trust, and a hymn of divine praise-thanks-giving. In its broad outline, the organization is not difficult to perceive, but the internal segments are rather more controversial. The psalm begins with a typical editorial superscription (3:1) and ends with a corresponding subscription, or colophon (v. 19d). These musical notations thus circumscribe the whole within a liturgical frame of reverent worship. This perspective is reinforced by the rhyming technical terms *twnygv šigyænôt* (v. 1) and *ytwnygn nšgînôt¹y* (v. 19), which, despite their uncertainty in meaning, serve to heighten the devotional atmosphere of the entire pericope” (WENDLAND, 1999, p. 602).

Dessa reflexão, Wendland (1999) parte para uma abordagem mais específica sobre a estrutura poética do texto afirmando, dentre outras coisas, que: “(…) *The final stanza of the song (vv. 16–19) is a fitting reply to its prologue and the psalmist’s petition in v. 2. Furthermore, it is a cumulative response to everything that has been said (and seen!) in the book as a whole (…)*” e ainda que “(…) *A series of chiasmically arranged syntactic constructions (four paired bicola, but only one sentence in Hebrew) is begun in v. 17. This builds up to the second, now emotive, climax of the psalm in the rhyming trimeter of v. 18 (marked by emphatic cohortative verbs; cf. v. 13a for the initial, theological peak)*”. (WENDLAND, 1999, p. 605).

Ainda falando especificamente sobre a estrutura geral do discurso poético do trecho de Habacuque 3:17-19, Wendland (1999) comenta que

“(…) The key term “my salvation” (y[vy] resonates not only with religious significance (e.g. Pss 62:1–2; 88:1; 89:26; 118:14, 21; 140:7), but also with literary import as an echo of structurally parallel forms in vv. 8 and 13. It would be possible then to regard the prayer’s final tricolon in v. 19 as another independent strophe, especially due to its clear dependence upon Ps 18:32–33. Here we have a firm indication in turn of the psalmist-prophet’s renewed dependence for his “strength” not only upon God, but also on his Word (cf. “your report,” v. 2). These closing words are a resounding proclamation of unwavering trust on the part of the righteous suppliant and an unshakable confession of his/her faith in the ultimate justice of the Sovereign LORD. Yahweh makes it possible for the believer to endure the depths of despair in anticipation of an ultimate enjoyment of the “heights” of blessing (v. 19c). (…)” (WENDLAND, 1999, p. 606).

Um último aspecto discursivo mencionável acerca do discurso poético no texto de Wendland (1999) trata acerca do conteúdo presente no terceiro capítulo, isto é, para esse autor,

“(…) the overall “oracle” (or “burden”) of Habakkuk assumes the basic literary form of the traditional lament, or “prayer,” genre which provides the formal, semantic and emotive backbone for the entire discourse. Though the structure varies from psalm to psalm, the key compositional elements appear to be seven in number: invocation, plea to God for help, complaint(s), confession of sin [or] protestation of innocence, imprecation upon enemies, reaffirmation of faith in God, and a joyous response to the Lord’s (assumed) deliverance, e.g. words of praise, vow of service.³⁷ Each of these specific motivations finds implicit or explicit expression in Habakkuk, most evidently at the very beginning (1:2–4 + 1:12–13) and again at the close of the book (3:2 + 16–20), thus forming a generic *inclusio*. Coinciding with these two framing liturgical sections, a succession of other poetic types is artistically introduced to dramatize and give a more varied and compelling dimension to the discourse, i.e. (...) a complete psalmic prayer, consisting of a lament (3:2/16–18), theophanic hymn (3:3–7), salvation-history/royal recital (3:8–15), and a concluding confession of faith (3:19). Within this shifting arrangement of poetic-prophetic genres (...), the overt message of the book of Habakkuk is projected on several literary planes within the overall framework. This formation involves three closely interrelated sequences or patterns of structural development: narrative, disputational and emotive. These three elements are skillfully interwoven so that they continually resonate off one another, both semantically and pragmatically (...)” (WENDLAND, 1999, p. 607).

Além dessas contribuições, Wendland (1999, p.614) ainda ressalta que o capítulo terceiro de Habacuque é um texto distinto dentro do todo do livro do profeta. Para ele, o “(…) *Chap. 3 of Habakkuk is by no means detached structurally (nor was it composed in isolation) from the two initial chapters, as the wider pattern of lexical reiteration itself will also demonstrate. But the psalm is clearly distinguished as being a special constituent of the work in its totality (...)*”. Isso é tanto que, ao realizar um inventário do conteúdo poético do terceiro capítulo, ele chega a afirmar que

“(…) Three types of repetition with regard to scope or distribution are noted, namely, that which is found: within a given strophe, elsewhere in chap. 3, or earlier in the preceding two chapters (only a selective listing of exact matches is recorded). This reflects the three basic hierarchical levels at which integrative, or cohesive, recursion operates in poetic-prophetic discourse, i.e. strophe – stanza – psalm/oracle (...)” (WENDLAND, 1999, p. 614).

Nesses termos, percebe-se a partir desse estudo de Wendland (1999, p.620), que

“(…) a careful study of the internal compositional dynamics of the discourse reveals that this magnificent salvation psalm is indeed the climax of the entire work and the culmination of its fundamental line of argumentation. Without it, the vital message of the “oracle” of Habakkuk would not really be complete, either formally, semantically or pragmatically in terms of its overall rhetorical effectiveness or communicative relevance. The supreme righteousness of Yahweh as evidenced in the dramatic deliverance of his people will naturally evoke a similar prayerful response on the part of the faithful who recognize their own unrighteousness and hence rely completely upon his merciful provision to meet their spiritual needs (...) (WENDLAND, 1999, p. 620–621).

Portanto, com base nessas contribuições de Wendland (1999) e também em evidências literárias formais notificadas por Watts (1996) e Tuell (2017), fica extremamente claro que o profeta Habacuque é um autor que opta por um extremo rigor formal em sua escrita poética e essa característica textual faz com que seu livro, além de comprovar os aspectos canônicos por completo, permaneça relevante e consonante com todos os demais integrantes da Escritura, tanto do Antigo quanto do Novo Testamento.

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