THE FUNCTIONS OF IMAGERY IN NARRATIVE PREACHING

By

WILLEM MATHEUS BOOYSEN

Submitted in accordance with the requirements
For the degree of

DOCTOR OF THEOLOGY

In the subject of

PRACTICAL THEOLOGY

at the

UNIVERSITY OF SOUTH AFRICA

PROMOTER: PROF H J C PIETERSE

2001
Student number: 517-060-5

I declare that "THE FUNCTIONS OF IMAGERY IN NARRATIVE PREACHING" is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.
Summary
This dissertation investigates the validity of the hypothesis that biblical images [imagery] in the narrative model of preaching enhance relevance and recall possibilities of the sermon, filling the open spaces for the listener in a meaningful way.

"Imagery" is researched in its application in various genres of the narrative sermon, e.g. the inductive, the narrative as such, metaphor, parable and transformational preaching.

In the final analysis, the Midrash hermeneutical model as theoretical exposition and fresh proposition for homiletical possibilities for today was suggested and instruments proposed to aid in the preparation of Midrashic narrative sermons.

Keywords
Imagery, Narrative, Inductive, Preaching, Metaphor, Parable, Midrash, Transformation, Hermeneutic, Dialogical.
GRAPHICS OF TABLES, MODELS, CHARTS, DIAGRAMS AND WORKSHEETS

01-P.47: VAN SCHOOR'S DIALOGICAL MODEL OF COMMUNICATION
02-P.50: PIETERSE'S TABLE OF DIALOGICAL AND AUTHORITARIAN STYLES
03-P.73: LEWIS' SPIRAL MODEL OF INDUCTIVE COMMUNICATION
04-P.75: LOWRY'S SEQUENTIAL MODEL OF SERMONIC PLOT
05-P.77: LEWIS' COMBINATION BIOGRAPHICAL CHART
06-P.79: LEWIS' COMBINATION NARRATIVE CHART
07-P.83: LEWIS' LINE OF SUSPENSE MODEL
08-P.84: LEWIS' COMBINATION INDUCTIVE, DEDUCTIVE MODEL
09-P.85: LEWIS' SERMON BRIDGE TABLE
10-P.149: DEIST AND BURDEN'S FILTER DIAGRAM
11-P.150: DEIST AND BURDEN'S CONTEXTUAL MODEL FOR THE PREACHER
12-P.157: DEIST AND BURDEN'S CONTEXTUAL MODEL FOR THE EXEGETE
13-P.224: FESTAL CALENDAR IN JUDAISM
14-P.233: ADDENDUM 1-WORKSHEET FOR MIDRASH PREACHING
15-P.234: ADDENDUM 2-INFORMATION SHEET FOR NARRATIVE PLOT STRUCTURES
16-P.235: ADDENDUM 3-WORKSHEET FOR NARRATIVE AND TEXTUAL SERMONS
## TABLE OF CONTENTS

**CHAPTER 1. INTRODUCTION**

**PROBLEM STATEMENT AND HYPOTHESIS**

1. **The need for this study lies in weak recall of sermons and gaps in people's memory**
   - 1.1 Crisis between pulpit and pew
   - 1.2 Crisis between eye and ear
   - 1.3 The hypotheses are that imagery is a key to clearer understanding and that biblical imagery stimulates imagination and better recall of sermon
   - 1.4 Elements of the visual and figures of speech

2. **The narrative as model**
   - 2.1 Inductive and deductive principles at work in the narrative
   - 2.2 Narrative as "experience"
     - 2.2.1 Communication strategies of the narrative
   - 2.3 Visual elements in the narrative plot

3. **The dialogical as goal of narrative and dialogical tension between communicator and recipient**
   - 3.1 Intentional dialogue reflecting on technique and goals of the dialogical model

4. **The objectives of this investigation**
   - 4.1 Finding workable filters and embedded images in the narrative

5. **Parameters of this study**
   - 5.1 Moses under the narrative searchlight focusing on imagery and metaphor
CHAPTER 2

INDUCTIVE AND DIALOGICAL PRINCIPLES IN THE NARRATIVE

1. Concreteness as point of departure for abstract thinking
2. The principles of discovery in the levels of higher learning
3. The inductive flows from complexity to clarity in an ongoing interpretation in the existentialist dilemma
3.1 Dangers of utilitarianism representing inductive doubt as constant companion
4. Dialogical and social circumstance
5. The narrative and real life
5.1 The narrative model is a vehicle for human experience
5.2 The becoming Christian involved in a dialogical meeting with the inductive movement in the text
6. Imagery (figurative speech) as dialogical tool
6.1 The shaping power of images and redundancy of imagery
6.1.1 How images function
6.1.1.1 Imagery functioning in the psychological field
6.2 Levels of meaning
6.3 Informational levels and imagery and inter-subjective validity of symbols in the cultural model
6.4 Social circumstances and communication levels
6.5 Understanding as dimension of communication
6.6 The human story through biblical lenses of narrative and image
7. Conclusion

CHAPTER 3

SEMANTIC, CHARACTER AND PLOT STRUCTURES OF THE NARRATIVE

PART 1 Semantic styles and approaches to the text in exegesis
1.1 The manner and the matter of production of meaning 55
1.2 Interactive axes for the narratives of the Bible 56
  1.2.1 Forces in play upon the narrative 56
  1.2.2 Integrating power of the narrative in the shaping of history 58
  1.2.3 The shape of history as movement and event in time 56
  1.2.3.1 Factors that shape the narrative 59
  1.2.4 The narrative emulates history 60
1.3 Theological view of reality in the narrative 61
  1.3.1 Narrative congruence with history 61
  1.3.2 Rhetorical analysis discloses the force of persuasion 62
  1.3.3 The narrative is imagery in itself 63
1.4 Creative environment for the narrative 64

PART 2  Plot Structure in the narrative 65
2.1 Global structures of the discourse and categories of superstructure 65
2.2 Communication event and existential happenings 67
2.3 Macro structures in exegesis of the narrative text 68
  2.3.1 Plot as a series of events 68
  2.3.2 Plot as sequence of episodes and movement 70
  2.3.2.1 Plot as blocks of material 70
  2.3.2.2 Plot as manuscript 71
  2.3.3 Essential components for narrative 72
  2.3.4 Cyclical exploration 77
  2.3.5 Cyclical exploration for multiple biographies 77
  2.3.6 Cyclical exploration of multiple stories 78
  2.3.7 Elaboration model for biographical stories 79
  2.3.8 Bi-Polar concept as plot structure 80
2.4 Putting the narrative together by telling and listening 80
  2.4.1 Telling 80
  2.4.2 Listening 81
  2.4.3 Narrative Types 82
  2.4.4 Composing and placing the narrative 82
  2.4.5 Crossing the induction - deduction bridge 84
2.4.6 The linear outline model
2.4.6.1 Correcting the deductive preaching process

PART 3 Character development in the narrative
3.1 Shaping of identities through characters
3.2 Depiction of character
   3.2.1 Points of view heighten suspense
      3.2.1.1 Narrator’s point of view
      3.2.1.2 Character’s point of view
3.2.1.2 Character’s point of view

4. Conclusion

CHAPTER 4
HERMENEUTIC FOR METAPHOR, PARABLE AND PREACHING
PART 1 Metaphor
1.1 Metaphor and mystery
1.2 Metaphor, experience and imagination
   1.2.1 Language and imagination
   1.2.2 Sensitivity and suspicion regarding image and imagination
   1.2.3 Filling the gaps and setting words in silence
1.3 Phases of preaching in metaphors and images
1.4 Dimensions of metaphor
1.5 Defining group identity through key metaphors
1.6 Context and metaphor
1.7 The re-contextualisation of and by the present listener
   1.7.1 Text interpretation an existentialist happening
   1.7.2 God talk and verbal realism
1.8 Meta-communication and linguistic accessibility

PART 2 Parable and metaphor
2.1 What is a parable?
   2.1.1 Models for parables
   2.1.1.1 Models of parable strategies
   2.1.1.2 The non-narrative text and parables
Part 3 Hermeneutic for parable and metaphor in transformation

3.1 The context of transformation
   3.1.1 Modernism as framework for transformation
   3.1.1.1 Secularisation

3.2 A practical hermeneutic for preaching in our times
   3.2.1 Communicative action as transformational hermeneutical Principle
   3.2.2 A hermeneutic of homiletical possibilities
   3.2.3 Hermeneutical questions to be answered
   3.2.3.1 Exegesis as dialogue with the text in context
   3.2.4 The hermeneutic of transformational metaphor

3.3 Parable and metaphor applied transformationally
   3.3.1 New metaphors in the social reality of specific cultures

3.4 Transformational and prophetic preaching with new metaphors
   3.4.1 Critical creative hermeneutic for transformation preaching
   3.4.1.1 Prophetic motivations as transformational way forward
   3.4.1.2 Prophetic preaching as transformation necessity

3.5 Pentecostalism as a hermeneutic for the poor

4. Conclusion.

CHAPTER 5
THE THEORY IN REVIEW

PART 1 Theoretical evaluation
1. Imagery in narrative preaching 179
   1.1 Another look at the problem 179
   1.2 The Hypotheses scrutinised 180
      1.2.1 Inductive accents and the hypotheses 181
      1.2.2 The narrative 184
      1.2.3 Metaphor 188
      1.2.4 Parable 189
      1.2.5 Transformational preaching as preaching in a new key 190
      1.2.6 Dialogical accents in preaching 192

PART 2 New theoretical hypothesis 193
   2.1 Midrash in Old Testament and Rabbinic use 193
   2.2 Midrash in the early New Testament (Apostolic) era 201
   2.3 Midrash as a model for our own times 206

PART 3 The new Midrash as theoretical proposition 210
   3.1 Historical roots 211
      3.1.1 Re-contextualising or redefining 211
      3.1.2 Redefining 213
      3.1.3 Gnosticism and re-interpretation 213
      3.1.3.1 Judaism and Christianity redefined as Aristotelian religions 214
      3.1.4 The reformers looking for a hermeneutic 215
   3.2 Hermeneutical specifics 216
      3.2.1 Grammatical and historical traces 216
      3.2.2 Basis of ancient and modern Midrash interpretation 217
      3.2.2.1 Use of Midrash hermeneutic by Jesus and Paul 218
      3.2.3 The Bible as Jewish book in hermeneutics 219
      3.2.4 Prophetic genre in Midrashic interpretation 219
      3.2.4.1 Prophecy as pattern of multiple fulfilment in cycles 220
      3.2.4.2 Eschatological patterns in interpreting prophecy 221
      3.2.5 Symbolism and imagery as pattern in the Midrash hermeneutic 222
      3.2.6 Midrash and doctrine in hermeneutical relationship 222
3.2.7 Formats for Midrash 223

3.3 Theoretical propositions for a present day homiletical approach 224

3.3.1 Extrapolation of Midrash hermeneutical patterns for today as a tentative way forward 225

Purpose of this investigation 232

Addendum 1 – Worksheet for Midrash preaching 233

Addendum 2 – Information sheet for narrative plot structures 234

Addendum 3 – Worksheet for narrative sermon preparation 235

Bibliography 236
CHAPTER 1. INTRODUCTION

PROBLEM STATEMENT AND HYPOTHESIS

1. The need for this study lies in weak recall of sermons and gaps in people memory

The problem that words (in preaching) have lost their meaning in this age of the visual, is under discussion in this study (Jonker 1979:1).

People do not remember the sermon! What a shocking indictment - but whether it is against the preacher or the listeners (congregation) will hopefully become clearer as this study progresses. Breytenbach (1988:7) says that the sermon as monologue is easily forgotten and only 8.8% of young people came to faith as result of a sermon. He also mentions J.G.M. Sterk saying that 60% of listeners follow the sermon, but only 22% remember it adequately and 43% have a very weak recollection of the sermon. Breytenbach (1988:8) claims that only one out of every five people can remember the theme of the sermon. Tests show that every fifth word is not heard and a standardised open space is left (Breytenbach 1988:9). He quotes statistics here to show that further tests have shown that 40-50% of the sermon is forgotten after 24 hours. Likewise Pieterse (1985:72,87) postulates that only 39% out of 105 sermons under survey were “actuality type sermons” and only 38.1% of sermons address the actual experience of the listener. This leads to the listener feeling a sense of alienation, and impersonalisation. Van Schoor (1982:66) uses the metaphor of communication as “battle” in order to create mutual understanding. Further communication as language says Culler (1983:244), is “contradictory”, which may account for the crisis of statistical disparity be-
13

tween word and ear.

1.1 Crisis between pulpit and pew

This crisis in the light of the above statistics may very well be in the
dimension of perception or understanding ("verstaan"). Bultmann
(1969:21) (see also Pieterse 1979:9) says that proclamation is in
trouble because of the changes in the world and man's view of that
world as well as the way he relates his own private world to it. For
Pieterse it concerns understanding: "verstaan". Ebeling (1967:90)
(see also Pieterse 1979:40) also feels that the words of the sermon-
speaking about God - cannot be separated from our "concrete" life.
Any other preaching is speculation. Sontag (1982:461) maintains that
the use of speech and therefore of words, has "power", she calls it "as-
sertive power". The preacher through theology says Pieterse, must
therefore analyse this concrete situation in order to find the "right
words at the right time". Nothing is so useless as to answer questions
that are not being asked anymore. This analysis for Pieterse will obvi-
ate what Fauconnier (1981:22) sees as empty, artificial and destroying
the "truth" when there is no concreteness present.

Man has to be led by the preaching and the preacher to think again of
God, man and the world as one reality (Pieterse 1979:41). He feels
that the congregation may experience "God Himself speaking to them
and their situation" if a "dialogue between text and congregation" could
be established (1987:8). This for Pieterse (1990:224) then requires
communication as "the saving event of Jesus Christ, the acme and con-
summation of God's revelation to us".

Howe (1963:45) links up with Pieterse in illustrating our problem
statement and calls this crisis, the "crisis of preaching", and maintains
it is the result of the monological style, which by its very nature is
authoritarian in style. His view is so radical that he postulates that
“clergy-centred preaching... does not have the capacity to bring God and man together in healing ways”. The reason Howe (1963:24ff) feels this way; is that for him, preaching is "commonly a one way event", defeating any possibility of communication to occur in the sermon. Communication should "bring together meanings" from both sides, but the monologue imposes it from one side only. Thus he feels the people are "removed from active participation in the sermon", and this results in a definite loss of relevance.

The problem is worsened with what Howe calls the "snowball effect" of the monological style. This refers to the problem of the preachers' isolation from the people in an increasingly strong position of arrogance. Since the preacher only wants to speak, says Howe, "he neither sees nor hears". In response to any anxiety about how well the preaching is going, there will be more speaking, and "still less seeing and hearing". The reason the above may become, or already is, endemic in preaching, Howe feels is the lack of "feedback". In turn that will have the effect of strengthening the "stereotypes" about preaching: that the preacher is God's only channel to speak to the people.

There are for Howe several purposes in communication as they apply to preaching (1963:20). He feels for example that "communication is a means by which information and meaning is conveyed and received between individuals and groups". This is an essential concept in the dynamic of communication because it assists people to make "responsible decisions". No one can make sensible and wise decisions without sufficient information regarding the applicable situations and communication provides that information.

Communication also brings "persons into being". Man becomes man in personal encounters, but personal encounters require address and response between people. This of course reflects on feedback as an essential component in communication between people.
Swank (1981:25) feels the dialogical style then is the "most appropriate response to concerns about pulpit authority and expectation of change as it removes the barriers which hinder effective proclamation of the gospel through preaching".

1.2 Crisis between eye and ear

Breytenbach (1988:13) presents a possible causal relation between television and this breakdown of the right hearing of the gospel. Henau (1982) does not see the listener simply as a mechanical recipient. He consciously or subconsciously selects information, in keeping with his own interests, needs and values. As Hawkes (1992:112) has it, the listener is not only an "impotent symbol or an inert consumer". Breytenbach (1988:19) indicates important mechanisms that the listener uses to select and give meaning. In the first place the hearer hears only what he wants to hear and discards what is not in his own frame of reference. Then he distorts the meaning to suit his own worldview and thinking. In this way the hearer intensifies his own reasoning processes and rejects new information and belief systems.

Swank (1981:8) in discussing this "crisis between eye and ear" says that "television has actually affected the way we learn". Swank demonstrates this change or difference in learning in the words of Marshall McLuhan when he is quoted as saying that print media teaches us to learn "one step at a time in a neat and orderly way". Television however develops in us a different effect i.e. not in the "conscious and logical levels of mental activity". These effects operate not in the world of "opinion or concept", but in an altered state changing sense ratios or patterns of perception steadily and without any resistance. The difference does not mean we think differently but that we "receive differently" the material that is our food for thought. The neatness and orderliness of deductive logic is in the spirit of the written word which
was supreme, but the new technology in television presents us with random images, "scenes here, scenes there, flashbacks, flashes ahead" etc. there is little that is complete, and the viewer's mind tries to fit the pieces together and find its own "completeness and unity" (Swank 1981:9).

Swank is of the opinion that this "unfinished" quality helps the audience become involved with the T.V. The audience does a significant thing: they "decide what the experience means". This is important for our study, for it has implications for the narrative. Our problem statement is twofold, that "words have lost their meaning, and that people do not remember the sermon". One reason may very well be that people who were conditioned by television's new mode of communication may not have the patience to follow an "extended logical discourse". The message will involve the people to the extent that they find it appropriate or interesting.

This need for involvement is illustrated well by the critique on two films. As this is not a study in film criticism the films will only be identified but we will not work with the implicit or explicit codes of film. One film "Tomb Raider" is called a "visually spectacular yet drearily uninvolving film". The film critic says the pre-publicity created the impression that the filmmakers wanted more than just a special effect extravaganza, but "the film doesn't deliver" (Craig Canavan in Pretoria News, June 29, 2001). This simply indicates the hunger for "involvement", for the recipient of communication to be drawn into the drama, the narrative. The other film is "Amores Perros" and the title of the critique by Diane de Beer (Pretoria News, June 29, 2001) is "disturbing but incredibly rich tale". The text of this critique is so applicable to this study that it deserves to be quoted in large parts. Diane de Beer says "he paints his film in vibrant colours of the inner city where most characters are trying to service and battle their demons. The director takes
stronger stances, using such in-your-face metaphors and dares you to ignore your baser instincts. The cast is unfamiliar, making this realistic fate easier to achieve. There are people with real feelings who are trying to eke out a living as best they can. The feel of the film is one of toughness of the milieu, the speed of the story as well as the violence that is part of the animal as well as human stories”.

These two critiques by illustration spell out the difference between the two types of preaching; authoritative and dialogical. The key is “involvement”, and the authoritative militates against involvement. “Man has lost his taste for authoritative declaration” says Jonker (1979:2). A further key is real and authentic lives are involved in the dialogical, and the hearer is stimulated to “minor dialogue” by the use of imagery (Booysen 1997:13).

Preaching, says Swank (1981:10) has to “set the people free to exercise their own discretion” and not speak from a lofty height of absolute authority. The whole approach has to change in order to meet modern man in his need. Even church architecture with lofty pulpits will defeat the object of preaching dialogically. If the message gets through on a subliminal level that the preacher is the one who does all the speaking, and everyone else is expected to be passive hearers, it places the hearer in a “subordinate role and communicates a sense of dependence”. This is in keeping with the warning from Dance and Larson (1972:168) that the speaker could easily be rejected if he approaches people with strongly held opinions confrontationally, since as already stated by Breytenbach, “people hear only what they want to hear”.

We will deal with the concept of “prophetic preaching” in a later section, but let this much be said here, confrontation as prophetic strategy may not be the most useful in effecting change. Swank thinks a series of “small changes” may be gained more easily than to effect “radical
1.3 The hypotheses are that imagery is a key to clearer understanding and that biblical imagery stimulates imagination and better recall of sermons

Breytenbach (1988:31) holds two hypotheses as conviction, namely that imagery stimulates imagination and that biblical imagery acts as stimulus to better memory of a sermon.

In the next section this study combines these two hypotheses into one. This study deals with how elements of "imagery" may be used as remedy for this problem, with narrative preaching as context and as model. We share the conviction of Breytenbach (1988:31) for the purposes of this study that "imagery stimulates the imagination of the listener" (see also Booysen 1997:34). As Allen (1961: 62,63) puts it, preaching is to address the congregation by way of "explanation, argument, illustration, application". Matlin (1983:110) finds imagery to be a powerful tool in many fields including in the field of psychoanalysis. As a result of imagery she sees that dialogue in the mind starts by way of imagery. Imagery also causes the listener to "think with" the communicator and it aids the listener to visualise the sermon as Craddock (1978:9) puts it: "I'd rather see a sermon than hear one." Matlin also feels that better understanding is caused in the mind of the listener by imagery and that it aids better memory of the sermon. Imagery assists in the repolarisation of the listeners' receptivity around sight and object, rather than "sound and person" (see also Craddock 1978:9), but also assists in resolving the tension between text and image in the interpretation process and thus gives "meaning" (see Ricoeur 1981:36). Imagery assists in achieving maximum possible participation by giving the listener something to think about, feel, decide and do (see Fant 1975:12) as they listen to the sermon.
In this way imagery helps resolve the crisis between “eye and ear” simply because it helps the listener reflect on other meanings imbued in the image, and to entice the listener to dialogue with meaning, hopefully resulting in a better understanding of the communication.

1.4 Elements of the visual and figures of speech

In discussing the dynamics of the visual message, Dyer (1982:161 ff) links them to figures of speech in an interesting combination. Some of these will be discussed, also referring to Breytenbach (1988:69 ff) as they apply to the Moses narrative.

Apposition: “The clash or juxtaposition of opposites in a certain way of gaining attention. In Numbers 11:5-7 the food the people had in Egypt was contrasted with what they were having in the wilderness”.

Paradox: “Posing a problem or a dilemma”. In Exodus 4:1 Moses laments “but they will not believe me.” One key to this is that “the alternatives are false”, for example Moses proposed (incorrectly) that he, not being able to speak well, must not be the spokesman, but God answered: “I will be with thee” (Exodus 3:11).

Repetition: This is the “repetition of the same sound, word or group of words”. The ten plagues (Exodus 4) are good examples of this point.

Circumlocution: “A part of an object/person is left out”. As seeing someone in a mirror but not the actual person. Moses did not see God Himself in the burning bush (Exodus 3:6), and in Exodus 33:20 God says Moses is not allowed to see Him.

Tautology: This is the repetition of an idea using different words – the second expression being redundant for example, “He died in a fatal ac-
incident." God says to Moses "I am who I am" (Exodus 3:14).

Hyperbole: Exaggeration. In Numbers 13:27 the spies reported to Moses and Joshua that the land "flowed with milk and honey", a beautiful use of figurative language to create an image of a country of abundance and prosperity.

Metaphor: "The transference of ideas or meanings from one context to another". This image allows "abstract concepts to be expressed visually", as in the example of the hyperbole above.

Metonyms: An "associated detail is used to invoke an idea": the one standing for the other. God asks Moses "What is in your hand?" (Exodus 4:2-5). The rod that became a snake stood afterwards for the supernatural salvation of His people by God, through the rod which featured many times afterwards.

Inversion: When the normal size of an object gets inverted to make a point. As in the example of the spies who said: "we are in our own eyes like grasshoppers" (Numbers 13:33).

Anacoluthon: Seeing "improbable things". (Exodus 13:21) "and the Lord went with them in a cloud by day and a pillar of fire by night".

Antimetabole: "A double meaning" as when Moses (Exodus 6) put his hand in his bosom and it became leprous.

Simile: One of the most basic and popular forms of illustration. In Exodus 37:19 Moses had furniture made for the tabernacle, and amongst it were "three bowls made like almonds".
Parables: Although a whole chapter will be dedicated to this figure, something needs to be said about this. Breytenbach (1988:109) is of the opinion that the usage of similes develop the narrative, making it true to life even if fictitious. The ancient historical data has to be investigated in order to see and understand the context of the hearers of that time. Parables may assist in establishing theology as parables are faithful to language, faith and life. An unknown author said that Jesus became God's parable to mankind.

Litotes: This is an ironical understatement, as when someone has an accident and says, "This is all I needed to make my day".

Personification: This is to represent an abstraction as a person, or a symbol. This is when the psalmist says, "say to my soul, flee as a bird" (Psalm 11:1). The personifications of the Bible say by implication that God is different to people.

Synecdoche: The part stands for the whole for example "daily bread" stands for meals.

Parody: This figure of speech reworks material from another piece with the intent of ridicule.

Encomium: This is a high-flown expression of praise as in 1 Samuel 10:11 "Is Saul also among the prophets?"

Primary and Secondary images: Primary images are independent images. When someone on the screen uses for example a documentary film, that in itself becomes a secondary image.

Graphics, Schematics and Prints: All these are also images that are
used to communicate concepts to people.

2. **The narrative as model**

   The elements of imagery (to enhance the visual) that are to be studied will be:

   2.1 **Inductive and deductive principles at work in the narrative**

       These two concepts, the inductive and the deductive, will function as a background for the study of “visual elements” with particular reference to the “Moses narrative” as ground text. In using the narrative as the model, reference will be made to interalia “rhetoric”, “concreteness”, “reality”, “involvement”, “exchange” and “dimensions of meaning”, “inter-subjectivity” as well as the “social circumstance” and “true inwardness” as an integral part of man’s “mode of existence”. (Buber 1984:28). The above issues are derived from the “principle of the inductive” which principle is defined by Reber (1985:351) as a “process of reasoning” in which general principles are inferred from specific cases. Reber (1985:178) also says that the inductive is an “abstract process” requiring no other “verification than to be consistent in its logical development”. Babbie (1983:32) speaks of the inductive as generalisations that are drawn from “observed data”. Duminy (1987:79) describes the “inductive” as the “examination” of many examples of a “certain kind to enable conclusions to be drawn” as opposed to the “deductive” which may be adopted as a “general rule” and starting point. Definite deductions are drawn from specific cases.

   2.2 **Narrative as “experience”**

       To further establish the narrative as a basis for the study of the visual,
the inner structures of the narrative will be looked at. Through the two structures of discourse devised by van Dijk (1985:3) namely the "macro" and "superstructures", a concept called "involvement" can be generated, and "involvement" in the listener equals "experience" (Lewis 1983:19). Pieterse (1985:186) describes this concept in the following way: the inductive must be consistent with a genuine life experience, "die egte lewensituasie". Darrand and Shupe (1983:8,9) speak of "reflecting upon the experience", indeed "life as experienced" as hermeneutic basis. Hollenweger (1969:491) also does not feel that a hermeneutic that has its focus on "experience" is inferior, but in fact experience is easier to communicate.

2.2.1 Communication strategies of the narrative

Here three strategies are discerned:

In the first place, information strategies, in the reader are discussed and since the reader/listener is goal orientated and seeks information, this hunger for information actively influences the communicator and the text (Vos 1996:13). In the second place the reasons for that influence are seen as knowledge strategies. Pieterse (1985:186) shows that the listener activates knowledge of genuine life experiences as imagery which comes alive before his/her very ears. They learn to "see" the sermon. Stephen Crites (1971) postulates further that "the formal quality of experience through time is inherently narrative". This implies therefore that the narrative as descriptive of the basic experience of life involves the listener on the most intimate levels of his life. The third strategy is general reading strategy. Vos (1996: vol.2 :13) says that the reader is central to the unfolding and interpretation of the text and that the reader determines the way the author puts together the text. He postulates that the reader is implied "die geimpliseerde leser". This points at "general reading strategies".
2.3 Visual elements in the narrative plot

The narrative is not a formless, meaningless ambling along, but proceeds through definite stages with conflict, characters and a tension line that leads to a climax and a resolution. The plot develops through causal relationships that build the tension through the intrigues (plot) found in conversations, actions of characters and authentic experiences (Pieterse 1985:206).

Pieterse (1985:206) shows that metaphors, comparisons and examples are part of the narrative. These elements of the plot and the interplay and interaction between them will be examined in the following chapters, as well as other figurative language and imagery. (More elements of plot will be discussed in the next chapter).

3. The dialogical as goal of narrative and dialogical tension between communicator and recipient

3.1 Intentional dialogue reflecting on technique and goals of the dialogical model

The preacher as communicator interacts with the parishioners in a dialogical way in preparing for the sermon. This way his communication with them is intentionally in the "dialogical" mode (Pieterse 1995:56/1987:82). Jansen (1985:37) feels that "mere technique" may be another "mask" that could bedevil dialogue. Technique needs to be sacrificed therefore in order for dialogue to be authentic, but only if such technique is more authoritarian than the true involvement the communicator and the listener share. Craddock (1978:53) warns against "condescension" as a dialogical "put down" which insults and violates the listener! The most important goal of the dialogical is what
van Schoor (1982:72) calls “well being”.

Pieterse (1985:207) shows that in the narrative (“verhaal”) one’s own individual life story interacts with that of God and a “meeting” takes place. The narrative “binds us together” and I am no longer alone but “linked up”.

To meet the challenges embraced in our problem statement, choices have to be made regarding “approach”, i.e. will the sermon have to be primarily monologue or dialogue. This choice will impact upon “sermon subject, sermon organisation and selection of words” (Swank 1981:21).

This study will explore these statements in more detail. In one sense monologue versus dialogue indicates the “number of people” involved, but in another sense it indicates the “manner of speaking”. All this for Swank points to the need for a dialogical approach, an approach that starts before the service in the study. He asks for the preacher’s previous listening, and the message to be a reply to the “questions and concerns they may have voiced” (1981:21). He wants an open-endedness in the minister’s preparation, so that he may be receptive to continual dialogue with his text.

The reason this approach is called dialogue, is that the sermon is but one part of “the extended conversation” with the people; a conversation which continues after the sermon is finished. It is also called dialogical because it indicates a “difficult relationship between speaker and hearer”. Dialogue must start with what the people are concerned with and what is important to them. Swank wants the people to “think together” - a thought to be echoed in this study over and over. It must be communicated to the people gathered to hear the sermon that they need not even “come to the same conclusion”. Thus, this study will address more than the format of preaching which will mean, in most cases, one speaker speaking to many. Instead this study will address “style” of preaching, which for Swank (1981:22) is more impor-
t tant than format. Welsh (1974:111) warns against dictatorial styles which turn the sermon into an "adversary action" which may be represented "by the strong" and "cherished by the weak". An "imposed faith" says he, is destructive in the sense that people will not simply accept it.

4. The objectives of this investigation

4.1 Finding workable filters and embedded images in the narrative

This study seeks to identify "imagery" as the "filter" (Vos 1996 vol.1:20) of the era in which we now live, through which people see the world. Vos (1996 vol.1:26) speaks of meaningful language ("sin-

ryke taal"). Schweiker (1988:23) says that the "narrative presents a practical answer therefore for the problem of human time" ("menslike tyd"). The language of the narrative implies a tension between image and meaning ("beeld en betekenis") which calls for interpretation. As already stated the narrative as the model will be investigated, to examine how embedded imagery enhances interpretation in, for example, the narrative parable, which is itself an itinerary of meaning (Ricoeur 1979:223). That fact bespeaks interpretation. Craddock (1978:36) views language as the "supreme event of human existence", and further (1978:27) that words are used for healing of the personality and of society - a concept applied by psychology and psychotherapy. It is one of the aims of preaching to bring healing, therefore a study of this nature may very well enhance that aim. Preaching is an application of words, but used in a different context and a different way than that of psychology and psychotherapy.

5. Parameters of this study
5.1 Moses under the narrative searchlight focusing on imagery and metaphor

The ground text for the research into the narrative will be the "Moses narrative".

A review of the already mentioned elements of imagery as found in the Moses narrative will be done in order to investigate their role in enhancing the narrative. Dialogue as essential element of imagery will be studied as it applies to the Moses narrative.

5.2 Narrative pulpit preaching models

A proposal of narrative pulpit models will be made. This part of the study will also look at how the narrative can be enriched by inclusion and use in non-narrative sermon styles.

6. Conclusions

This study so far took note of a problem of weak recall of the sermon as monologue, also of definite gaps in the memory of listeners, especially of sermons of the non-actuality type. Thus a crisis between the auditory and the visual communication has been identified which translates into a crisis between pulpit and pew. The use of imagery is hypothetically identified as a possible cure for the monologue, to stimulate dialogue by way of image and figure of speech. The application of imagery is set against the background of the Moses narrative and the inductive as workable dialogical models.
1. Concreteness as point of departure for abstract thinking

Vos (1996: vol.2:15) wants the point of departure of the sermon to be in lived experience which is embedded in concreteness, thus "specific concrete" experience. He links up here with Pieterse (1987:19) who takes it one step further and says that the "final concretising of the Word is done by the congregation" and Craddock ((1978:64) who says that the "listener completes the sermon". Some of these concrete issues may very well be issues like "poverty and illiteracy" (Moller 1975:286). Henau (1976:65-66) shows further that without "narrative all experience is inarticulate, and experience expresses itself in narrative language, without narrative even the language of faith is silenced". He continues to postulate that a "theology that forgets narrative ... will forfeit its experiential basis". Pieterse (1987:139) jolts us with the question: "Can argument alone ("as sermonic theme") comfort?" Oosthuizen (1975:67) finds that there is a reaction against "static institutionalism" and "secularism" in established church life. The narrative approach may very well enhance that reaction. In the light of this a major goal or aim of narrative preaching is that "people’s authentic experiences be narrated" (Pieterse 1987:139). This narration helps the listener to identify with a "particular character" (Pieterse 1987:139). The above discussion allies itself to the first principle of induction which becomes a perfect marriage between the narrative and the inductive: to take the listener from the point in concreteness of experience and by narrative lead a person to a point of hope and comfort. This moment of hope and comfort could happen when "great truths of God’s covenant" are driven home by way of narrative in the "existential context" ("belewingswêreld") (Vos 1996:vol.2:50). This moment arrived for Moses as he faced his speech impediment in the
presence of God in an authentic existential moment of truth and in this “encounter” (Lockhead 1988:51) he discovered hope in God’s promise to be with his mouth (Exodus 4:11).

2. The principles of discovery in the levels of higher learning

In “A Biblical Psychology of Learning” (Beechick 1982:60 ff), the author speaks of the “aha” experience when the listener is taken from the “known to the unknown” (Booysen 1997:15). The real discovery happens through the inductive principle where relationships between known and unknown concepts are established by the hearer. In this inductive move the listener moves downward from the “base of known information”; the “concept reaches down for more facts to fill it” (Beechick 1982:61).

Since preaching not only has to motivate but also teach (inform), these modes of learning play a role. In these theories of learning Beechick (1981:104 ff) discerns several levels of learning. In turn the “tension line” or “plot” of the narrative suits the Beechick model (1982:102) of learning very well.

The factual level in the Beechick model is the lowest level of learning. “Facts” are at a low level of abstraction. Compare this to the inception of the “line of suspense” in narrative plot (Lewis 1983:70). Here the factual “background” is sketched but only relevant and not exhaustive facts are utilised. “Concepts” in turn are “words or phrases denoting a category of information”. In the narrative line of suspense this level may be represented by Lewis’s 2nd step, namely “the complication”. Here the category in the narrative plot may be the simple reporting, without embellishment of “characters”, “complications”, “conflicts”. The “generalisation” level is the level where relationships may be depicted between categories. In the narrative plot it would be relationships between characters and events and the concomitant conflicts and
complications that arise between and in these characters as results of their actions. A case in point would be that of Moses in Exodus 2:11-12, where Moses kills an Egyptian, in defence of his people, yet has to go on a self imposed exile for fear of his life. At this level the "line of suspense" is starting to build from simple facts and categories to generalisation of concept of "actions and their consequences" for example.

The "principle" level is the level of learning where "abstractions" may be made, "supported by concepts, conclusions and generalisations and tested by time" (Beechick 1982:103).

This in the plot theory of Lewis could be the "climax": "To resolve every question raised". Note that because this is the model of the inductive it can start at it's highest point, or it's lowest, depending on the level of development of the listener. The first level is a deductive point of departure for the concepts of the "known", the "simple", but the final level is an inductive point of departure for the concepts of the "unknown" and the "complex", the level of generalisation.

3. The Inductive flows from complexity to clarity in an ongoing interpretation in the existentialist dilemma

It becomes clear from the first two principles and their application to the narrative model that the inductive movement is from the "simple to the complex" (Duminy 1987:82,84 and Lewis 1983:69). Lewis shows that the inductive places a "responsibility upon the ear of the listener", and asks the vital question: "Is the Word then only the Word when it is heard"? and implies, is it not the Word when spoken? The implication of the above is that "there is no direct path from the human mind to God, the path is through existence and existence is in encountering one another in communication." Buber (in Arnett 1986:36) feels there may be an "existential mistrust" without meaningful com-
munication and confirms this pessimism by saying that one may lose confidence in authentic existence if there is not authentic communication. Lewis (1983:70) counters this by his conviction that "there is no pure message any more than there is a pure noise". For him communication and interpretation, "formal and informal" goes on all the time. Since the gospel does not have its origin in the listener, one's "appropriation is not a distortion of the event" but a part of the tension between "truth" and "appropriation". Lewis (1983:71) feels that in the "narration" of the gospel story the listener is more than an "audience", he/she is a "participant". The listener is drawn into the narration making the listener part of the dialogue and the story. The bible story now becomes "my story".

3.1 Dangers of utilitarianism representing inductive doubt as constant companion

The inductive principle suits and accompanies the narrative model, since neither are characterised by "the tightly woven syllogisms " (Lewis 1983:73) of deductive preaching.

The inductive and the narrative move from known situations into unknown endings or conclusions and are interspersed by "analogy, identification" as elements of imagery or figurative speech. In the inductive there is no worked out "logical" premise or "incontrovertible" logical deduction to depart from. Bonhoeffer (in Lewis 1983:72) proposes that one "can only speak to me with authority if a word from the deepest knowledge of my humanity encounters me here and now in all my reality."

4. Dialogical and Social Circumstance

Buber's "modes of existence" are "pointers to the human existence".
These models of existence are offered as a "corrective" to the emaciated existentialism of our time" (Buber 1984:VIII). Buber does not ask that "God and man" might be "considered as being equal partners in a conversation", but is aware of God's "transcendence, His absolute otherness" (1984:X). Moses discovered this transcendence in Exodus 3:2 when God appeared unto him in the burning bush, and when the plagues became both God's voice, will and judgement ten times over (Exodus 4:9ff).

In this fashion the life of Moses does not become the story of a man's life and destiny alone, but a story of "transcendence drawn into the whole world" and the "hallowing of the everyday" (Buber 1984:X). Thus Buber feels that any everyday event may become the vehicle of the "eternal Thou", Buber's description of authentic man in relation to an eternal God. The "it" in this relation refers for Buber to an "object" (1984:7). Even a person may be reduced to an "it" status as well as events and objects in our "life world". One may look at a tree and see an "it" or merely an object or you may see the tree and in considering the tree become "bound up in relation to it". This must have been the experience of Moses at the burning bush. It would have been easy to dismiss the event, but he became bound up in relation to it, it became the pivotal turning point in both the destiny of Moses, and that of God's people. It was the moment of his calling, and a clarification of his history thus far. Buber felt that all living is "meeting", without which life is lived in "existential mistrust" (Arnett 1986:36). When Moses returned to his people, he came not as the fugitive, but the liberator, not an "it" but a "thou". When Moses came back to liberate his people, he came back as "full partner" in communication with his people, which people Buber describes as "community", a mutual relation with his people.

Vos (1996: vol.1: 171) refers to Pieterse (1990:231) for whom com-
communication is characterised by "bestaansverwesentliking" or authentic, free existence in mutuality between partners. This element of mutuality for Jansen (1985:37) necessitates the "taking off of the mask" and a "dialogical turning towards the other, with one's whole being" (Buber 1984:75). Was this not the experience of Moses when he had to face his speech impediment? (Exodus 4:10). He had to face his people as a stutterer, through his brother as medium, yet his communication with his people was unimpeded, since in his unmasking, an "exposing of himself" as Pieterse (1990:231) sees it, he received assistance and help.

Friedman (1991:15) says that Martin Buber in his philosophy of religion, does not instruct us "about God's nature but shows us the road on which we can meet God". This concept is described by Vos (1996: vol.1:171) as "bestaansverwesentliking" or authentic existence in mutuality. Religious knowledge is mutual contact, the meeting in reciprocity in the fullness of life between one person's active existence and that of another. The essence of religion says Friedman is "the certainty that the meaning of existence is open and accessible in the actual lived concrete...". This meaning won in the "immediacy of the existential moment " must be "confirmed in one's life"; and this is done by the "reciprocity" in authentic communication (Friedman 1999:41).

There is another element, that of "revelation", that needs to be considered in the dialogical model. In the parables of Jesus we note how much God's "self disclosing acts of revelation are dialogical" (Swank 1981:23). For Swank this dialogical style occurs throughout the New Testament. "Wherever God discloses Himself to a person, there is both opportunity and necessity for the one who is face to face with God to make a response of his or her own choosing". The parables for example are left open-ended and no "meaning is given": the hearer in dialogue with the text (and the God of the text) and must supply his own
meaning. Swank regards this as a partnership between teller and hearer, the hearer “completing the story” and only then does the story have meaning. One must look for “some sort of dialogical, life-changing encounter” in the Bible, meeting God in a “direct, intensely personal way”. Friedman (1991:56) says that our “turning from evil and taking the direction towards God is the beginning of our redemption and that of the world”, but only if we turn with “our whole being”.

Pieterse (1987:101) adds yet another dimension to the dialogical model. He speaks of what may be called a pastoral dialogical model or approach. Important here are elements such as “congruence, unconditional regard, respect, emphatic understanding, creating trust and responsive listening”. To develop this pastoral dialogue not only personal pastoral contact is called for, but also a “pastoral disposition”. It also calls for the preacher to get to know the “real situation, needs, dilemma and thoughts of his congregation”. The worship service is also brought into the investigation and establishment of a dialogical ambience. Both the “arrangement of the liturgical area in the church and the service of worship” says Pieterse (1987:102) have to be arranged so that it may “decisively influence communication in preaching”. Dialogue is an “essential feature of public worship, a living dialogue full of action and participation, thrust and repartee”. It is only “true dialogue” when there are “constant exchanges”, with God being the initiator and the concluder of the dialogue. This may lead to the “Aha” moments of discovery Swank (1981:33) speaks of; the moments when we “discover God acting directly within our lives are dialogical”. Swank feels that in this dialogical moment man is free to say “no” to God, as much as he is free to say “yes” (1981:34).

Eventually, this dialogical approach results in preaching. God is “active in the preaching event” because “God is determined to make Himself known” (Barth 1963:16). This activity of God in preaching is called
"revelation given through preaching", with salvation as its purpose (Swank 1987:37), the making "whole" of a broken life by the grace of God.

The discussion so far also has to do with the components of the dialogical model of communication per se, namely message traffic and interaction between sender and recipient (Breytenbach 1988:83). The aim of this dialogical interaction is the "reciprocation" already mentioned, to get the listener to "think with", to understand, interpret and feedback to the sender. There has to be a dialogical mutuality in the sharing of a common frame of reference between people and preacher regarding language and corresponding vocabulary. One-way traffic of the message is unacceptable says Vos (1996: vol.1:159), and Pieterse (1988:95) adds that room must be created for the interpretation of all the hearers. In the one way sermon says Craddock (1981:95), there is "no dialogue, no listening by the speaker, no contribution by the hearer". The dialogical concept as applied in dialogical communication and preaching is the most plausible cure for an emaciation of the ministry of the Word of God.

5. The narrative and real life

5.1 The narrative model is a vehicle for human experience

Jonker (1979:2) indicates a discontent with preaching because of an "alienation from life's realities". Pieterse (1987:12) feels that the preacher must know the real (concrete) situation of the congregation "their level of knowledge, needs, prejudices, tastes". Pieterse (1987:139) says that the "narrative conveys human experience" and thus "counteracts the deficiency in religious experience in our times". By the use of the inductive principle of discovery of knowledge, people may "experience familiar things in a new way" (1987:145).
De Klerk (1977:91) does not see a difficulty in tackling real problematic situations in real life - such as the question, why must the father of a young family be struck down by a terminal disease? - with "sincerity and honesty". There are no pat answers, but the concreteness of the moment has been faced. The speech stutter that Moses had was a real life dilemma, at first that robbed him of the euphoria of the grand plan of God to deliver his people. Golden (1982:104) feels that God comes to men in the concreteness of "space" and "time" dimensions. God met Moses when His special people were in dire straights, in slavery, in deprivation and in suffering. There is place for the preaching of a blessed after-life in heaven, but people live in the reality of daily pain and loss (Lewis 1985:41) right now.

5.2 The "becoming" Christian involved in a dialogical meeting with the inductive movement in the text

Van Schoor (1982:110) recalls Kierkegaard to say that we are "becoming" or as Pieterse shows (1991:13) the individual is a becoming Christian ("die enkeling is die wordende Christen"), as one finds oneself in communication with God and man. Nowhere is the "becoming" process seen better than in the narrative of Moses. From a prince to a fugitive, to a sheep herder, then a liberator, then a leader and the man who shapes a nation in the wilderness (Exodus 2:11 - 4:11; 18:14; Numbers 20:12; 27:18; Deuteronomy 34:4). Lewis (1983:10) urges the preacher to "motivate" people. To Lewis (1983:43) experience has inherent power, but it, the power, has to be unlocked. He feels it can be unlocked by "involvement". Pieterse agrees (1987:93) and looks for a disclosure of the preacher's "humanity, inner conflict, experience of faith as a fellow believer". By way of "involvement" the listener may follow the preacher, and by identification with a character in
the narrative be drawn into his own expression of faith, hope and vict-
tory. One cannot but be drawn into and thus be involved, and thus be
challenged, as one walks narratively with a self-centred Moses who is
filled with arrogance on a path that leads from murder to exile, to the
wilderness, then to an encounter with his moment of destiny.

6. Imagery (figurative speech) as dialogical tool

6.1 The shaping power of images and redundancy of imagery

Lewis further feels that the great preachers like "Jesus, prophets and
apostles" always used visual images, examples, comparisons, interest
catching devices as diverse as riddles, sex appeal or everyday experi-
ence (Booysen 1997: 68). Welch (1974:45) is of the opinion that the
preacher can "induce thought patterns by the use of certain kinds of
creative material". Bob Maddux in "Fantasy explosion" (1986:13) says
"the ideas that flow from the imagination can in turn mould our lives
and shape our futures".

Thus he postulates one is affected by the images one is confronted with
daily for example "television images in news, sports, sitcoms, soap op-
eras". These images provide the American public, for example, with
fundamental "rituals and myths". Through the power of the visual,
stimulating the imagination, role models arise for good or bad as in the
world of movies. Maddux claimed (already back in 1986) that over
"1400 advertising" messages a day flood into our minds. Through
these images behaviour is motivated, and there are significant studies
to prove this power of persuasion by imagery. To illustrate this point
Boorsten (1963:25), maintains that "images have become more inter-
esting than the originals and in fact have become the originals, the
shadow becomes the substance". This is the concept of redundancy at
work.
Pieterse (1987:92) also refers to “redundancy as a great help to communication”. This element refers to “superfluity of amplifications and variations” that clarifies ordinary speech “from different angles”. This redundancy may lead to misunderstanding so the message must be simplified by including familiar material that will clarify new terms. Pattern and structure also produce intelligible information. The greater the order in a sermon, the more successful the communication. This therefore bespeaks “framework” (Pieterse 1987:93), and the more dialogical the relationship, the more sharing there is in a “common frame of reference” between preacher and hearer. To Pieterse (1987:127) redundancy means then to “approach a matter from different angles”.

It may very well be true then that “a picture is worth a thousand words” and if true very significant for imagery in preaching, as the image presents the listener with much more than the literal meaning of the text, but draws one into the text and involves one on very deep levels of interpretation.

6.1.1 How images function

Since earliest times the image has been the method of communication (Breytenbach 1988:103). Image has become important especially since the advent of production and reproduction techniques. In this study, however, our concern is with images embedded in language. Every image contains information regarding values, attitudes and thoughts born out of the society in which it originates. Image therefore is the way by which one may obtain knowledge from the message, and is a stimulating influence upon the imagination. Images may therefore also function in order to make the lesser known or even the unknown clearer, and may assist in better memory of sermons.

Breytenbach (1988:104) speaking of the advantages of image says that images make things clearer and lift the everyday above the com-
mon place. Images take things that the senses cannot grasp and make it easier to interpret and aid in experiencing religion, as it takes the transcendental and makes it more earthy, and gives the earthy a deeper meaning. Imagination plays a role in imagery as images lean on the imagination to make connections between the hidden and allows us to see the world with new eyes. There is also interplay between images and language and the result seems to be that images bring renewal to language, a deeper level of meaning is brought to mere language.

Brits (1991:36) speaks of the function of metaphor (see also Brits 2001:75) as image in the taxonomy of “figures of speech”. He says that image also has as function, the ability to shock. This takes place when the image is presented in an unusual way (the brass snake on the tree in the wilderness, which became an unusual way to remind the people that they had sinned, and were now dying because of the resulting snake bite as judgement - Numbers 21:9). Awed surprise is often the result of imagery. Imagery brought awe, as in the burning bush where Moses was so awed that he took his shoes off his feet (Exodus 3:2), but awe only followed his surprise when he saw the bush did not burn itself out. Imagery also changes meaning. Brits (1991:37) feels that imagery changes one’s approach or disposition towards an object according to the feelings evoked by the original image. The image transmits or carries meaning over from the literal to the figurative. Therefore the image helps in creating new meaning or associations. Preller (2001:240) thinks that images may re-describe the world and create meaning. Van der Merwe (1984:94) sees the image as more than ornamental, but also with the possibility of pleasing and of the aesthetic, to decorate. Brits (2001:76) maintains there is no direct access to truth, but images may unlock meaning and truth. Thus images mediate between the divine and the human, when it comes to the use of images in preaching. He is also of the opinion that
images may obviate the filters we use to switch off from preaching, especially when preaching deals with truth and concepts that conflict with our own pre-conceived concepts.

There are several types of images discerned by Fourie (1988:7). He sees images of a mental nature as an accumulation of images that in their totality form the shape of reality in one's subconscious (Breytenbach 1988:108). Mental images are a function of one's process of observation through sensory impressions. These impressions are converted by the brain into information, which conversion takes place in terms of existing knowledge, culture and experience. To aid the listener in accumulating a series of observations via the senses in relation to preaching one may experiment with preaching accompanied by music, and or symbolic images.

Cosmic images are not dependent on the individual, they exist independently in the world and symbolic images come into existence by the deliberate action of the sender who chooses the images he/she will use to transmit a given message. The two sub-classes to this category are visual aids to help recipients receive the message with understanding and conceptual aids to help recipients understand a concept by the use of a concrete image. Visual aids may consist of overhead projections, video projections etc.

6.1.1.1 Imagery functioning in the psychological field

Breytenbach (1988:114) refers to the clinical picture of imagery, and claims that this is part of the answer to the demands of the right brain images. Springer and Deutsch (1974:1) claim that the left half of the brain controls speech. The two hemispheres of the brain are different in their individual activities. Breytenbach (1988:116) sees the functions of the right brain as dominant in the non verbal domain where images are the source of right brain information, not words. He also sees a non-linear function in that images are recognised holistically
and not implied in linear fashion with a logical relation.

There is also a spacial function whereby spacial relationships are represented by images like the composition of a scene for a photograph. This is amplified by the metaphorical function in the right brain understanding of images and metaphors, where the brain can translate words into meaning. Imagination plays a role in aiding the understanding by way of image in stories and dreams. These functions aid the preacher as communicator so that he/she is not reliant simply on the denotative but also on the connative meaning of his message. This enhances his communication of messages by way of imagery resulting in better recall in his hearer.

In summary, one may say with Breytenbach (1988:88) that imagery in messages may not be ignored. Breytenbach regards them as one of the most useful ways to remember sermons. Although the Holy Spirit is acknowledged as the agent of true communication, this does not exonerate the preacher in his responsibility to help the congregation “think with” and “fill the open spaces” in the message by concretising the concepts transmitted by the image.

6.2 Levels of meaning

To borrow a model from the world of art: Dyer (1982:93) looks at three levels of meaning of Panofsky and sees firstly the level of primary/natural subject matters. Subject matter, lights, colour, shape, movement are included here. The “bitter waters of Mara” Moses led the Israelites to is an example of primary and natural matters. This image has applications in terms of metaphors that could relate to the spiritual walk of God’s people.

Furthermore the concept of things relates to our culture or wider culture on the symbolic level. The images of the “lamb” to be slaughtered
in the Moses narrative is a symbol or type of Christ, slaughtered for the redemption of His people. Then, the last level, that of the "intrinsic" meaning or content, forms the underlying principle which "reflects" and "reveals" the basic attitude of a nation, period or religious persuasion. For our present study this means that the imagery of the lamb reflects a culture that knows that eating a lamb will sustain them as food. But in keeping with Dyer's proposal of "intrinsic meaning", the image "reworks" the ideology of the image to mean more. For the Israelites it was the lamb of atonement and the key to their liberation.

Dyer (1982:96) calls these levels separately the denotative, connotative and the ideological levels of meaning. Maddux (1986:17) quotes government studies which state that "certain kinds of media images can have a negative influence on society". Certainly positive influences too, and preaching is one of these media that may, through stimulation of the imagination via imagery do exactly that. Maddux (1986:31) says that the "door for positive Christian expression through this door is wide open". Breytenbach (1988:102) reflects on the interrelation between perception and imagery, figurative speech and sound effects, and poetical language in the narrative text. Breytenbach feels that imagery is definitely a means of communication and that imagery makes memory ("onthou") easier. He feels very strongly that language is indispensible as a vehicle for imagery and with special reference to the metaphor (1988:104). Sally Mcfaque (in Breytenbach 1988:104) is convinced that one can only speak of God in metaphorical language. For Breytenbach (1988:104) the image has to be so explained to the listeners that they will "think with", and "inner dialogue" may be provoked. Swank (1981:24) agrees with van Schoor and Coetzee (1982:48) that the recipient has to "interpret" not just "imitate". This calls for an appropriation of meaning and even a broadening of meaning. This will happen when the listener acts both by interpreting and in turn communicating.
Interpretation, for post-modernists is also paramount. Language must not be seen as a mere "tool for humans to identify and classify events". "Truth, divorced from interpretation is fatuous" (Murphy 1991:601 ff).

All knowledge they claim must be fully "mediated" by human presence. Reality demands the presence of a human being, a "human texture", and truth and order must be based on a "contract" struck between human beings, rather than on only structural or "immutable standards".

Post-modernists claim that truth is "sullied" (in a good sense) by human desire, by the human touch. Therefore truth and reality must not and cannot be separated from "subjectivity". Says Derrida (1973:138), "language and reality are inseparable", so much so that speech gives meaning to social life. Language is more than a "conduct", it is a "creative force". He feels that language does not "reflect reality, but is the connective tissue that holds the world together", and that "reality hides between the words spoken by a person". Knowledge about reality is never finalised.

6.3 Informational levels and imagery and inter-subjective validity of symbols in the cultural model

Pieterse (1987:83) discerns a model of the functions of the "signs" and how they "signify" and how meaning is conveyed. He sees the "information function" as a simple exchange of information. In the narrative it equates to sharing information on the background to the story, for example, a simple narration of the journey from the palace to the wilderness as in the life of Moses (Exodus 2-4).

Another function is the "expressive function" where "feelings, attitudes, likes and dislikes are expressed". We find Moses angry when he sees the abuse of a fellow Israelite; he expresses revulsion and maybe shock when he descends Sinai with the Law, and finds his people idol worshipping. "Directive" action as function takes place to "influence
people’s actions”. Moses used the ten plagues as a powerful persuasive mechanism (Exodus 4), to persuade Pharaoh to take the right action. The “aesthetic” function is to show the “beauty” of things. God’s people saw God’s omniscience as He led them day by day under the cloud and by night under the cloud of fire. The last function is the “symbolic function”, in order to perpetuate communication, the conversation.

Pieterse (1987:85) claims that symbols have as their “aim” the transmission of “meaning”. And since humans look for “broader relations between symbols”, and thus for “meaningful wholeness of life”, the preacher as communicator has a great and grave responsibility to convey symbols responsibly.

In order for the minister to communicate effectively, he must “enter” the world of his hearers. That will be the only way he may discover what intrinsic and “traditional” meaning is attached to their symbols. In the pluralistic society of South Africa in the new millennium, for example, it is absolutely vital to communication that so many walls of division have now been broken down and a greater desire for interrelation and identification is now discernible. It throws together in churches, clubs, schools and the workplace many people from many societies. This now necessitates what van Schoor (1982:66) calls the need for “inter-subjective validity of linguistic symbols”, or an “establishing of identification” with other people with whom one may be mutually involved (see also Booysen 1997:31). This inter-subjectivity is not ready made, but has to be the product of “interaction” between “expression and interpretation” (van Schoor 1982:11). Here the communicator has the function of a “midwife” assisting the listener give birth to his own interpretation.

In South African culture, what is very relevant will be what Lewis (1983:26) sees as a cultural model for inter-subjectivity. This model sees the man in the pew “absorbed by a secular environment” and the
preacher has to take this into account. The Israelites absorbed the secular culture of Egypt and longed for it again when the journey became too much for them and remonstrated with Moses for taking them away from it (Numbers 11:4-10).

To move the South African nation to a place of reconciliation, the people need to see their dilemma with spiritual not secular eyes, but in South Africa the main concerns these days are secular, as in the high level of crime and corruption in high places, to name just two. How does the preacher lead himself and his people into praying for the government for example, unless all cultivate a spiritual dimension in their relationship to one another, the "I-eternal Thou" dimension Buber (1984:48) made so much of? "The communal life of man can no more than man dispense with the world of "It", over which the presence of the thou moves like the Spirit upon the face of the water".

The other complication in Lewis' model is self-centredness as a defence mechanism. The "good life" in this model is, according to Lewis, of great concern to men and, as a defence mechanism, it helps him "cope in an impersonal world". The very words of the Israelites were: "Who shall give us this now?" speaking of the variety of foods they had in Egypt compared to the double fare of quail and manna. The preacher faces this defence mechanism when he enters the life world of his hearer and has to call them to a life of higher sacrifice in their giving of time, tithe and talent to the church as representative of God. And yet, the listener comes exactly to hear that challenge. Pieterse (1991:101) claims that the listener listens to the sermon with the expectation to have an encounter ("ervaring") with God in the service and the sermon. The sermon has to be so presented then that perception ("verstaan") leads to encounter ("ervaring"), to a new consciousness and a new existence in the world. The sermon has to break through this defence mechanism of "self-centeredness", and Pieterse (1991:102) indi-
cates that the preacher actually has the help of the Holy Spirit in making dialogue possible, which is a conversation between God and man. When understanding ("verstaan") takes place via the dynamics of dialogue God is heard and met and it leads to inter-subjective understanding regarding authentic existence.

A constant factor in this model is change. Lewis (1983:76) regards change as an "overwhelming trait" in our culture. Change is very unsettling. The Israelites when faced with terrible deprivation, humanly speaking, turned on their "change agent" Moses (Numbers 11:10) while weeping, every one in the door of his own tent. They did not take to change well. The preacher as "sender" needs to be a "change agent" for his people, but also needs to change himself. This may probably be best facilitated by what Buber (1984:59) means when he says that the spoken word has "relational power", and that our "silent patience in the undivided word leaves the Thou free to bind up with the I in relationship". It will be relationship, the entering (penetration) into the world of the hearer by the preacher as stated before by Pieterse (1987:85) that will make the challenge and acceptance of change easier to work through.

Lewis (1983:27) sees confusion as another cultural trait of our times, and as a result of the previous factors. He points to a long list of "inconsistencies" in modern culture i.a. "unparalleled wealth and income, yet mounting insecurity and poverty". The modern preacher faces this dilemma every day in the concreteness of his own but also his parishioners' existence. There is a loving God yet thousands of children are starving or are in child labour, even slavery. The preacher needs to communicate hope for his people amidst the ruin of their lives, and he needs to do this in the context of showing them "God's involvement with this world and with man" and "the story of God's involvement in the universe in human history" (Pieterse 1987:163).
6.4 Social circumstances and communication levels

The above then supports van Schoor's (1982:71 and 1979:34) thesis that "communication always has to be inter-subjective with the social surroundings". Social circumstance is integrally part of van Schoor's model of communication as depicted here below (1982:34).

Note that "circumstances" is a concept outside the direct flow of communication, yet influencing how clearly the message gets through to the recipient. Also note that the recipient becomes communicator in turn encoding his own message ("feedback") to the original "sender". Note further that the four levels of vertical dimensions in this model are depicted to be the dimension of the sign and codes level, which is the choice of words, images and models for preaching. Then there is the inner dimension of content and expression and message interpre-
tation which is an inner process, the “giving and taking” of meaning level. There is also the performance dimension where the communicator is “visible”, as well as the “signs and codes for the medium and recipient”, and lastly the synthesis level where the inter-subjectivity (or as in his later model “understanding”) is reached by a “synthesis of all the aspects of communicating” which are directly connected with the social situation in which communication takes place.

6.5 Understanding as dimension of communication

Van Schoor (1982:71,72) places “understanding and inter-subjectivity” outside circumstances because understanding can come from “outside as a revelation”. This is a startling admission, coming from the discipline of communication, but it suits the worldview of the believer perfectly because that is exactly what the Christian believes and exactly what Moses experienced in the burning bush experience (Exodus 3:2). There was a supernatural intersection of God’s will and way, with his own. But the second reason van Schoor (1982:71) places the inter-subjective dimension outside the model is just as significant. He agrees with Ortega that communication is a “technique”, thus our reliance in this study on the “narrative” and “imagery” as “technique”. Van Schoor (1982:73) is concerned about what Raymond Williams (1974:100) calls the “domination theory” beneath the message of mass communication. Here Rendall (1977:178) adds his voice, speaking of rhetoric as a “struggle between two egos for domination”. This is precisely the reason for this study and for the “dialogical theory or mode” in preaching.

Williams discerns with his “domination theory” different systems or levels of communication, exactly the levels or modes the preacher wrestles with. He sees inter alia the system of authoritarian communication. In this mode, the media, even the preacher, maintains domi-
nance. With statements from the pulpit like "Thus saith the Lord..." what chance has the listener got to "Come, let us reason together" as the Lord says in Isaiah 1:18? Jonker (1979:2) feels that man has come of age ("mondige mens") or as Pieterse puts it (1987:67) "modern man has attained adulthood and is more self aware". Fant (1975:75) is convinced that a deliberate surrender of any right to be authoritative is called for. Fant uses beautiful imagery in calling religious authority a "club held under the table" of inter-subjectivity, coercing not communicating. Pieterse (1990:237) in turn sees "domination free" people, "communicating authentically". Disturbingly to the deductive model, but undeniably true according to studies done in the dialogical, people have come to a place where they refuse to be "told" what to do (Fant 1975:26). Preaching therefore must become "personal encounter, word event, ongoing revelation".

Pieterse (1990:237) shows the dialogical as a model of "free, equal participants in dialogue searching for mutual understanding". In van Schoor's model the goal of mutual understanding is that of "human well-being". That is also the eventual aim of biblical communication, "that it may be well with your soul" (3 John 2).

Vos (1996: vol.1:145) speaking of domination says that preaching must never be authoritarian, as preaching then becomes one-sided, but should aid in the finding of answers. The preacher and the listener are busy with the text but are also in dialogue with Christian traditions and the concrete frame of their present situations. Along this dialogical way God comes into the sermon to address the listener in the world he lives in. Pieterse gives us a succinct model of the comparison between the dialogical and the authoritarian styles (Pieterse 1995:61). In order to get a clearer picture of what is required for dialogical, but also for "prophetic" preaching as our study will demand in a later section, here is a table by which Pieterse distinguished between the two categories
and five subordinate dimensions namely

a.  the conception of the other partner
b.  the communicated situation
c.  the goal of communication
d.  the form of communication
e.  the contents of communication.

<table>
<thead>
<tr>
<th>Dialogue</th>
<th>Authoritarian</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Conception of the other/partner in communication</td>
<td></td>
</tr>
<tr>
<td>Gives meaning to message and Acts thereon</td>
<td>Behaviour a product of factors playing on its organisation</td>
</tr>
<tr>
<td>Defending the other against Humiliation and destruction</td>
<td>Seeing the other as potential convert to own idea</td>
</tr>
<tr>
<td>Active participant</td>
<td>Receiver</td>
</tr>
<tr>
<td>Co-believer</td>
<td>Not sharing the correct views</td>
</tr>
<tr>
<td>b. Communication situation</td>
<td></td>
</tr>
<tr>
<td>Domination free</td>
<td>Dominant (speaker)</td>
</tr>
<tr>
<td>Pastoral</td>
<td>Non-pastoral</td>
</tr>
<tr>
<td>Gospel oriented communication</td>
<td>Manipulating communication</td>
</tr>
<tr>
<td>Involved in religious gathering</td>
<td>Outsider</td>
</tr>
<tr>
<td>c. Goal of communication</td>
<td></td>
</tr>
<tr>
<td>Building relationship people/God</td>
<td>No relationship building</td>
</tr>
<tr>
<td>Allowing own convictions</td>
<td>Persuasion</td>
</tr>
<tr>
<td>Striving for mutual understanding</td>
<td>Communicate own understanding only</td>
</tr>
<tr>
<td>Liberating</td>
<td>Non-liberating</td>
</tr>
<tr>
<td>d. Form of communication</td>
<td></td>
</tr>
<tr>
<td>Dialogical sermon</td>
<td>Monological sermon</td>
</tr>
<tr>
<td>Interchange of roles</td>
<td>Seeing only own position</td>
</tr>
<tr>
<td>Open ended</td>
<td>Prescriptive</td>
</tr>
<tr>
<td>Preaching as a step in the process</td>
<td>Communication of Only Truth</td>
</tr>
<tr>
<td>e. Contents of communication</td>
<td></td>
</tr>
<tr>
<td>Centrality of love/compassion</td>
<td>Judgmental to listeners</td>
</tr>
<tr>
<td>Good news from God</td>
<td>Moralism</td>
</tr>
<tr>
<td>Biblical message open to Communal interpretation</td>
<td>Biblical message rigidly according to preacher’s interpretation</td>
</tr>
<tr>
<td>Message of liberation from God</td>
<td>Putting new burdens on the listeners</td>
</tr>
</tbody>
</table>
To Pieterse (1995:62ff), in his model above, the category of the conception of others in communication indicates the relationship one has with God and one another, and even with "nature". These relationships "give meaning to our lives". In order to "actualise" themselves people need to relate to one another in "dialogue, mutual understanding and fellowship". The category of the communication situation derives from the idea "non-authoritarian communication". It is ideal when people communicate without coercion or domination. The category of the goal of communication between the suffering congregation and the prophetic preacher is to "weave them into a united group" who trust God for liberation out of their misery. The category of the form of communication in prophetic preaching is a speech or a sermon by which the "congregation’s life world is drawn into the sermon", their hopes, fears and needs discourse in the light of the promises of God in scripture. The last category, that of the contents of communication, is the "Christian faith" and Bible "themes or texts" applied to the "contextual situation the "preacher and his or her listeners live in". Pieterse (1995:70) says that sermons that are authoritarian "put new burdens on people instead of liberating them", if these ideas are presented as the "real truth" before they are "internalised".

Williams sees domination by the preacher as "paternalistic" in terms of communication where the preacher (as "minority") attempts to control by "values, habits, and tastes" ostensibly to "protect" the people from "detrimental ideas and influences". This refers to, for example, the insistence by ministers of a previous generation that women wear hats to church. Williams also speaks against the system of "commercialisation" of communication. Preachers today are faced with the dilemma of preaching God’s Word, and only God’s Word, or going with a disturbing trend of sensationalism as Williams would have it, "that anything may be offered for sale, and bought by anyone". McQuail (1972) has a problem with this form of communication, namely the "low content".
Williams (1974:100) however answers “This low content is what the majority wants”. Long (1989:84) would have none of this. He maintains that Scripture “shapes Christian identity by the transmission of doctrine, biblical characters powerfully presented through narration, and still others issue ethical demands”. Moltman (1977:303) speaks instead of Christ “confronting the congregation in preaching”. In order to avoid paternalism therefore, it seems clear that control should shift from the paternalistic preacher to the listener who must find meaning in the text and submitting to it, being changed and shaped by it.

6.6 The human story through biblical lenses of narrative and image

The story of human history presupposes “narrative”. And the story of human history (seen in biblical terms) is “open-ended, leaving people free to decide for themselves whether or not they will accept the message”. For Pieterse (1987:166) preaching the narrative is an “existential happening when the story of scripture intersects that of the congregation”. This intersection is lit up by the street lamps of imagery e.g. metaphors, similes, examples, authentic experience. Horne (1982:77) refers to the “story” as the “common oriental method of imparting truth”, used in the Old Testament and by Jesus. For Horne, the story (as parable) is the way to the thinking and philosophy of the life of Jesus, as centred in the human world. To Horne, Jesus’ thinking was not “static” but “dynamic in quality”. The “phenomena of growth rather than inanimate things” affected His thinking.

In his comment on the parables as “story” and part of the genre of “narrative” Horne (1982:77) says that the story (e.g. parable) stirs the “aesthetic sense” within us... the beautiful sunset etc. To him it was important to “feel” the story rather than “understand” it at the outset. Story appeals to the “imagination”. Yet the story also evokes “emotions of awe and sublimity” as when the people of God stand at the Red
Sea (Exodus 11:4-5ff) and observe how God delivers them. The story must further have "simplicity and ease of understanding", as well as "profundity and suggestiveness". A good story also incorporates "harmony between its parts", proportion and grace, the whole being a unity composed of related parts, but must always have "appropriateness to the occasion and adaptation to the needs of men". He sees the story (especially as parable) revealing truth to friends and concealing truth from enemies. The story finally has the beauty of truth: of "native and human nature in its divine aspects". The story is the "union of real and the ideal". If the story then shows us the philosophy of Jesus, Horne feels that it indicates His "view of the world and its effect on conduct". Horne, speaking of the dynamic of the narrative feels that the "story may say one thing, but mean another" which is an obvious play on the levels of communication namely "denotation and connotation". We will return to these aspects later in our review of the narrative of Moses.

Capps (1980:38) also brings story into focus by his mention of parable as story. The parable as story according to him has the power to change relationship by the story events that unfold the real message. Parables as story have the effect of implicating those strange and inexplicable "ambiguities" of one's life. Thus the story form gives one insight that could change one's life.

7. Conclusion

In this chapter the articulation of experience as inductive principle has been isolated as entry point to the key and central thought of involving the listener. The existentialist dilemma of choosing between the worlds of unreality and authentic reality was emphasised. This dilemma is the choice between an "I - Thou" and an "I - It" existence,
but made easier by the "I - eternal Thou" intervention, as pivotal experience. The shaping power of images was examined in greater detail, as it opens up the understanding to all the levels of meaning. Cultural and social circumstances as dimensions of inter-subjectivity were compared and integrated with models and levels of communication. The dangers of domination in communication were examined against the lenses of narrative story and imagery.
CHAPTER 3 _SEMANTIC, CHARACTER AND PLOT STRUCTURES OF THE NARRATIVE

PART 1 _Semantic styles and approaches to the text in exegesis

Pieterse (1987:112) when speaking of the "structural analytical method" says that it presents a "vitally important new angle on the text". He looks to structural analysis in its various forms in "discourse analysis" and the analysis of the "macro and micro structure" of the text to establish what the passage means. The reason the semantic (macro - micro) structure and plot structures are studied together in one chapter is that they are so closely interrelated. Pieterse (1987:112) says that "syntactic and semantic inquiry" are studied together and thus investigates not only what the meanings of words are, but also the "semantic units" within a given text structure. Burkhard (1995:30) feels that it is "human experience and the process of interpretation" which are the central activities one must look at in determining semantic styles.

1.1 _The manner and the matter of production of meaning

Structural analysis deals with the way the author applies literary aspects in order to convey his message and to produce meaning. Craddock (1981:16) claims that the "how" (manner) of the communicator is on equal footing to the "what" (matter). He sees an inextricable link between the two in producing meaning. To Jiménez (1998:99) there is a "partnership between biblical exegesis and theological reflection", this is of course the question of manner and matter in the production of meaning. Vos (1996:vol.2:249) again looks at "style" as a "way" to make the message more effective. He refers to "metaphor, comparisons, alliteration" as ways to use style. Richard (1995:169ff) refers in particular to the analysis of the narrative text and requires definite
components for analysis such as syntactical analysis, which is the analysis of the "grammatical and syntactical cues for movements within the narrative". There is also the analysis of movement within scenes of the narrative, such as "changes in subject, location, people, and such indicates movement." Rhetorical analysis is also critical as it looks at aspects like "repetition and chiasm".

Verbal and lexical analysis also needs to be done as repetition for example, is a "familiar" aspect of scripture. Comparative analysis looks at how one "text provides oblique commentary on another" by use of narrative analogy. Design analysis refers to intention and purpose and selectivity. As Richard says (1995:171) for example, "Matthew intends the reader to see Jesus as King of Israel". As author Matthew had his own slant (style) or approach angle to the narrative of Jesus. Sensory analysis is added by Speakman (1959:71), wanting all five senses to be addressed by the imagery in the narrative.

Van Dijk (1985:27) in turn sees discourse as a "mode of talking". Discourse is a complex action (see also Booysen 1997:50), in that it needs to be analysed in relation to "its cognitive, social and cultural context", so that meaning in discourse could become clear. And yet, it has to be remembered, says van Dijk (1985:27), that meaning is more than the "structural relations in the context". This aspect needs to be explored more later. For Pieterse (1987:124), text refers to "concepts, terminology and idioms". Thus the insistence from communicators that meaning is "interactive" (Jansen and Steinberg 1991:67). It has to be remembered though, that in preaching, the meaning in the discourse is also "a word from the Lord for you" (Thompson 1966:14).

1.2 Interactive axes for the narratives of the Bible

1.2.1 Forces in play upon the narrative

Richard (1995:171) indicates what he terms "axes" for the analysis of
the Biblical narratives, namely historical and circumstantial, that examine the "space/time event". The theological looks at the operation of God in this space/time event. The moral and ethical determines the right and wrong of a given situation, while the spiritual and the psychological finds claims to be obeyed and appropriated. There is also the chronological that looks for "gaps" in the narrative and how it forms part of the "art work" of the author. Then the anthropological is put under the spotlight, and how the human dilemma and the forces affecting human behaviour interact upon one another.

Long (1989:68ff) proposes that the biblical narrative does not appear in a "vacuum" but out of the dialectic between "literary form and world view". He quotes Meir Steinberg's "The Poetics of the Bible Narrative" in describing the forces at work upon the design of the biblical narrative in the "ideological" domain. This represents dogmatic and didactic literature with no aesthetic refinement in deciding on the relationship of the historical with the doctrinal. The relationship is accepted by exercising naïve faith, as in the creation story, or the passing of the people of Israel through the parted Red Sea. In contrast to this the "historiographic" domain is only interested in the "endless procession" of facts, irrespective of artistic design, and the "aesthetic" attempts to decorate and beautify, with no real reference to history or dogma. It exists only in artistic use of language. It is Long's view that these three principles if unchecked will not integrate with each other but "pull the work apart".

Lischer (1984:36-38) identifies the following four precautions regarding the narrative in order to curb this pulling part. He feels that the story may be emphasised at the cost of historical traditions, and that a story may overlook the pain of those on the "margins of story", their experience not being narrated. There is also the danger of the story that neglects the trauma of the birth of faith in catastrophic and eschatological
events. He is convinced that the story alone is too narrow for application to "moral and political domains". For the story to be used meaningfully the exegete has to balance these principles carefully in dynamic relationship with each other. Historical and customary issues have to be understood in the cultural application to the time the event took place. Careful note has to be taken of the place of every role player and his/her own story accounted for. In a meaningful preaching model therefore the story model (narrative) has to be combined with a model that can account for other domains such as a political and/or psychological analysis of the present. This brings a needed contrast between the static and the rationalistic and the event in time. The event in time allows for development, growth and expansion, whereas the static does not. It allows for hope: for on a journey there is always the hope that around the next corner there is a new experience that could be life changing.

1.2.2 Integrating power of the narrative in the shaping of history

Long's (1989:68) view concerning these principles discussed above is that only in the biblical narrative will they function into a "co-operative interaction" allowing "history" to be the mediating principle uniting the other two. Biblical writers had a historical orientation, but not one of history as being one chronological "thing after another". McClure (1989:7) wants preaching to adopt the narrative in a "primary" place in order to interpret meaning within the reality of the present.

1.2.3 The shape of history as movement and event in time

In the light of the above Long (1989:68) says that history "had a shape" to the biblical writers and that shape was the "control and providence of God". History to them was not a "series of disconnected events" which plotted themselves into the form of a story. Lowry (1987:65) still in this vein regards the narrative not as a "static, rationalistic", spatial model but rather as an "event in time". He postu-
lates that “time” is the essence of revelation, and therefore “ideational” content is replaced with story because it fits the model of time. The “movement and direction” of time is the shape of history. The image of a journey is used here, a journey with the congregation, and compass readings are taken from the narrative of the Bible. Says Deuel (1991:45-60), it is the “patterned nature” of story as journey that illustrates “timeless truths” that allows it to facilitate easier application.

1.2.3.1 Factors that shape the narrative

The task of “shaping” says Lowry (1987:65) is to shape content since organisational unity should be assumed to exist in the text already. To prevent premature “closure” setting in, the narrator does not depart from propositions as such but allows the movement in the text to shape the narration and message. Lowry asks that the sermon notes be a “road map” in it’s form rather than a “blueprint” as this shapes the sermon into a process (of discovery). The “controlling principle” should be an event not a theme. An event can be experienced, an idea not so easily. For Lowry there is a difference between asking an ideational question, “Are we getting it said?” or an event question, “Are we getting there?” This question points to “resolution” as we will later see in the structural model of narrative and plot. To prevent a “mismatch of content and form”, Lowry seeks a plot rather than an outline to emulate “experience”. Lowry is not afraid of “ambiguity”, because it builds suspense rather than follows a cold clinical outline. For Lowry, “happening” needs to be the goal, not so much “understanding”. He feels that the sermon is a “movement in time”.

All of the above seem to suggest sermonising as a journey, rather than a static encounter between pen, paper and the Bible as sourcebook. All the components of a journey are built into this model, as with the idea of the roadmap that leads to events and experiences with certain goals in experience as destinations, rather than mere understanding.
1.2.4 The narrative emulates history.

Brown (1981:9) says that narrative "combines sermon and story into one unit", thus making the narrative "far more than the mere sermon or the mere story". Now the sermon becomes more than "literary device", it is a story that has an intentional purpose.

Long (1989:69) feels that the intentional purpose of these narratives of the biblical stories lies in the process that enables the reader to "emulate history", not simply take note of it. This emulation of history is as a result of a "discovery" of an "omniscient God" who never fails in His covenant with humans, even if "their lives remain fragmented". Long (1989:68ff) sees a joining of historical and narrative forces to create a "drama of interpretation" as a process that duplicates the human dilemma.

The next obvious question for Lowry is: "What is time?" so that an "event - in - time" could be contextualised for the preacher. The preacher's choice is two-fold, namely to preach "timeless truths" logically and analytically arranged, or to preach "lives in time". In keeping with the second idea he sees time shaping itself into outward time as in the movement of the clock of history itself, day by day (Lowry 1987:65). He also sees time as inward time which represents "subjective" time. This is our inner man in tension and conflict or harmony with much of outward time. Long (1989:69), in terms of outward and inward time proposes that the narrative surrounds the listener/reader with "real-life conditions of inference" with all the "ambiguities ... drama of understanding and conflict within inferences, see-sawing, reversal, discovery and all". This inner time is "shaped" by "space time" experiences and thus becomes the right time. This is similar to Lowry's "event in time", which is the moment of "profound impact" when the tensions are "imploded" and the ambiguity resolved. Narrative time in the story has the ability to "order time meaningfully". Matters of per-
sonal and social longing and identity are best ordered by the story and in these terms Vos (1996: vol.2:192) discerns more categories of time as part of narrative time - all elements of time that order time meaningfully, such as a documented time which describes the historical situation of the narrative. Vos also sees linear time, that refers to the chronological flow of time of the narrative, and flashback time, which brings the present to the past and back again. Cosmic time also plays a role to describe cosmic and cataclysmic events in time such as "In the beginning God created the heavens and the earth". Vos also uses the terms "feeling time" and "story time" but they seem to overlap with "narrative time" as above. All the above elements of time may create a new time in one's being irrespective of order and chronology and that may be termed subjective time.

The aim of wrestling through to the end of the narrative is to leave the reader with the "vision God has possessed all along", which is "to make sense of being human". These real life situations are what Vorster (1985a:62) calls the "narrative world". This happens through characterisation, plot and narrative devices like time, space and dialogue. There seems to be a relationship between the narrative world of a story and the real world of which it is part, thus holding out the hope of one's personal story finding an echo in the narrated story, making the message relevant and redeeming for the individual.

1.3 Theological view of reality in the narrative

1.3.1 Narrative congruence with history

Long (1989:69) says that the biblical narratives in their "literary form and dynamics" have embedded in themselves the general theological convictions of the authors. These authors feel that the very way a reader experiences the narrative, is the way that they will "read" and comprehend all the "ambiguities" of their histories, but as under the
providential control of God (see also Kellerman 1991:473). They are very positive in their convictions that the biblical narrative is not a device but an “expression of the way things are”. It is an enactment of God’s purpose in history. So much so that there is no term for “story” in the Bible. There was therefore a direct link between theology and literary form. Vos (1996:vol.2:250) agrees with this assessment and says that narrative texts create their own text-world (“tekswêreld”), with an implicit reader. Baird (1981:105) stresses that biblical preaching has to be by nature “incarnational preaching”, giving careful consideration to both the biblical writer and the interpreter in their individual situation. Thus the connection between the text world and the world of the reader takes place. Vos (1996:vol.2:11,12) feels that the “implicit” reader or hearer is a key aspect in understanding the narrative. The reader may belong to the narrative world of the story, for example the parable, or he may be the “universal or ideal” reader, created for the teller of the story.

The reader answers to the expectation of the author, and so participates in the narrative. The reader places himself in the story by either identification or conflict with and judgement of the characters (Vos 1996 vol.2:12). The irony is that the reader may be in the very position of the character and has to deal with his own failure to understand and fulfil the demands of the story (teller). Rice (1976:182) postulates that the storytelling must “demand” the listener to “follow”, especially if the stories come from the bedrock of familiar stories of the community.

1.3.2 Rhetorical analysis discloses the force of persuasion

In this regard Vos (1996 vol.2:12) feels that the text was not written only for the immediate reader or community, but for every reader in order to convince him or her to accept the text. Therefore says Nanos (1996:36), preaching must not be a “break in the history of salvation”,...
the gospel being "inclusive, not exclusive" and for every listener/reader. Here it is then about the persuasive act of speaking, to accept the claims of the gospel. Pieterse (2001:25) in this regard sees three "persuasive strategies" in rhetoric. The sermon should be "clearly and logically structured". The structure is the first strategy. The structure is the backbone of the sermon and provides solidity to the "flesh" which needs to be added to the structure. Some of the flesh may very well be story (narrative), which is at least essential as illustration, but may very well be the whole sermon (see also Bass 1982:183). He also sees the preacher as persuasive force. The listener should be able to "identify" with the preacher, with his "genuineness and reliability and his caring". This implies relationships. The preacher should have the same view of his congregation, with "no aggression or ill will" toward them. Preachers and listeners should have "common loyalty to their cause and goals". The "preacher should address the intellect, heart and will of listeners", but should keep in mind that he himself is part of the persuasive process. This implies that integrity and accountability as opposed to manipulation and domination is required of the preacher as he is dealing with the meaningfulness of people's very fragile lives.

1.3.3 The narrative is imagery in itself

Note that this present heading is not "imagery in", but rather "imagery of" narrative illumination (of the message). The reasons are explained below. Du Plessis (1985:111-118) sees the narrative (and the parable as such) as having by its very character the power to illuminate. In other words the narrative is a direct element of imagery, in fact it is imagery in itself as by the ebb and flow of plot, structure and characterisation it illuminates a theological and biblical message and thereby makes a point. When Moses (in Numbers 21:9) elevates the brass snake to bring healing to the dying, typically he illustrates directly by
way of narrative, the death of Jesus on the cross as a result of the judgement of God on sin. This act brings life to those who are dead in their trespasses and sins (Ephesians 2:1). Bartlett (1991:229:240) emphasises the "imaginal construal" of the texts of the bible, and feels that the biblical text needs to be the basis of exegesis (see also Harris 1988:37). This exegesis, true to the biblical text and of course the narrative, serves to extrapolate from the biblical text image and meaning in a constructive way.

1.4 Creative environment for the narrative

Williams (1992:13ff) notates several "angles" of approach to the narrative form: the geographical angle of approach which is a "pinpointing of specific locations" and precise distances and conditions that need to be consulted for the sake of sensible narrative preaching; the archaeological approach needs to be examined as uncovered artefacts often have a story to tell; the historical because dates and events contemporary to biblical events could make a narrative more tantalising; the sociological approach highlights the depths of human misery and joy and sociological socio-economic "turbulence " attached to events, for example the birth of Israel in the exodus e.g. the suffering of the Israelites as in Exodus 5; the rhetorical approach plays a role in the exegesis of the narrative as the devices of visual images "irony and surprises" in the plot, will "speak" at many levels. The breaking of the "tablets of stone " by Moses in Exodus 32:19 is a rhetorical "surprise" of the kind described under this principle. The feasts of Israel, the worship, "liturgical meals" and "rites" should help the people experience the story. For example, the parallels between the Passover lamb (Exodus 12:21) and the Christian holy communion could be very revealing and instructive as liturgical device. The canonical approach shows how the New Testament writers "recast the Hebrew narrative in
the light of Christ” and the traditional angle of approach shows how the plot of the Exodus of Israel from Egypt became the foundation for modern “liberation theology” as just one example. This angle inter­
plays and interacts with the imaginational approach. Hethcock (1989) adds this element in saying that imagination is a “legitimate tool” in preaching in that meaning is communicated by it, in such a way that the hearer’s “experiential” response is enhanced. The theological angle of approach speaks of the “Glory of God” which is ultimately at stake in the narrative, for example the exodus narrative that serves to “instil faith and obedience”.

By following these approaches a meaningful, creative environment could be created for the narrative.

PART 2  Plot Structure in the narrative

2.1 Global structures of the discourse and categories of superstructure

Van Schoor (1982:19) is of the opinion that the “form” of a message is determined largely by the “medium”, so in his view the form (or homiletical vehicle for our purposes) could influence the message (the content).

The statement above speaks of form and content which in the schematic structuring of van Dijk (1985c:3) are called Macro and Superstructures. “Macro” structures refer to content and meaning but “superstructures” refer to the form or scheme that is the shaping mould for the discourse (van Dijk 1985c:11). Van Dijk and Kintsch (1983:92) regard the theme or “gist” as macrostructure, because it deals with an aspect of meaning. In the discourse there are for these authors a “sequence of macrostructure” that may lead to the discovery of the semantic or meaning structure or theme. Van Schoor (1982:20) sees “form” as a shaping mechanism in that form “moulds and shapes” thoughts and presents them in proper form. Vos (1996:vol.2:241) re-
gards the structures of form as "stylistic patterns" (see also Booyseen 1997:54), that "bind" the content to the theme, to bring about "cohesion" in meaning. Van Dijk (1983:56-57) sees a categorical shape emerge in the discourse when "content" (macrostructure) and "form" (superstructure) intersect with one another.

Kellerman (1993:175) is of the opinion that content and form are an integral unity for the sermon to be meaningful. Says McKenzie (1998:73), it is an "exciting development to let the form (genre) and movement and function of a biblical passage inform the form and movement, and function of the sermon in turn". Genre and meaning therefore work together to produce a cohesive message.

In the narrative genre, exposition as category of plot plays a role, dealing with "setting" and comments on main characters, story time, historical time and historical place. To heighten suspense in the narrative the plot category of complications is built into the story. This refers to "event - in - time" and aspects of suspense like conflict and problems. To make a narrative meaningful there has to be a plot category called resolution. This describes how main characters come to a point of resolution of the problem releasing some of the pent-up tension engendered by the complication aspect of the narrative. Lastly follows the category of coda, or the "punch line", which is the moral or lesson of the story.

The Moses account illustrates the above categories in the following way:

Exposition is done by relating background facts found in Exodus 24. The beautiful exposition of the scenes when Moses meets (verse 9 ff) with God or the beautiful paved work of sapphire stone under the feet of God serve to set the scene for the rest of the narrative to follow. Then complications set in. God calls Moses aside (verse 12) to hand him the tablets of stone with the law written on it. As Moses left the
people alone too long and while he was covered in cloud for 40 days and 40 nights the people became restless and built the golden calf for worship (Exodus 32:1-6), angering God. There is a resolution provided for this drama in that Moses made the people make a sin offering to God (Exodus 32) and destroyed the golden calf (32:20). Moses had already prayed for God to “turn from His wrath” (32:12-14), and God did so. This resolution phase is confirmed by Thomas (1998:43) saying the sermon should move from the “description of the problem to the problem resolution”, otherwise it leaves the listener without closure. The narrative is not complete without the coda of message, the moral may be summed up in Exodus 32:29 where Moses tells the people to “consecrate” themselves unto God in order for them to receive blessing.

2.2 Communication event and existential happenings

Pieterse also adds a rider to the above discussion of plot category, stating that the narrative preacher needs to tell two stories, his own and God’s, and demonstrate where these two intersect. He wants the “story of the congregation” to intersect the “story of scripture”. This brings about the “communication event and an existential happening”. The narrative lets the “story of the living Lord” illuminate the life story of the individual. The bringing together of “these two stories brings about a liberating, healing encounter” (Pieterse 1997:166). Pieterse calls for “authentic experience, metaphors, similes, examples” in the narrative and of course a “narrative style”.

Authentic experiences, claims Pieterse, build the plot. Moses authentically experienced wealth and position in Pharaoh’s palace (Exodus 2:10) but he also experienced Pharaoh’s wrath (Exodus 2:15). He experienced the highest highs and the lowest lows. Allen and Holbert (1999:58) want experience to be judged by certain norms in order to
find those that are transcendent and those that are not. They identify three norms for authentic experience: "appropriateness to the gospel, credibility and moral plausibility". Without these norms any experience is a hollow shadow of the real, and rings untrue in the ear of the hearer.

The use of metaphor also strengthens the building of the plot. The Passover lamb becomes a powerful metaphor for the salvation through Jesus Christ as in 1 Corinthians 5:7 the link between the real event (Exodus 12:21) and the symbolic is formed and established in Jesus Christ. The passover lamb fulfills many of the typological similarities with the atoning work of Christ which is the believer's exodus out of the land of sin. Also the bitter waters of "Marah" (Exodus 15:23) becomes a telling metaphor for how the cross of Jesus can make the bitter waters of man's life sweet again. The simile in the narrative helps the hearer compare the characteristics of one situation with another, and in the similarities new meaning is born. The golden calf was for example a comparison to a god and represented "preciousness" because of the gold used, and "immediacy" in the fact that it was visible and there. The whole Exodus narrative is not only a powerful metaphor but contains a myriad of examples that illuminate the way of the believer through his "wilderness" experiences. For example the act of Moses putting his hand into his bosom becomes a metaphor for "honesty and introspection" but also an example of implicit obedience to God's instructions. In this spirit Troeger (1990:44) speaks of the sermon as "a movement of images".

2.3 Macro structures in exegesis of the narrative text

2.3.1 Plot as a series of events

Pieterse (1987:112) makes mention of these macro structures as an
added dimension to the "structural - analytical" method of exegesis of
the narrative text. The purpose is still the same, to establish "the
meaning of the passage" through syntactic and semantic inquiry.
There is a blending together of semantic and structural qualities in the
narrative and the inquiry into it. As Pieterse (1987:137) puts it, all
"experience has a narrative quality". This is a reversal of the "Puritan
Orthodox" tradition where "all experience was subordinate to argu­
ment". Thus for Pieterse (1987:139) the "narrative conveys human
experience" and plot is a series of events or "situations succeeding one
another in a causal relationship to reach a climax which represents the
denouement or solution" (Pieterse 1987:166). Pieterse sees the com­
ponents of the plot to be in dialogue with the action of characters and
their reactions to events. He plots their movement to climax and de­
nouement or resolution. Riegert (1982:11) continuing this view says
that once experience is understood as "event", it can shape itself into
"story". The narrative is thus able more than any other genre to com­
municate the realities and mysteries of living, as there are a great deal
of actions, dialogues, reactions, events, movements and climaxes in
most biblical narratives. These are the building stones of the plot,
which are essential for shaping the story.

Let us now trace the narrative features from the Exodus on this model.
Dialogue shows itself when Moses is in conversation with Aaron re­
garding the golden calf, Exodus 21: verse 21 "and Moses said..."; verse
22 "and Aaron said..."; verse 23 "for they said unto me..."; verse 24
"and I said unto them...". Actions of characters are shown in verse 24
"so they gave the gold unto me." and in verse 25 "Moses saw the peo­
ple were naked...". Reaction to events is demonstrated in verse 26
"then Moses said -'Who is on the Lord's side?' and the sons of Levi
gathered unto him" and in verse 27 "slay every man his brother...". Then
the narrative moves to the climax in verse 32ff as Moses inter­
cedes for the people again in dialogue with God. The denouement or
resolution takes place when God responds in verse 33, and resolves the crisis.

2.3.2 Plot as sequence of episodes and movement

Buttrick (1987:147) in his study of discourse sees plot as a "sequence of episodes". This statement is akin to that of Pieterse in the previous section, where plot is seen as a "series of events". What is at stake for Buttrick is, "what is at stake theologically within each movement of the narrative?" Buttrick seeks the meaning of the deep structure rather than the surface structure. On the surface is the command that needs to be obeyed to the letter but the underlying structure is the question of how much is at stake for the Israelites future if Isaac should die as a result of the command of God. The veracity of the "promise of God" is also at stake, and therefore God's character. As the listener identifies with the warp and weft of the plot he/she again has the knowledge reinforced that God knows what is at stake in his/her personal life and crises. Vos (1966:vol.2:1ff) at this point wants to have an analysis of discourse, and as such the plot of the discourse.

2.3.2.1 Plot as blocks of material

Mitchell (1990:50) has plot as "blocks of material" with a given relationship to one another that has to be analysed. This analysis has to do with what may be called a "journey to celebration". This celebration may take the form and shape of a poem included in the narrative, celebrating "God's saving work in Christ" (see also Bondi 1995:10). This analysis is therefore to discover the flow of argument, the text cohesion, the context but also the inner text relations of a pericope and meaning structures within the text. This refers to among other things, surface structure analysis and the question of "what is being said?" and how the text is structured, referring also to the genre and the type of text. Deep structures of meaning are also examined. These structures have to do with the inner dimension of the text, the question of
"what is meant?" by the text.

In communication terms these two dimensions would be categorised as "denotative" and "connotative" structures (van Dijk 1983:56-7). For Dyer (1982:92) the connotative is the underlying structure. But there is for Dyer also a third structure, the ideological structure of meaning. Dyer (1982:124) says that people think in terms of symbols and images which not only indicate and reflect, but also determine "belief systems" or ideology.

In the exegesis of the narrative these structures need to be examined, therefore much needs be known about the life world, and worldview surrounding the pericope, the chosen passage or text. Vos (1996:vol.2:14) terms these structures under the category of "pragmatics". This refers to the fact that a text is written within a determined context for a determined community and the implicit reader. "Alternative worlds" are created for the listener in the narrative, and challenges the hearer to make a decision regarding this world (Vos 1996:vol.2 2:14).

2.3.2.2 Plot as manuscript

Another view that complements this discussion on plot is the view of Wilson (1998:80ff) who sees plot as four pages of a manuscript. On page one is the biblical text or topic, which refers also to the "theological problem" underlying the text. Page two refers to the "action of the Bible" and now moves to "our world", looking for "analogous" situations in the world of human and personal experience. Page three focuses on the "good news of God's presence and purposes". This model closes with page four which is a "return to contemporary world", the listener responding in his real world to God's grace. Thus, in this view plot becomes a movement from the text to the world in which one lives. The intersection of the congregation's story with the Bible story is thus attained, as Pieterse demands (1997:166)
2.3.3 Essential components for narrative

Ferrara (1994:79ff) sees the following as essential components of narrative structure. He notates the abstract as component which refers to facts and the setting of the story. He also requires narrative events and internal conflict for the plot of the story. The coda (moral lesson of the story) is strengthened by external conflicts. As in the model of van Dijk (1985:3) there is a resolution, which is amplified by description otherwise called item development. Character development also takes place by way of description and direct speech contrasts with internal speech. These forms of speech are regarded as embedded conversation in the narrative.

Most of these elements have been touched upon in illustrating them from narrative plots studied in previous sections, but one needs to look at a few of them by way of illustration.

Embedded conversation takes place for example in Genesis 3:1 "And he said unto the woman..." (that is direct speech or dialogue). Embedded speech would be "Yea hath God said...". This is contrasted with internal speech as in Jonah 4:8 "He wished in himself..."

In Pieterse (1987:94) we are told that communication proceeds on a "circular course". In this model information travels "continually back to the participants". They in turn react to it in ways that either may arrest, alter or reinforce the process. This interaction perpetuates the "process and causes it to grow like a spiral". Lewis (1983:82ff) takes the idea of the spiral further and in his "whirlpool" model reflects the "simultaneous process among participants occurring in the form of a spiral as a continuous and ever evolving constitution and exchange of meaning between participants (Pieterse 1997:57). The model may be represented in the following graphic from Lewis (1983:82).
This model lends itself to expansion. One may intersperse the biblical narrative in between "a" and "b" or "b" and "c" and so forth, until the narrative message is exhausted. Lewis (1983:82) fits his inductive approach perfectly in this model as it leads from the "known to the unknown" which is one of the main tenets of inductive movement and from "general to specific" as well as the "simple to the complex" and "abstract to the concrete" (see also Brueggeman 1998:68). The narrative movement is also such that it starts at the known facts which represent the lowest level of abstraction and moves through the plot structure and story line (Mac Arthur 1992:275) to unknown conclusions and propositions but only once the "inductive - deductive bridge" has
been crossed. This idea of “movement” finds an echo in the work of Lowry (1980:16) on the “continuity” of the sermon. He says: “I prefer to speak of the movement of the sermon, rather than its outline”. This movement or continuity to Lowry is “narrative plot”. Lowry (1980:16) sees the “birth of a sermonic idea” when the problem and the proposed sermon intersect. But he also sees the birth of the sermon as such when the gospel and the problem intersect. The birth of the sermon says Bond (1998:80) starts inductively with the exploration of “ideas, issues, or situations that need to be interpreted from the standpoint of the gospel”.

Lowry (1980:20) lays a claim for sermonic plot on the basis of the fictional story, to have its genesis in a problem in the first place. Here is where the plot actually starts for Lowry, at a “sensed discrepancy” in the “homiletical bind”, or the problem. He feels the sermon moves from “itch to scratch”, from the “human predicament” to end in what the gospel offers as solution. This “discrepancy” is the clue to the “formation of the idea” as well as “sustaining the idea”. Lowry (1980:23) sees the way to sustain the attention of the audience in the “suspense of the ambiguity not knowing what or why or how”.

Secondly, the solution to the problem “bind” is when the form of the narrative is “shaped” by the moving from the “problem to the solution” of the discrepancy. Thus shaping the sermon is done by moving the “homiletic bind” from the problem to the solution. For Lowry the homiletic bind lies in the human dilemma of often being caught, not between good and bad, but between two “goods” or two “bads”. The plot says Lowry (1980:20), must catch the person “in the depth of the awful discrepancies” of their world, both socially and personally.

In the last place, the answer has to be found. This Lowry feels is what the gospel is supposed to remedy. This is the “plot”, namely the way
the gospel could intersect the specifics of the human mystery and come out on the other side in resolution. For Lowry the sermon is therefore an "event in time", a process and for that reason the sermonic plot speaks of "sequence" and not "outline", as a concept of sequence has to do with time.

Lowry also depicts the narrative structure in five stages. The five "sequential stages" are marked in the model above and described below. The first is to upset the equilibrium. This means the problem is presented so that the hearer may "feel" it. This generates "interest". At this point "tension" and "conflict" are introduced as well. Lowry calls this "kicking over the apple cart". The purpose of this stage is to create an "imbalance". This becomes the "central ambiguity" and the "job of the rest of the sermon is to resolve" that central ambiguity. Lowry sees "interest" but also "fear, dread, repression" as advanced stages of ambiguity, creating a state of imbalance. A case in point is when Moses interceded for the people in Exodus 32:12 and his uncertainty of whether God would repent of His anger and not destroy the people.

In the second stage the discrepancy is analysed. This is the "diagnostic" stage in Lowry's model. Eslinger (1987:79) in turn confirms this stage as the "diagnostic wrestling of theologising". The sermonic problem is not solved here yet, therefore the tension remains and the
people stay interested. The diagnostic stage in general homiletics, Lowry regards as the weakest stage. This stage obviously should be used for more than description or illustration. Behaviour as well as motives need to be laid bare at this stage.

Disclosing the clue to resolution is the third stage, the "explanation" stage. Eslinger (1987:80) adds his voice here and calls this the "sense of outcome" stage. This is "the missing link" which will solve the situation and be the "scratch to the itch". To sustain suspense different solutions proferred may be rejected until the right one is found. Eslinger together with Lowry also sees in this stage a "reversal of prior expectation", a radical change in direction turning the normal expectations "upside down". It often takes the form of a "paradox" e.g. "lose your life to find it". Lowry (1980:60) maintains that the gospel is not "continuous with human experience". The resolution does come from the gospel however. This is the moment of surprise, the "aha" moment.

"Experiencing the gospel" is the phase where Lowry (1980:66) regards the gospel as "continuous with human experience" but only "after human experience has been turned upside down". This stage reveals the "dead ends" of human efforts, turns them upside down, then reveals the gospel power to change us. In this phase the word "does what it proclaims" as Eslinger (1987:82) sees it, in confirming Lowry's viewpoint. This is where God's response in Jesus Christ is revealed.

In the last stage the consequences are anticipated. Tension is now being released, the discrepancy is not ambiguous anymore and the gospel response to the human dilemma has been heard and now it's time for closure. In other words: "What now?" "What must I do now?" are the questions to be answered.
Lowry sees the climax of the sermon occurring in stage three and four where a reversal of expectations turned everything upside down and the gospel was experienced. In these stages the focus changes from ourselves to the "decisive activity of God".

2.3.4 Cyclical exploration

Lewis sees a more "well rounded picture" emerging as the speaker walks the people and listeners around the topic, gathering examples, images, metaphors and analogies from the following domains (see also Booysen 1997:73): the personal realm; the sport realm; the realm of nature; the biological realm; the cultural realm; the sociological, psychological realm and religious (biblical) realm.

The following is an application of Lewis's model to the life of Moses. The introduction used is to gain attention, interest, relevance and focus. Then the model moves to the birth of Moses, the bulrushes, the private tutor, Pharaoh's grandson, the court and school in Egypt, the identity crisis, the hero's reward, the forty year flight, the burning bush then back to Egypt and the ten plagues as God's judgement. Finally it moves to the exodus of the people from Egypt and their entry into wilderness. It concludes with a summary of a principle and an application.

2.3.5 Cyclical exploration for multiple biographies

Lewis (1983:89) applies his model and uses the cyclical model for narrating multiple biographies below.
These are cyclical biographies of Abraham, Isaac and Jacob. For purposes of our study it could also be the narration of the life of Moses, Aaron and Miriam, their sister. It could in narrative form look like the following, using the technique of alliteration.

**Moses:**
- Re-assignment (Exodus 2:12)
- Reaching inside (Exodus 4:6)
- Repeating the lesson (Exodus 4:8) (10 plagues)
- Resounding success (Exodus 3:10)
- Requiring obedience (Numbers 20:12)
- Retribution to enemies (Numbers 12:7)
- Reproducing himself (Numbers 27:18) (in Joshua)

**Aaron:**
- Available (Exodus 4:14)
- Amenable (Exodus 4:29)
- Assigned (Exodus 6:13)
- Assisting (Exodus 17:10)

**Miriam:**
- Worshipper (Exodus 15:20)
- Wayward (Numbers 12:1)
- Wilderness banishment (Exodus 12:15)
- Wasting away (Exodus 20:1)

This is simply the bare bones outline of the biographical cycles within the model of Lewis.

2.3.6 **Cyclical exploration of multiple stories**

Lewis (1983:85) uses the following model to illustrate the combination of multiple stories.
Lewis labels these cyclical spirals as having a "whirlpool" effect which draws the listener into its depths much like a real whirlpool would. In the above model it is about the interspersing of contemporary story in between the historical story and the biblical story. For certain previously disadvantaged sections of the South African population this model could include for example the contemporary story of finding a job previously reserved for whites, then move towards the historical story, of liberation of slaves to the biblical story of the exodus of Israel out of Egypt.

2.3.7 Elaboration model for biographical stories

To conclude this study, we will look at the last three models for further elaboration of the biographical models above (see also Booysen 1997:77). Firstly, the "story of a life" seen in the "lessons of that life" and secondly, the "story of a life", "phases of that life", "lessons of that life", and lastly "story of a life", "lessons of a life", "phases of a life"

Let us once more look at the life of Moses according to one of these elaboration models.

The story of the life of Moses: He is a foundling who became a prince, who received a commission from God to liberate His people, leading them to freedom but also into exile away from the promised land into the wilderness.
The phases of that life would be Moses as foundling, fugitive, his fiery call, fierce confrontation, final victory, as a forceful leader and Moses in his failure to fulfil.

The lessons of that life could in turn be that God's timing is always right, His choices are always right and His demands are fair and clear. His help is always available but His law demands obedience. Also that His provision is on time, but His decisions are final and His mercy is great.

2.3.8 Bi-Polar concept as plot structure.

Jetter (1998:49) speaks of the possibility of plot as bipolar "dialectic", a dialectic between two opposite poles, right and wrong with no mediation between the poles. There is therefore no harmony between the two poles although each contains an "aspect of truth". This he believes encourages "critical thinking".

To conclude the discussion on semantic and plot structure, a last few aspects of narrative will be looked at below, namely the telling and listening aspects of the narrative.

2.4 Putting the narrative together by telling and listening

2.4.1 Telling

In the narrative, "telling" is at the heart of communicating the story. Vos (vol.2:190) (see also Jensen 1980: 114-160) says that the "tell" of telling is literally the same as that of a "teller" at a bank; "tell" meaning to add together or to count. In the telling the teller of the tale uses certain strategies (Vos 1996 vol.2. 190) one of which is repetition. By way of repetition of a name for example a certain suspense is built in order to produce a delaying tactic in the telling, dragging the solution or "punch line" out. God says to Moses: "I am who I am". 
The teller also employs accumulation as strategy: Accumulation of event upon event that finally leads to a resolution as with the ten plagues, one after another and each getting worse until finally, at last, Pharaoh lets the people go. The teller withholds clues, because this builds suspense unbearably until the clue to resolution comes. Telling also assists people in identifying with human traits like doubt, faith, betrayal, and selfishness. The teller includes movement as a strategy since the story is not a still life, but a sequence of movements.

2.4.2 Listening

There are strategies and elements of listening, even in narrative listening. Pieterse (1987:80ff) sees five elements in his listening model. The first he names is reception. This entails hearing physically as well as reading “body language”. Secondly, attention is also used as the sermon competes for attention amongst many other “stimuli”, for example external noises of cars, planes and trains, so it takes a conscious “decision of the will” to turn the attention to the preacher. Pieterse (1987:80) maintains that some people follow the sermon (60%), some pay partial attention (30%) and some almost no attention (6%). Meaning formation, the third element, originates when the listener listens “critically”, evaluating what is said and attaches meaning to it. The listener may identify with characters, actions and events; therefore images and metaphors may also aid in meaning formation. Reaction, the fourth listening element is also used. The listener may react by disagreeing or agreeing and show it by use of body language amongst other things. Lastly, remembering is important as empirical studies show that listeners remember very little of the sermon, as postulated in the problem statement of this study. 22% could recall properly, 35% had a partial recollection and 43% a poor recollection. (Pieterse 1987:80). This therefore calls for greater diligence by the preacher to be as “lucid, structured and easy to listen to as possible”. The listener
however has to invest as much energy into the listening "activity" (Gertzen, 1990:47) as the preachers do, instead of adopting a passive role. It is the aim of both the inductive and the narrative to attain that goal.

2.4.3 Narrative Types

Pieterse (1987:170) quotes Dannowski to show eight types of narrative, namely, recounting of a biblical passage, a passage from biblical history as a prototype of contemporary history, a biblical passage but presenting it in a negative light, a new story as a sequel to a biblical one, a story in the introductory phase of the sermon which is then elaborated, an experience, a fictitious story and transforming a biblical story into an event set in the present.

Preller (2001:253) adds to this list by the forms he discerns in the narrative, namely the retelling of stories of the bible, the story sermon, the plot of the sermon, the sermon illustration and poetic language. Most of these have been discussed in the preceding discussions of plot structure but will be elaborated upon in further discussions.

2.4.4 Composing and placing the narrative

Together with our telling and listening strategies Vos (vol.2 196ff) presents us with frameworks within which the narrative could be placed. In this part of the discussion only the pertinent elements are emphasised. There is word choice as framework, as in the choice of metaphors and other literary devices. Localisation also acts as framework since it places the narrative geographically. For example, the various descriptions of the road travelled by the Israelites as they march through the wilderness. Parallel tales frame the narrative in bringing out meaning by way of comparing or contrasting stories with the same content as in the two narratives of Moses speaking and then hitting the rock (Numbers 20:8). Placing the story in a bigger story makes a good frame for the narrative as this shows gradual revelation of the purposes
of God in human lives, until the smaller picture fills the whole frame of the bigger story. Humour, conflict and irony also assist one to look at one’s own reality in a new light. MacArthur (1992:2,5) speaks of “following the story line” which to him is “plot” or “story-like history”.

When composing the “line of suspense” or “story line”, the plot has to be discovered, and followed. As already stated the “narrative, in its encompassing sense, is an account of events and participants moving over time and space, a recital with beginning and ending patterned by the narrator’s principle of selection”. Since there is already a “structure of event and persons”, why change the format when preaching them?

Long (1989:80) also sees the plot as having three basic components namely a beginning, a middle, and an end (see also MacArthur 1992:2-5).

This model of Long (1989:80) lies on an inverted parabolic curve, with the beginning and end on the two high points and the middle at the low point in-between. The line of suspense in the previously discussed narrative plots may be represented in the following model from Lewis (1983:9) (see also Booysen 1997:91)

Suspense and resolution may now be represented as such (Lewis 1983:01):

\[ \text{(A) representing the background which must not be exhaustive or too detailed, just the essential facts, leading to the complication which} \]
arouses concern and curiosity as to the meaning and outcome and lesson. This in turn leads to (b) the suspense. This is built through adding complications (c) and showing failures to solve the problem. This leads hopefully to new insight. (d) The climax or the punch line. (e) Resolving every question raised in suspense action; anything still needed to be explained, quickly and briefly is the "mopping up" of the narrative as it were.

This line of suspense model should fit most narrative plot models.

2.4.5 Crossing the induction - deduction bridge

Lowry (1980:68) moves in his plot from the inductive to deductive. He says: "I begin inductively, move towards the clue to resolution ... and firm matter and then proclaim the gospel deductively". It is therefore clear that one need not end the sermon on an inductive note, leaving the people without the road forward, without the "What now?". Lewis (1983:113) supplies us with a "sermon bridge". He cites the Apostle Paul in the book of Romans as an example. In the early chapters Paul uses 75 questions to "involve" them inductively. By the time he reaches chapter 11 he is ready to say in chapter 12.1, "I appeal to you by the mercies of God to...". In the last five chapters he uses only four questions, for he has crossed the bridge from the inductive where questions play a role, to a point where he could expound the demands of the gospel deductively.

Lewis claims that the apostle Paul then "declares his gospel assertions
by re-applying the truth to daily life in a deductive, propositional manner". To Lewis this combination of the inductive and deductive is the "full orbed" sermon.

We are now ready to look at the "sermon bridge" with its two support pillars (Booysen 1997:102).

<table>
<thead>
<tr>
<th>Sermon Bridge</th>
<th>Lewis 1983:113</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Inductive</strong></td>
<td><strong>Deductive</strong></td>
</tr>
<tr>
<td><strong>Supports</strong></td>
<td><strong>Supports</strong></td>
</tr>
<tr>
<td>From our</td>
<td>To</td>
</tr>
<tr>
<td>contemporary life</td>
<td>Human quest</td>
</tr>
<tr>
<td>Needs</td>
<td>Doctrine</td>
</tr>
<tr>
<td>Communication</td>
<td>Divine grace</td>
</tr>
<tr>
<td>Relationships</td>
<td>Exegesis</td>
</tr>
<tr>
<td>Weakness</td>
<td>Law</td>
</tr>
<tr>
<td>Sociology</td>
<td>Greek</td>
</tr>
<tr>
<td>Psychology</td>
<td>Hebrew</td>
</tr>
<tr>
<td>Humanities</td>
<td>Tradition</td>
</tr>
<tr>
<td>Experience</td>
<td>History</td>
</tr>
<tr>
<td>Common sense</td>
<td>Logical</td>
</tr>
<tr>
<td>Bible as “life”</td>
<td>Bible as “truth”</td>
</tr>
</tbody>
</table>

Once this bridge is crossed deductive propositions may now be compiled to state conclusions, identifying "key ideas" in the discourse says Colglazier (1998:22). This could be done in point form in a simple summary of the demands of the gospel in the light of the sermon. These key ideas could also be illuminated by way of illustration and metaphor. An elaborate exposition could alternatively be given of one or more elements on the deductive side of the bridge. For example the concept of divine grace could be followed by a call to the hearer to accept the invitation to appropriate this divine grace by exercising trust in God.
2.4.6 The linear outline model

In contrast to the cyclical model Lewis (1988:115) further proposes a linear outline to combine inductive and deductive styles. It starts off inductively accepting listeners with respect so as to align with the listener's needs asking key questions to ascertain them. Asking key questions also serves to arouse attention. Amassing representative instances of the problem further strengthens the message. Ascertaining assumptions and assertions that could be the cause of the problem is the next step. At this point the preacher has to achieve authority, transitioning to the deductive process, and thus state his conclusions deductively. This is done by applying the solution found in the Bible to personal life and to advise from experience and revelation. Then he concludes by advocating, asserting, and recommending certain required behaviours and remedial steps to be taken by the hearer.

2.4.6.1 Correcting the deductive preaching process

Lewis (1988:119) draws a contrast between the two processes, the inductive and the deductive (submitted verbatim from Lewis).

**Objections to Deduction Alone:** Solutions offered by combining with Induction

1. It begins with Speaker's
   a. Generalisations and a. leading to conclusions.
   b. Assertions.
   c. Conclusions (propositions).
2. Begins where speaker is, not always where hearer is.
3. Begins where hearer is, not just where speaker is.
3. Tends by its nature to be subjective and prejudiced.  
   3. Lets facts, particulars and life itself speak.

4. Sometimes gives unwarranted, unwanted advice before establishing any common ground.  
   4. Saves advice, exhortation and proclamation until hearer has reached by induction the co-operative concepts leading to mutual conclusions.

5. Authoritarian.  
   5. Achieves authority. Does not assume authority early.

6. Assumes an adversary posture either defensively or aggressively.  
   6. Proceeds from non-adversary stance. Shares experience Shares the process

   7. Accents relational experience not rational exercise alone.

8. Tends to be irrelevant, remote or impersonal  

9. May show no respect for hearers or their opinions.  
   9. Respects hearers and their opinions.
10. Subject-centred instead of person-centred.

10. Accents hearers' needs and brings the sermon to serve hearers' best interests.

11. Tends to keep a set format, structure, content.

11. Adjusts representative instances, varied experiences and selected content to meet listeners' needs.

PART 3: Character development in the narrative

3.1 Shaping of identities through characters

The story or narrative should be so designed that it invites the hearer to identify with one or more characters. The biblical narrative is so powerful because "we see ourselves in the stories of Adam, Noah, Abraham, Moses and others". Pieterse (1987:169) says that the preacher has to "shape the identities of the believers" through biblical texts, so that the change in them concurs with the demands of the text. In narrative preaching this happens through identification, which to Pieterse has the pre-eminent ability to convey truth or choices, embedded in the narrative "through the action of the characters". The identification with a character seems to help the hearer to see himself/herself at some point in the character but the dynamic is an indirect one according to Pieterse, and non-confrontational so that sensitive issues may be handled in this way. The "intrigues" of the plot "involve" the person who is distant without any "demands being made
upon him”, but he/she lives in a state of tension until he/she has made the choices he/she has faced in the narrative. The “open endedness” of the narrative allows the listener the freedom to choose in his own time and way. Stories are reflections of what humans experience in life, so sermons should really be “testimony” of authentic experience and truth the preacher has lived himself. Greimas (in Pieterse 1986:223) wants the text to shape the present life of the congregation through enhancing the “self-identity” of the people involved. Greimas postulates that the hearers “in some way participate in the narrative text”, and are as a result “shaped by it” in attitude and behaviour in terms of their understanding and relating to self, God and others.

3.2 Depiction of character

Preller (2001:310) sees conflict and irony arise out of the action of the main character(s) in the story. These actions keep the story moving and through the intrigues of it aid listeners’ identification through involvement. The other characters serve as direction finders, to help discover the main character in the intention of the text. Characters in this view (Preller 2001:124) are constructed by the reader or listener through characteristics presented by the teller of the story. To the degree that the experiences and actions of the character correspond to their own reality, the listener will identify with them and be shaped by them. This shaping is effective because there is a specific relationship between reader or listener and the story. There are several ways by which characters are depicted in literary theory. Firstly by direct description. This description is directly communicated from the author’s standpoint of characteristics, making the teller the authority and the reader or listener the “terminus” of the communication without inviting any involvement (Preller 2001:125). In Exodus 2:11 a description of Moses was given: “and it came to pass in those days, when Moses was
grown, that he went unto his brethren and looked on their burdens, and he spied an Egyptian smiting a Hebrew, one of his brethren...". The listener can in no way alter these details, and is only minimally interested in thinking together with the communication. Secondly, dramatic action helps with implicit characterisation and depicts inner activity, thoughts and motives. There is interaction between the text world, the text and the narrative process. The character is depicted as motive or as general figure. Hilkert (1990:147) sees such power in the narrative, that it acts as metaphor to call for conversion.

To give a more rounded picture of characterisation, Berlin (1983:33-25) also points at certain techniques for characterisation. It starts with description which is the listener's response, perceiving himself, not in the concrete terms (or lack of) from the communicator, but "placing" himself (situate himself) in the reader's own place (in his own situation). The reader "completes" the description of the character for himself in his own thinking. Secondly by describing the inner life of characters they are rounded out as it were. "The inward life is assumed" says Berlin, but not explicitly "presented". A case in point would be the anger of Moses (Exodus 32:19). In this event the listener will add to the total characterisation from what he or she knows of his or her own inner life as such. Speech and actions, in the third place, are techniques by which the words of the narrator in the discourse convey this inner life, by description and by the telling of other characters' words, speech and actions, to further develop the plot. Moses reveals a bit about himself when he says in Exodus 3:11: "Who am I that I should go?" Actions without words also speak loudly. Moses hits the rock in total exasperation, rather than speaks to it.

Fourthly, characters may also be contrasted as seen in the contrast between Joshua and Caleb and the other spies when they returned from their mission. Changes in character, a kind of "before and after"
technique is used, showing for example Moses' character before God called him, and how afterwards as a timid man he became a nation's leader under God. Care must be taken however, says Forde (1990:36), not to over explain the text by way of illustration whether it be by analogy or character depiction.

Berlin (1983:47) shows a fifth way to characterise, namely to describe a "point of view". Every narrative speaks from a given point of view, a "position" or a "perspective of the story". The first point of view is the perceptual. This is the perspective from which the "events of the narrative" are observed. Perception in this model is a matter of focus: who is telling the story, who is listening and what is the story saying? The Exodus narrative is told from the point of view of Moses, but the focus shifts from him to God and God's point of view, "I am that I am!", and so forth. As point of view shifts, the characters take on a depth that would be lacking if the narrator's point of view was the only one presented. The conceptual point of view is the perspective on attitudes of the characters and how they conceive a world view. The narrator's attitude to the story he is telling comes through as "disapproval" or "approval" for example. Although the interest point of view is not universally accepted, Berlin still feels it is "helpful", because the "object" of every scene is shown in depicting "other people's thoughts and actions" towards the character(s).

3.2.1 Points of view heighten suspense

3.2.1.1 Narrator's point of view

The matter of the importance of the disfunction between the perceptual and conceptual worlds of the narrator and the hearer is still a "complex" matter of debate for Berlin (1983:53). Yet the viewpoints of the characters are crucial, and any "disparity" and "ambiguity" between these points of view serves to heighten the suspense, or the "comic effect". This point of view is described by Upensky and categorised on
four levels (Berlin 1983:55). The first is the psychological level, which is close to the perceptual point of view. This refers to the viewpoint of "perspective or description". The "omniscient narrator" plays a role here, and has "entered the mind of the character". Berlin shows three types of character subordinate to the psychological. The first type represents characters that never carry a psychological point of view. They are never described in terms of inner dimension, only as they are observed by other characters and/or the narrator. Then there are characters never seen from the point of view of other characters and lastly characters seen both from our and others' point of view. It is Berlins' view that most biblical characters are presented by a combination of these internal and external viewpoints. In illustrating the point of view on lifestyle next we look at Miriam and Aaron (Numbers 12:1) who speak against Moses because of his Ethiopian wife. They thus gave an evaluation of his lifestyle. Yet in vs.3 the text says: "The man Moses was very meek, above all the men which were upon the face of the earth". Here we have a "self evaluation" or "point of view" by Moses as the author of the Pentateuch according to the traditional views of the authorship. Another point of view is the spatial, referring to the location in time and space of the narrator in relation to the narrative. Here is the dimension of immediacy or of distance, telling the story "as it happens or long afterwards". The narrator may also stick to one character to depict a given viewpoint. For example in Exodus the main character is undeniably Moses, but it also gives us a "panoramic view", describing geographical scenes and events. The narrator may also employ the ideological viewpoint where "events of the narrative are evaluated, judged, approved or disapproved". The value judgement may come from the author/narrator, or the "narrative system of the author," or the characters. The biblical value system is that of the narrator. Then there is the phraseological viewpoint. Linguistic elements indicate whose view is being expressed. At the sim-
plest level the narrator’s viewpoint is indicated by “he said” which is
direct discourse by a character or summary or description. External
comments and information not belonging to the story are introduced
this way. Berlin quotes Exodus 16:36 where the value of an “omer” is
given, and this has nothing to do with the story as such.

Berlin (1983:57) shows how the narrator may step outside of the story
to show extra issues as in Exodus 16:35: “and the Israelites ate the
manna for 40 years until they came to an inhabited land...” In this way
the narrator breaks the frame of the story, but he also stays within the
frame of the story in two ways, firstly by giving commentary from out-
side as an observer, and secondly by an “internal point of view” nar-
rating as one of the “cast”. He now sees more than an outside com-
mentator. The narrator may simply record the events in a neutral
form, or impose his own value system, or his “conceptual” or “ideologi-
cal” point of view. The latter is done when the author of Numbers calls
Moses “the meekest man on earth” (Numbers 12:3). Special knowl-
edge as viewpoint is a technique of “disparity” used to enhance sus-
pense (Berlin 1983:50). The characters are not aware that “God is
testing” them as with the opening of the book of Job, but the reader is.
Two different questions arise out of this special knowledge. The first is
when the reader asks: “Will the character pass the test?” and then the
character could ask: “Why does God let this happen to me?” Even
Moses faced this special test, without his knowledge, when he struck
the rock instead of speaking to it (Numbers 20:11-12). Because of his
failure to honour the Lord before the Israelites he was not allowed to
lead the people into the promised land. A second kind of special
knowledge or “disparity” is where the character, but not the reader, is
aware of certain information as in the case of Jonah, who understood
his own motives but did not share them until the last part of the narra-
3.2.1.2 Characters' point of view

Long (1989:74,75) maintains that "when we identify with a character, whatever happens to that character happens to us at the level of our imagination". That prompts him to say that New Testament stories are not told for themselves, "they are always about us". He claims that we are set in the heart of the "great story and plot of all time and space" and relates us to the great dramatist, God. Long (1989:74) feels that story impacts people in the following two ways which are very significant: that it makes the reader "one of the characters" and it confronts the reader or listener with claims and choices he or she needs to make.

This may be transmitted either by "direct discourse" or by the "words of the narrator". Third person narrations (Alter 1980:116) will reveal the character through "reports of actions, appearance, gestures, postures and costume", also by speech, inward speech (or "internal monologue") at the higher "end of the scale", but at the lower end of the scale inferences need to be made. Identification occurs spontaneously and willingly in the following ways (Long 1989:74). The listener says to himself, "I am like that". This is an intuitive association with the character, a sense that in "important" aspects the character is like oneself, "sharing and adaptation and lifestyle", so that the reader or hearer in a "literary sense can become the character". The narrator says, "I am like that", yet the listener may also say, "I want to be like that". This is another approach to present the character in such a way that the character becomes a "model or an ideal", and although the listener cannot say, "I am like that", they may say, "I want to be like that". Then the listener may say to himself, "That's how I see the world". Sometimes stories assign the "world as it is" the role of a character in the narrative. The question here is: "how do I see the world?" (Long 1989:76). Stories shape our lives, and we define our
identity by them. New stories either confirm or challenge our world-
view, and Long proposes “we have to choose in which world we will
live.” When we look at the world Moses faced with its immense chal-
enges, we have to ask ourselves: “What would I have done in that
world?”

To both Long and Berlin characters have shape. Long (1989:79) calls
them flat characters and Berlin (1983:23) renames this character as a
“type”. She postulates that the “same person” may be a certain shape
in one story and another in a following story. The “type” has a limited
range of traits that are rather stereo-typed. For Long, Herod the king
is a flat character with a “single consistent trait”. There are also round
characters. Berlin in turn calls the “round” character, the “fullyfledged
character”. This character has a broader range of traits, and “about
whom we know more than is necessary for the plot”. A round character
for Long for example, is Moses, who is complex and richly developed
namely the agent, a functionary, which is not really “characterised at
all”. They are not important for themselves, only for the plot and
nothing of themselves or their feelings are revealed. Vos (vol.2
1996:193) sees a fourth character, the bubble character, which is a
character in modern fiction that simply disappears when you touch it,
like a soap bubble. The irony is that this character looks “round”, three
dimensional and substantial. Vos (1996 vol.2:194) believes that bible
characters reveal how unreliable man is and how dependable God is.
To prevent creating “bubble characters” as opposed to real characters
the preacher has an immense responsibility. By creating a caricature
of despised characters like Pharaoh, Judas and the Pharisees to name
just a few, the narrator or preacher may create bubble characters,
non-real characters. Through deliberate caricature wrong impres-
sions may be created of even good characters, adding imaginary di-
mensions to them (in the quise of “poetic license”), creating bubble
characters. The characters in the parables are vulnerable to a case of eisegesis as opposed to exegesis.

De Klerk and Schnell (1987:69ff) notate some characters not mentioned above. Firstly they see symbolic characters and suggest that a character may sometimes be turned into a symbol. Moses becomes a saviour (symbolically) as did both Joshua and Joseph. This view does not ignore the historical reference of the characters, but sees them as representative characters. John for example (of the gospel of John) is seen symbolically as representative of all disciples of Jesus. Judas is representative of all the cosmic powers of Satan. These authors also see bad and inferior characters. These characters are normally opposed to the main character, or simply bad characters that become contrasts to the good profiles of the better characters. In the books of Mark and John these roles are filled by Jewish religious leaders or Judas, as well as the Roman soldiers.

Human but fallible characters strive for the better, in spite of their defeats. They are true to life, and could play a significant role in the narrative. The disciples of Jesus fill these roles well, as in the case of Peter who renounced Jesus, yet became His best instrument in the founding of the new church.

Comic book characters (fables) in turn have larger than life characters. Jesus (De Klerk and Schnell 1987:74) is presented in this fashion, almost a super-man type character. Again Peter, walking on water, is presented larger than life. The main character is discussed below, but these authors show that the main character does not stand alone as protagonist, but he also has “protagonists and antagonists”. Protagonists at times are helpers of the main character in the narrative, while the antagonist is the opponent of the main character. They are complemented by background characters who are called the bearers of
authority (against inferiors and subordinates) also lovers and members of family, each with his or her own loyalties and relationships. There are also the needy characters and the traitor, and many of these characters could be lumped together simply as background characters, as for example the family of Jesus and the people responsible for the pigs that Jesus sent the demons into.

The main character is seen by Preller (2001:310) as the mover of the story. Conflict and irony illuminate problems and add to the intrigues, the main character, the main problem and "conflict situations". All of this creates a line of suspense of the story, the narrative, and the sermon. This suspense is enhanced by surprising changes in expected behaviour and by changes in tempo of the story. Preller (2001:317) states the obvious truth that the story is not possible without characters and that characters in the narrative sermon have to be authentically human. In this regard Preller confirms the view of Long (1989:76) that character development must be such that the reader or hearer may identify in a positive and in a direct relation with the character. It seems that a modern tendency is to move away from explicit to implicit characterisation that takes place by information that the character provides or by an external narrator. The listener follows the character and actions and as these actions or words correspond more and more with the hearer's own reality the process of characterisation is completed. This characterisation is completed by all the nuances, contours and definitions the hearer attaches to the open spaces between text and hearer (Preller 1985:317). In the narrative there are sources of information, says he, that transmit implicit as well as explicit information to the hearer as depicted in his model below.

Preller's model (2001:317) of explicit and implicit information regarding characters include the following two structures namely:
**Explicit Information**
- Giving direct information regarding a character
- Narrators are taken at their word.
- Uses remarks from co-characters in the process of developing relationships.
- Lets a character declare himself.

**Implicit Information**
- Allowing the hearer to make deductions from a description of the actions of the characters.
- Prompts the hearer to make a reading of the character in the present moment.
- Describes the character's appearance and environment and imposes value systems on to conversations.

From these information sources above, the hearer may now identify with characters that represent the hearer's historical, political, social and mythical world. It all depends on the hearer's own culture.

This chapter closes with a sample sermon to demonstrate some of these narrative elements with the Moses narrative as background, but written with a transformational theme, namely that of challenging people to become involved in the needs of people today. (Preaching in the transformational mode will be discussed in the next chapter).

**Example: Narrative sermon with metaphor**

W.M. Booysen (author)
Title: “He’s not heavy, he’s my brother”.

Theme: What will it take you to get involved in the life and needs of another?

Aim: This is a sermon in the narrative genre, inclusive of a short modern parable, with the view to draw the listener into the story, identify with the characters and become involved, the preacher acting as “midwife” in the birth of a new reality.

Long (1989:20) wants the preacher to be a “midwife”, “we cannot eliminate the labour pains”, he says, but we serve and assist at the arrival of the new birth.

Macro and Micro Construction:

The sermon consists of two Bible stories, one Old Testament and one New Testament, and ends on a Christological note, which is our highest appeal, otherwise the sermon becomes a moralising lesson. Vos (1996 vol.2: 313) warns against moralising in preaching, and feels that the sermon must lead to the work of Christ which needs to be accepted by faith. The sermon structure is signified by six pairs of alliteration in the headings. These headings serve as road markers or “spine” for the narrative.

The sermon contains several metaphors (depending on one’s view on metaphor), interwoven into the opening story of a personal experience using adjectives that set the scene, for example “lonely stretch”, “highway”, “sun setting”, “dark”, “fear of dark”. There are also metaphors embedded in the text e.g. “conflict” metaphors, with the Egyptian and connected to the seven maidens, as well as the encounters with Pharaoh. Pieterse (1997:146) speaks of the “image as point of departure”, in an ever widening circle, image to text, to image, to elaboration, to image, unfolding the central truth and illustrating it.
The second story carries the metaphors of lower culture and lifestyle, like prostitution. The well itself and the words of Jesus about the “living water” are powerful metaphors. The sermon ends with a short modern parable of the young man carrying his brother in war. This becomes the appeal for the people to become involved. In this regard Pieterse (1993:124-125) says that practical theology is done with the view to change or transform a given situation, and that one should discuss by critical reflection how to change and transform. This sermon stands in that token and spirit of transformation.

Sermon:
“I was driving on a lonely stretch of highway one late afternoon as the sun was setting. Suddenly my car gave a jerk and promptly died. I pulled off onto the traffic island between the lanes, got out and opened the bonnet of my car in the time-honoured way to indicate you have car problems. I did have problems, because what I knew about cars was very little and thus very dangerous. It was before the days of cell phones so I stood there hoping, silently praying (at first) for help, and as the cars kept on whizzing passed, praying a bit louder, as it was fast becoming dark, and to tell you the truth I am scared of the dark!

Suddenly a car came from the opposite direction, crossed the grass island and stopped next to me. It contained a lovely young lady. “Uncle” she said (I was a bit peeved about the uncle - for obvious reasons) “Uncle, I drove past you on your side of the road earlier and thought nothing about it, but as I drove further, I felt a nudge inside (“I think it was the Lord” she said later) to find a crossover and come back and help you”. I was glad she did (these days of course it would be more risky that it was then!), and she took me to a garage nearby where the mechanic quickly fixed my car and I was on my way. She paid the price of time, even danger, to become involved with my need.

Think of it! It was getting dark, I an unknown man, she a slip of a girl, but she stopped! However dangerous it was for her, she stopped! Now that immediately reminded me of others who also stopped in mid-stride on the highways and byways of life to get involved and help, regardless of the cost.

Let us think now of what it took for Moses to get involved in the life of his people in ex-
Was it not concern, compassion for his people? He did not even hear a voice telling him to get involved in the plight of his fellowman. Do we really need to hear a voice asking us to become involved?

He had concern that went "awry" (Exodus 2:11,12).
He smites an Egyptian and kills him on behalf of the protection of his people, but

He had concern that went "all right" (Exodus 2:17-21).
Moses sees how seven young maidens are attacked and harassed and intervenes, and his prize was a wife!

He had concern that was pure "awe" (For God) (Exodus 3:2-5).
He stood at the burning bush, on Holy ground, as God tells him, and receives his calling from the Great God, who tells him, "I am who I am!". Moses hid his face (v.6) in awe before this God.

He also had concern that became "aggression" (on behalf of his people) (Exodus 4:30).
God did mighty signs on behalf of Moses, to facilitate his leadership and his mandate to be involved in the life of his people. He fulfilled his mission to take the people out, but it cost him a great deal in courage, surrender of his own agenda, facing huge odds against himself, but he triumphed, because he was willing to become involved. God involved Himself in turn and the two together made this miracle happen and helped Moses meet the people in their suffering and need and became their human saviour, but there was One who did even more than Moses.

He had concern that was "awkward" (John 4:6)
He met the Samaritan woman, in spite of the embarrassment of a rabbi and a woman speaking in the street (against the custom of the day), especially one with a reputation like hers, but she had a need, a very deep need, and He knows how to meet deep needs and turn them into powerful, meaningful, lasting solutions, as He did for her. He gave her "living water" from His eternal well of salvation. He still does that and will for you too!

He had concern that became the ultimate "answer" (Matthew 27:31-46)
What does it mean to you that this text says: "and they led Him away to crucify Him..."?
Do you realise it was for you, for all of us He died? The Bible says in Romans 5:6-8, "For when you were without strength, in due time Christ died for the ungodly......God commendeth His love to us in that while we were yet sinners Christ died for us."

When you had no strength, He died for you.
When He Himself had no strength, Simon Cirene carried His cross for Him (Matthew 27:32).

There are others who have no strength, who are stuck on lonely stretches of highway in the dark. Will you bear their burden? Will you stop for them? Will you pay the price?

There was a young man of frail build who when his largely built brother was wounded in a battle put him on his back and carried him to safety. When they asked him if his brother was not too heavy, he said, "No, he's my brother, he's not heavy!"

Will you carry the heavy burdens (Christ asks that of you in Galatians 6:2)? Will you "bear another's burdens"... Will you? They're not heavy, they are our brothers!

What will it take for you to get involved? Let me illustrate a few ways you could become involved. You may join our outreach programme and soup kitchen this coming week, or you may join our hospital visitation team, or the team that visits the children's home and the retirement homes of our area. Thank you for considering this appeal prayerfully. Amen

**Conclusion.**

This chapter examines the structures and components of the production of meaning, especially as these structures relate to the narrative. Narrative time and the relation of narrative with life and history were examined. The environment of the narrative and story as gap-filling mechanism was looked at. Plot structures as they relate to the message and to the story of man were seen in conjunction with imagery as enhancement for the narrative. Plot as sequence of episodes was analysed under the microscope of microstructures, ideological structures and meaning structures. Varieties of plot models were demonstrated as they shape the theme, the sermon and as they are shaped by the pericope of text. The
telling of and the listening to the story with many of its strategies and designs were explained and a bridge to cross between the inductive and deductive were proposed. Character development with all its descriptive terms was applied to the inner and outer structures of the narrative. Finally a narrative sermon demonstrating these plot structures and character development was included.
PART 1. METAPHOR

Long (1989:172) regards metaphor as the way “we call something familiar by an unfamiliar name”.

Defining metaphor is problematic, and says Townsend (1980:285), metaphor has “continued to defy definition, because of its infinite structural variability”. Townsend is of the opinion that metaphor is metaphorical when it is “understood as a metaphor”. He feels that metaphor has to be studied “as it is taken to be”. Booth (1979:48) agrees and says that metaphor is the “common sense agreement” recognised by most, and who call it as such. Lakoff and Johnson (1980:4) say that metaphor is “the understanding and the experiencing of one kind of thing in terms of another”. For Vos (1996: vol.1:37) metaphor is figurative language that describes full reality.

Repeko (2001:3ff) sees metaphor in the following three domains. He recognises in the first place metaphors in science and philosophy. He sees the metaphor used in this domain only on rare occasions. He finds this example: “Fuzzy logic is the cocaine of science”. Repeko (2001:4) sees the Bible as a scientific and philosophical text and filled with metaphors, as in Psalm 103:15: “as for man, his days are as grass...”

Secondly, metaphors in literature. Repeko (2001:3) quotes a metaphor from William Butler Yeats to show the beauty in the poem, “He wishes for the clothes of heaven”. Here is the first line: “Had I the heaven’s embroidered clothes, enwrought with golden and silver tight...”.
In the third place, he sees metaphors in everyday speech. There are for Repeko (2001:4) "no set rules that guide communication practice". Grice (1975:10) says, "in order for a metaphor to be a conversational implicative there has to be a co-operative principle", in other words there has to be co-operation from the speaker to include metaphor, or to paraphrase it. With this in mind there are the following areas where metaphors will not be welcome (Repeko 2001:6): namely, writing a scientific proposal; writing a letter to an employer and writing an official report.

Brits (1999:59-72) by contrast sees metaphor existing in the following categories. He sees them as structural metaphors. Concepts are metaphorically structured, similar to the structure of language. Argument for example is structured along the lines of warfare, which is not poetic, but literal. Metaphor is thus not simply a matter of language, but our whole conceptual system becomes metaphorical.

Brits (1999:61) also sees orienting metaphors in language. These metaphors orient one according to or in terms of space, for example "in-out". This refers to the human body that functions within its physical environment. Lakoff and Johnson (1980:22) maintain that the values of a society concur with its metaphorical structure. Take the example cited here by Lakoff and Johnson, "bigger is better". For one society it will mean progress, as for example in the USA, but for the indigenous people of the Amazon it may mean the devastation of their forests and, in some cases, certain death.

Ontological metaphors refer to our existence within the space in which we live, and how the elements of our existence and in our environment impact upon us. The example cited by Brits (1999:62) is "inflation is busy eating away at our standard of living".

Machine metaphors refer to the metaphors that indicate internal
mechanism in existence. Thus when that internal mechanism becomes faulty one may say that a person has “broken down”, or “cracked up”.

Container metaphors (Brits 1999:64) describe people as physical beings. We are all “containers”. Personification seems to play a role in these metaphors where human identity characteristics and activities are compared to an inanimate thing like in the illustration of “inflation” above. The “air above” says Brits (1999:66) stands for the home of the Holy Spirit, and according to Ephesians 6 the home of many other evil spirits.

Conventional metaphors are metaphors used conventionally in our everyday use of language. The conventions are culturally based, and linked to one’s experience of the past. The metaphor “God only helps those who help themselves” illustrates thus cultural influence. Within a specific sub-culture of faith (like in a “self help” culture) that metaphor may be a contradiction of a basic theological world view of many, as many Christians believe that God helps us when we are helpless and He helps us in fact to help ourselves.

Grammatical metaphors appear in poems, sermons and in theoretical and philosophical writings (Brits 1999:71). Grammatical metaphors have their origin in the ancient rules that attempted to regulate human speech (Alford 1982:729).

Now it also needs to be stated what metaphor is not. Long (1989:172,3) compares metaphor and simile in the following list:

<table>
<thead>
<tr>
<th>Metaphor</th>
<th>Simile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calling one thing by an unfamiliar name. “Iron Horse” for “locomo-</td>
<td>Compares one thing with another.</td>
</tr>
</tbody>
</table>

One thing stands for another. Creates new meaning, experience reality of something in a new way. Helps us understand.

Tools of poets. Tools of good teachers.

Vos (1996 vol.2 : 79) adds his voice to this comparison and says that:

metaphor is vague but expressive of associations and imagination. Simile is a direct similarity between two things. It is an expanded metaphor.

Repeko (2001:1) points out that one needs to differentiate between "metaphorical statements" and the linguistic expression that contains it. There are "two basic forms of metaphorical statements", firstly a "copulative form which in logic is a statement of inclusion", signified by an object: $A = B$ ("John is a tiger") or secondly a "predicate" - $P(x)$ "To kill time - kill (time)".

Since metaphor is a linguistic expression it will be grammatically and syntactically correct in a language. There is nothing in language to help us distinguish between the statements "John is a man", and "John is a tiger". Since neither grammar nor syntax can help us distinguish what is a metaphor, we should not think of a metaphor in terms of words. One should look for the "propositions" (or statements) that are contained in metaphorical expression, as in the two forms given above. Thus one needs to work basically with "metaphorical statement in copulative form" as in "$A=B$".
To Repeko (2001:2) "simile, proverbs, and catachresis" are not metaphors. Since simile has been discussed above, let us look at the other two. Catachresis refers to the incorrect use of words and in relation to metaphor it means not to replace the "predicate" by arbitrary words, e.g. "the leg of a triangle" could not be replaced by an arbitrary phrase like the "foot of the table". The next class of expression not to be seen as metaphor is "idiomatic expressions and proverbs". Although metaphors may be included in them they may be able to function without metaphors, as in the statement "God only helps those who help themselves". Repeko (2001:3) concludes that the only way to know a metaphor is to "follow it by your feelings and thoughts", in the "moment our soul makes a movement towards a metaphor" in that moment we "love by a metaphor". Metaphors try to seduce us into the "world of feeling".

1.1 Metaphor and mystery
There is "mystery at the heart of metaphor" for Long (1989:175). He feels the tug of the tease in his mind to provoke him to see things in different ways than before. Jesus, says Long (1989:175), did not explain, but invited people to "live in the world" of the story. Touch the "characters", and let their "situations" lay claim to your life. Dodd (1961:16) sees lingering doubt about an accurate application of a metaphor to the degree where the mind is provoked into "active thought". Part of this inherent mystery in metaphor is the possibility to confuse, rather than illustrate (Long 1989:175). The point is that if you have to explain the relationship between the metaphor and the meaning, it loses the power of mystery (hiding the meaning) and the "connections" between the metaphor and the meaning, leaving the hearer indifferent.

Repeko (2001:3) agrees and says the problem is that ideal attribution
of meaning is sometimes difficult and possible only when "the whole society shares the same knowledge". He states that using the image of metaphor makes it difficult to predict what features of this image will be adopted by people in their "individual consciousness", while listening to the metaphor. Metaphor is embedded in culture, existing inside language, but may also function as contradiction to the culture in providing knowledge not in correspondence with the culture. Thus he concludes that "the ideal metaphor" implies a complete "uncertainty", as it depends on the user’s ability to bring to the listeners images familiar to them, or provide the connections to the unfamiliar meanings.

1.2 Metaphor, experience and imagination

Lakoff and Johnson (1980:4) claim that "metaphors cannot be adequately comprehended apart from their experiential basis". This bespeaks the "actualisation" of the metaphor, attempting to achieve objectives of "organising and realising" certain behaviours. This realising of behaviour related to the metaphor has to do with "reinforcement" of the vision of the metaphor within the frame of reference of the individual or group. If the Israelites hear God calling them "a people" (Exodus 6:7), they are faced with the demands of behaving in terms of the new metaphor of being "a people" of God that describes God’s view of them and therefore their new reality. This new reality will now be their "explicit" understanding of themselves, as well as their "unconscious conceptual systems of images through which their social life is interpreted and around which social life is organised". Darrand and Shupe (1983:2) are of the opinion that metaphors are powerful and influential enough to give both to the individual and to a group, "identity". By entering the language systems of the group, metaphors become "building blocks" of the group’s "social reality". Bromley (1979:87) sees the metaphor as having the ability to "structure beliefs", but also
cautions that the metaphor may distort the reality of belief if the metaphor is accepted not as "analogy but as attribute of reality". This idea of the structuring power of the metaphor is in keeping with the view of Lakoff and Johnson (1980:19) of metaphor as "structuring mechanism" in culture, and in their view could structure all "human activity". Kopp (1995:94ff) refers to the use of metaphor as a word picture that "integrates imaginal communication with linear and verbal communication". Kopp (1995:94) quotes the view of Langer and Lakoff and Johnson that metaphor is "imaginative rationality uniting reason and imagination". Thus imagination and logic are united in metaphor and metaphor combines image and word. But metaphor also combines and integrates imaginal and propositional cognition (Kopp 1995:95). The fact that metaphor is not a literally true statement does not make it untrue as communication of a "patterned" way of thinking. The use of metaphor in "my husband is a locomotive" is a case in point. A man is not a locomotive, but the wife experiences his behaviour as such. God's people were not a people (1 Peter 2:10) but now they are, and will experience themselves as such. Lakoff and Johnson (1980:47,48) are of the opinion that metaphor is the underlying "structure of how we perceive, think and do".

Repeko (2001:3) feels that the question, "What is a metaphor?" should be replaced by the question, "How could a metaphorical expression be understood?". He claims that since no one has yet proven that the way to truth has only one path, the method that one chooses to understand metaphor could very well be a matter of "personal preference". He asks the following questions regarding metaphors that he feels a responsible theory of metaphor has to deal with seriously. "Why are expressions that are false still used in science and literature, and what are their roles?" and, "Why could metaphors be hardly paraphrased?", "Why is it not always possible to substitute metaphors by literal text in a text?". "Why could any combination of words not be
considered as a metaphor?" and "Why are certain metaphors very, and some not so, difficult to understand?" and lastly, "Why is it so difficult to make new good metaphors?".

These questions will provide the frame for this discussion, and we will attempt to answer them in this chapter.

1.2.1 Language and imagination

Let language "be what it is through evocative images rather than conceptual structure" says Macquarrie (1968:48). This is the "primary function" of language. Craddock (1978:78) sees "imagination as fundamental to all thinking", and fundamental to problem solving. Whitehead (1929:7) uses the image of the aeroplane to describe the true way to discovery. "It starts from the ground of particular observation, it makes a flight in the thin air of imaginative generalisation, and lands again for renewed observation rendered acute by rational interpretation". "Images are replaced", but only by other images, not by concepts, and only over a period of time. Images must never be regarded as a way to "decorate" the discourse. The preacher who understands the impact of images to replace images will know that it is the way to influence man and society. Craddock (1978:80) views image as "essential to the form and content of the sermon". Preaching will be a "re-creation of the way life is experienced" by means of images, brought into interaction with the gospel.

1.2.2 Sensitivity and suspicion regarding image and imagination

The preacher, says Craddock (1978:80) needs to guard against loss of receptivity to the "movements and scenes" of life and as these are also part of his own life, these movements and scenes become part of his preaching. The preacher must open the door for ordinary life on its "grandest scale" to come to him. When the sermon is put together, it must be in the light of an "emphatic imagination" that deals in concrete experiences of the people. The pastor does not "sell patent medicines"
when he preaches, he “writes prescriptions” for behaviour and life from
the Bible.

There are three dangers facing the preacher in dealing with images.
To prevent his mind from being overwhelmed with the “multiplicity of
conditions of human need” (Craddock 1978:8) he needs to guard
against certain errors. In the first place he may feel there are so many
needs to deal with he cannot be too concrete with any class or category
of people, for example the teenager, for fear of neglecting the elderly.
This will make his picture “vague and general, unable to stimulate
meaning”.

Secondly he may cause unity in his sermon to collapse by crowding in
too many concrete images, thus arresting “movement” in the sermon.
Then he may also dwell on the sensational and “spectacular” instead of
the everyday.

Craddock (1978:84) is of the opinion that most of the “pictures of life”
are “more markedly emotive rather than logical or rational”. If he is
suspicous of the emotional he will attempt to rid his preaching of all
emotion or “distort” it by attempting to translate it into conceptual
thinking. There is an actual need for suspicion of emotional extremes,
which is dishonest, deceptive and manipulative. In spite of this
though, the extreme should not be used as excuse to sacrifice the real.

There are two suspicions regarding the “aesthetic”, which Craddock
(1978:84) calls the use of imagery, as to why it may become only or-
namental, lacking influence to change. The first suspicion is that
beauty (of image) is “powerless” and has not enough “leverage” to spur
change. Craddock denies this charge and postulates that “the power of
revolution” is inherent in the aesthetic approach, as illustrated by Jesus
in His ministry on earth. The second suspicion is that the aesthetic
does not address “everyone”. If the preacher remains “sensitive” to the
113

pain and joys of human experience, and he speaks with “imagination” to these crises, he will minister with great “realism”.

1.2.3 Filling the gaps and setting words in silence

In summary, the following actions need to be taken by the preacher. The images must be from the “world of experience known to the hearer” and must be “recognisable as real and possible”. The preacher must use accessible images so that the hearer may say “I want to be here and I want to be like that”. Then the preacher must use “words and phrases” (Craddock 1978:93) so that the hearer is able to identify with smell, touch and taste. The language used must also be the preacher’s own, the language of the market place. Biblical language and the language of the world have become quite disparate and for Craddock (1978:96) there seems to be little value in “repeating the confessional language of other people even if they are in the Scriptures”.

Finally the preacher must allow the hearer to “fill in the details” of the picture and complete it, by not supplying the “whole image” to them. Communication says Craddock (1978:94) must “leave room for discovery”. This usage thus implies economy of words.

Craddock maintains “effective words are set in silence”. As a diamond set in gold or against a dark blue velvet background is set off to the best advantage, so silence (economy of speech) becomes a setting for well chosen words. Pieterse (1986:99) supports this view of silence saying that words need silence to be quickened and freshened, like man and animal need sleep to be refreshed. Preaching should never deteriorate into mere babbling. The listener needs silence to make the necessary connections between sermon and life and one’s own inner being. In this silence says Pieterse, the listener becomes creatively involved in the sermon. He cites empirical research (1986:99) to show that speakers speak at 130 words per minute, yet listeners can only
think at 500 words per minute. The listener therefore has about 45 seconds during every 60 seconds of speech to become involved by way of silences in speech. Breytenbach (1988:151) takes this hypothesis of silence and verbal gaps a step further and seeks to fill it with imagery, thus stimulating the listener to "concretise" and "think with" the preacher. He is of the opinion that by the use of imagery (1988:139) the hearer could make connections in and between "open spaces" in the text as well as make connection between the speaker and the hearer.

Vos (1996: vol.2:147ff) also mentions these open spaces and postulates that they are left to the representational abilities of the reader. The reader has to give the text its meaning, thus the open spaces draw the reader into "participation with the text". Vos speaks here of text as an open system with places of indeterminacy, and indicates that these make it possible for the reader to work with the text, making the text part of his conceptual system.

1.3 Phases of preaching in metaphors and images

In order to pick up on what Breytenbach said about using imagery to fill the spaces we look at the seven phases of preaching in metaphors and imagery isolated by Breytenbach (1988:134). One: from text to preacher's frame of reference. Two: back from preacher to text thus exegeting the "image". Three: with text and image back to original author and listener within their specific contexts. Four: back from ancient and historical situations via the text to the preacher. Five: (thus far the preacher has only been recipient) now he becomes sender and he sends the message to the hearers within their own frame of reference. Six: the listener now concretises and fills the open gaps via the image the preacher supplied from the text and within which the message is embedded. Seven: feedback to the preacher.
Speaking of feedback, Pieterse (1987:96) discusses the will to give feedback as a function of the unity of the faith that compels the church to communicate in sincerity and integrity. He proposes a feedback model in three dimensions. The first dimension provides information about the "effect" of the communication process on people’s identity formation and their response to it. It is through communication that the shaping of identity is taking place and is developed. People need to interact with one another in order to reinforce their identity, but also to reinforce the faith of people, which has an identity strengthening effect. This not only has the function of affecting "the transmission of the message", but has a "confirming" function, confirming and affirming the participants identity.

The second dimension illustrates the "reciprocal" nature of the communication, inviting the audience to participate in the sermon. Reciprocity deals with both positive and negative feedback, thus opening the way to "conflict" as well, since people with own identities "meet on equal footing". Thus the message may even be rejected (even if only on the subliminal level) once misunderstandings about the true meaning of the message are cleared up by way of feedback, as the message may be in conflict with the hearers’ expectations.

The third dimension deals with communication about communication, or "meta-communication". It provides data on the effect of the message on identity, the "stability" and the "changes" of and in that identity. Communication that reinforces identity will be accepted, but if it "threatens" that identity it "may be rejected".

1.4 Dimensions of metaphor

Language is fundamentally structured by metaphor, but Kopp (1995:101) maintains so are our "non-verbal actions". Combining these two opinions means that Lakoff and Johnson are correct in
stressing that "social reality" is metaphorically structured. That means that when people talk, they use metaphors to describe "personal feeling, relationships and problems".


These dimensions of metaphor are not "divorced from one's social world and life situation". The real nature of metaphor is to carry "meaning over from the internal domain of imagination to the topic or referent situation in the external world of human interaction" (Kopp 1995:103). Thus we need to deal with these dimensions of metaphor as they apply to our text. A good example would be from Numbers 22:5 where Balak, the king of the Moabites, was sorely afraid of the Israelites coming out of Egypt. The following are a few "metaphorms" from that text. In Verse 3 Moab was "distressed", in Verse 4 "now shall this company lick-up all that are around", and in Verse 5 there is "a people come out" from Egypt, they "cover the face" of the earth. "A people": already the Israelites are seen as a "people", a nation. This could be termed a "metaphorm" of the type "self in relation to life", "Come out" implies they "came out" with a "purpose". "They cover", means they fill the whole earth. "Face of the earth", attributes physical qualities to earth.

Using the model from Kopp (1995:104) we illustrate the metaphoric structure of individual reality from the quoted text, in tabular form.

<table>
<thead>
<tr>
<th>Metaphorm</th>
<th>Linguistic</th>
<th>Referent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Self-other</td>
<td>&quot;a people&quot;</td>
<td>threat from a nation</td>
</tr>
<tr>
<td>Self-life</td>
<td>&quot;company (horde)&quot;</td>
<td>experiencing threat from</td>
</tr>
<tr>
<td></td>
<td>&quot;lick-up everything&quot;</td>
<td>the size of the people</td>
</tr>
</tbody>
</table>
Self-self “distressed” experiencing abhorrence and loathing.

Self-life “came out” set free

Kopp (1995:107) is convinced that “metaphorm and metaphoric structure of reality serve as a framework for integrity and cognitive, behavioural, and family systems”.

Repeko (2001:2) joins this discussion here with his view of the dimensions of metaphor. He sees these dimensions in the following terms: firstly the dimension of meaning. The speaker thinks that the hearer is competent to work out, or even grasp “intuitively” how the metaphor has to be applied. The metaphor carries an innate proposition, and it must be understood that metaphor could carry two disparate meanings, such as the literal and the metaphorical meanings. Thus the metaphor could be valid in both systems of interpretation. Metaphors are “knowledge bearing structures that refer to the objective, but not to the universal” says Repeko (2001:3). Objective reality is an “integral” part of the meaning of any unit of knowledge, but the subjective component is as important. Metaphor is “highly sensitive” to personal experience, thus in as much as metaphor is sensory, it is symbolic.

The second dimension is “truth”. Repeko (2001:4) claims that no metaphor could be considered a true statement in a literal sense, and that one’s interaction with them will not be in literal terms based on the “nature of the world”. Also, one metaphor could not be considered more valid than another in the terms discussed above. Repeko (2001:4,5) agrees with Lakoff and Johnson that the only way to verify a metaphorical statement is according to the “images the signs are referring to”.

The third dimension he sees is that of “metaphorical predicates”. The
previously used metaphor to "kill time" refers here. Metaphor is understood in which the predicate is "attributed to the object metaphorically" as in the one quoted.

The fourth dimension is the "representing metaphor". This refers to symbolic construction of "mental representations". This therefore refers to the possibility to represent as many of the "essential aspects" (dynamic aspects as well as contradictions in the image) of the image as possible.

The fifth dimension is the "symbolic and mythical". Often "religious doctrines" are expressed by metaphor as they may contain special symbols. Repeko (2001:4) says that both "metaphor and metonyms are necessary ingredients of a symbolic system, just as they are necessary ingredients of a natural language." Vos (1996: vol. 1:34-35) claims that the semantic content of symbols are so rich that they could not be exhausted. This power of symbol lies in the revelation of multiple meanings that stimulate imagination. Yet the symbol also has a function to hide meaning. There is always an element of mystery surrounding the symbol, says Vos (1996:vol.1:35). This element of mystery we looked at in an earlier section as well. This idea of multiple meaning that is revealed feeds and strengthens the imagination of the hearers. Vos speaks of the symbols of faith, since in the sermon there may be, for example, the symbols of the bread and the wine that bring strength and grace to the world, and strengthen one's faith. These symbols aid the listener to "think with", and even to meditate upon them, since symbols never give away all their secrets, they keep the element of mystery. This leads to the process of understanding, which for Vos, is really a faith understanding and presents, according to him confusion and misrepresentation. Symbols also have a memory function and also a didactic function of teaching. By the memory function,
symbols make listeners more than simply onlookers, they become participants.

This power of metaphor and symbol makes Vos say (1996:vol.1:37) "metaphors are dangerous, and are not to be trifled with", since metaphors are figures of speech that could describe a full reality. Aristotle says "metaphor is far the most important thing to master", as metaphor makes the issue described rise above the every day. There is in metaphor a "linguistic riddle" in its unfamiliar usage (Vos 1996:vol.1:37).

1.5 Defining group identity through key metaphors

The possibility of defining group identity through key metaphors is in keeping with Preller's view of Gadamer's opinion (2001:238) that language is the primary place where truth is revealed, and comes into being through the process of linguistic form. Different groups (groupings) in their religious world, search for corporate identity in the world of linguistic metaphor. Groups seek after a "key metaphor" that will define them, as distinctive from other groups - a continuation and extension of the "being a people" metaphor. Reagan (1978:133) in discussing Ricoeur speaks of the metaphor being able to change and transform both "language and reality". Darrand and Shupe (1983:21) warn against adoption of the metaphor as "objective or absolute truth". There is the danger, according to Nisbet (in Darrand and Shupe 1983:20), of not taking the metaphor as "analogy" but as reality. It is with this power of the metaphor to change and transform both language and reality (even distort reality) that a group like the Unification movement of Sun Yung Moon has managed to provide their group with a "metaphoric system of meanings" and "conceptual system" and thus aid it in becoming an alternate society to the resident society in which
they find themselves. Some of the metaphors they use in this group are what are regarded as “central metaphors” of “family” and “love”. Another group that solidifies their group identity through a “key metaphor”, in the study of Darrand and Shupe is the “Latter Rain” movement. They use the key metaphor of the “tabernacle” or sacred community of believers, and they apply this key metaphor to all their “sociological, theological and even architectural detail”, as it relates to the daily activity of group members.

Lakoff and Johnson (1980:22) think that people reveal their values by their most frequently expressed metaphors, but the reverse is also true for Rosenblatt (1994:30,31) in that he sees people’s “frequently expressed metaphors by knowing their values”. This has its application for the people of God from both perspectives. Being the “people of God”, the Israelites needed to have certain values, setting them apart from other nations. An example would be Deuteronomy 2 where the Lord replaces several nations with the Israelites, and says that these nations shall be in “anguish” about the people of God because of their God.

People may be “captured” by, and thus be “prisoners” of their metaphors (Lakoff and Johnson, 1980:26). This metaphoric “reality” then obscures some characteristics while highlighting others. The Pentecostals that Preller (2001:58) refers to, laboured for decades under the metaphor of being a “sect”. This metaphor emphasised one characteristic while ignoring many other positives ones. For decades the church world in South Africa was, and in some cases still is, “captured” by this negative metaphor and view of the Pentecostal churches.

Part of the power of metaphor to “impress” the reader or hearer lies in
the "attributing" dimension of metaphor. Repeko (2001:21) speaks of a "semantic chain of metaphors", connecting those features that could be connected, however tenuous the connections. He feels that metaphor only draws "potential" relations and that only at the point of acquisition does the metaphor become meaningful, otherwise the "channel is empty" between the metaphor and its semantic relations. The acquiring lies in the reader, as there is no "obligatory" connection. Thus the relation is actually one of unprocessed connection. This means that such a connection is a dynamic one, exhibiting itself only as it is processed in the consciousness of subjects. The connection between 'soul' and 'bird' in the metaphor: "my soul is a bird" is "logically empty", neither false nor true but becomes significant in attribution. These two systems of "sign and signified" Repeko (2001:11) calls two "domains". Domains are represented as systems of objects; attributes and relations between objects; in line with Gentner (1983:162) who says that our knowledge of objects can be represented as "systems of attributes and relations". Thus one may study metaphors in terms of their two properties, namely "the number of shared relations and shared attributes".

1.6 Context and metaphor

Ricoeur (1978:135) says that there are "no metaphors without certain contexts". For the Latter Rain group Darrand and Shupe (1983:20) find a context called "Praise" and everything they discourse about is relegated to "some aspect of praise". This is their "deep structure" of meaning. For the Israelites the context of the metaphor of being or of becoming a "people", was certainly understood by them in the context of their liberation from Egypt and their prospect of a new homeland. Significantly, with this understanding in mind, Preller (2001:238) feels that the sermon must be embedded in the daily context ("lewensame-
of the congregation, speaking to the people of their liberation from their “Egypt”. It is within that context that the preacher through metaphor may introduce, even create, new meaning so that the listener may hear in a new way and so be transformed and so see the abstract in a convincing clear way.

The Israelites were caught between two realities, their old context as well fed, but slaves, and now liberated, on their way to becoming a nation, but in a deprived state (in their own eyes) in the wilderness. In Numbers 11:20 they are rebuked as they weep for the old life and yet their suffering while yet in Egypt was so great that their lament had risen up to God. Preller (2001:239) is of the opinion that to use metaphor, which is an unusual use of language, gives it greater powers of articulation, above that of the mundane. Metaphor is creative of meaning in such a way that it may re-describe the world in a new way, thus making the world (we are speaking here of world - as - context) liveable and accessible (Ricoeur 1978:224). Brits (1999:16) speaking about metaphor making the world as context accessible says that metaphor is in the nature of preaching, as is the language of the Bible. Because thinking is metaphorically structured, we may say that metaphor is part of all disciplines and metaphor is best understood within an interaction of tensions and works through them. He further states that context is vitally important for metaphor. Metaphor for Brits (1999:16) is not necessarily false and should not be seen as literal. Metaphor also has the power to re-describe our world, and to restructure concepts and categories and to restructure our experience of reality. In terms of language usage, metaphor should not be seen as a digression from conventional language usage, but as another way to use language. In the light of all this metaphor is a universal principle of thinking and assists in the thinking processes of sorting and classifying impressions and comparing contexts.
All of the above stand in subservience to the thought expressed by Vos (1996: vol.1:34) that symbols could never give absolute knowledge on the fullness of existence. We therefore need to employ watchful suspicion regarding symbolic imagery. Metaphor has inherent in its nature a "split reference". Ricoeur (in Vos 1996: vol.1:39) referring to what metaphor describes and what it does not describe, says there is tension between the "is like" and the "is not like" the split reference. The Israelites are God’s "people" yet they are not yet that in all respects. The metaphor refers to similarities and differences. Vos uses "God is a rock" as an example of a biblical metaphor. As seen in 1 Corinthians 10:4 the rock they drank from was Christ, referring back to the rock they drank from in the wilderness (Exodus 17:6). Yet God is not a rock in all His attributes. There is "like as" and "not like as" in this metaphor. This creates the tension. In keeping with this "uncertainty" of what the metaphor is and is not, Nichols (1980:5) says that in learning theory it is a known fact that the most effective learning goes on in the presence of "optional uncertainty". It is the "tug of dissatisfaction that leads us into wanting to know more". The human desire to "complete" things starts with a sense of "incompletion", and "lack of focus". With that proposition in mind, Nichols (1980:35) maintains that concreteness could be "overworked" in preaching since abstraction (what the metaphor is not) is actually the eventual aim of preaching. In its desire to establish the listener in a "story of momentous import for them", Nichols (1980:36) postulates that we have confused and merged the terms "immediately" and "concreteness", and "remoteness" and "abstraction". It is the human ability to cope with "ambiguity" that enables them to "cope with stresses of life". Nichols (1980:37) quotes Piaget's levels of cognitive development in terms of "formal operations" as the goal of "mature thinking ability". Formal operations are not concrete but abstract processes. There is a continual "sweep" of awareness, and growing capacity for abstraction that is the goal of
preaching (Nichols 1980:38). This capacity for handling "optimal complexity" is therefore the deductive goal for the preacher, once the inductive - deductive bridge (of an earlier discussion) has been crossed.

1.7 The re-contextualisation of and by the present listener

The present reader or hearer should re-contextualise the metaphor. The text is de-contextualised from the original author, audience and meaning. While re-contextualising the metaphor Ricoeur says the "is like" completely swallows the "is not like" (Vos 1996: vol.1 :40). This possibility of the "is like" swallowing the "is not like" in the system of Ricoeur makes it an "open system" (Vos 1996: vol.1:40). Wheelwright (1968:40) maintains that the metaphor is not grammatically but semantically controlled, through "semantic transformation". A word may adopt different applications at any given moment, without losing any of the previous ones. Context therefore becomes crucial in interpreting metaphor. Metaphor for Vos (1996: vol.1:41) is what makes the world liveable. It gives a "keyhole" perspective to the heart of the text. This is because of the "surprise" aspect of metaphor, with all its elements of tension, satirical elements and shock power. 1 Corinthians 10:2 speaks of Moses "baptising" the people in "the cloud and the sea" unto himself. This application is the metaphorical surprise, even its shock power, transforming the Old Testament meaning to quite a new understanding in the New Testament. The world in which God's kingdom is, becomes a liveable place for the hearer through the right use of metaphor by the preacher. This gives the hearer a much bigger subjective role by the claims metaphor makes on him. Thus meaning is transformed by the interaction of words and contexts with and upon one another.

1.7.1 Text interpretation an existentialist happening
Metaphor is a "second level" reference for Vos (1996: vol.1 :43), placing it second to the literal reference. Metaphor transforms text from the everyday to the degree that an alternative existence becomes possible. This makes it existential by nature. It is further existential in the sense that text has its "own life" for Schoeman and van Veuren (1987:125). Text has referential possibilities, but the reader or listener has to realise these possibilities for himself. The frame of reference of the author is not that of the distant reader, and thus not the frame of reference of the text. True text is now the "world of the text" that the reader builds in his interaction with the text (Vos 1996: vol.1:44).

Vos (1996:vol.2:132) mentions the challenge facing the preacher in that the worlds of the religious and the profane do not speak the same language anymore, the one uses metaphorical and religious and the other secular language. It is his opinion that in this existential vacuum, metaphor (Vos 1996:vol.2:133) may be the link between the two worlds, even able to (re)form the world by inculcating a better insight into love and righteousness.

It is in connection with this disparity between the two worlds that Pieterse (1991:124; 1985:182; 1988:111) quotes Wagner's research that proves that the average hearer's attention is most held by the "illlustrative, supportive materials in the sermon". Pieterse has it that one may only speak about God in metaphor - and that "metaphorical language goes the deepest into the heart of the listener". Breytenbach (1988:27) concurs with this and mentions a "consensus" amongst authors that only metaphors are legitimate in our talk about God. Breytenbach even sees a "metaphorical theology" arising. He feels that because the above is true, it is also true therefore that the language of faith will also be metaphorical. Pieterse wants the language of the sermon to be so rich in image that the secular hearer spoken of above
may “think with” the preacher in the sermon. Of course Pieterse (1996:125) believes that the Holy Spirit will take this listening activity and in His work of changing hearts apply His work of grace.

1.7.2 God talk and verbal realism

“Verbal realism” is what Nichols (1980:66) calls the solution to the problem of speaking typically religious language, and the inability of the average listener to make sense of it. We should not lose our “meaningful God talk”, or we will “lose touch with the actual experience of transcendence”, since the important issue of “interpretation” is lost in the religious babble we sometimes make ourselves guilty of. He pleads for experience to be “thematised” in language or the “experience will die”. This death of the experience comes when no meaningful connections are made between theological language and reality; for example when “trusting in Christ” is connected to “depending on the grace of God” (Nichols 1980:68). This to Nichols is a translation of “language into language” and not a translation of language into vivid experience. It is the opinion of Nichols that one aspect then remains in “abstractness”, lacking concreteness. The cure for this anaemic “language to language” translation of the text says Nichols is unfolding the gospel story in such language, in such vivid imagery that it becomes “my story” (1980:69). There are two ways for Nichols that telling “my story” in preaching becomes significant. Firstly the way of “telling the story” of our experience and secondly the way of “reflecting on that story”.

Through these two approaches one may then “preserve the theme” (in theological terms) of one’s experience (in imagery terms). The metaphor of “everyday experience” is said to “shape people’s behaviour, understanding, thoughts and feelings” (Rosenblatt 1994:31).

1.8 Meta-communication and linguistic accessibility
Nichols (1980:132ff) asks four questions to probe relevance and accessibility of the sermon for the existential needs of the moment. The first question concerns the dialogical contract. This points at the dialogical interaction of preacher and congregation before the sermon is to be preached in order that a dialogical “agreement” could be reached. This agreement (or contract) is viewed to be absolutely indispensable, a “fundamental dynamic” in the process of communication. In this regard Nichols (1980:99) makes use of the term “meta-communication”, in other words “communicating about communication”. This for the preacher entails inter alia communicating to the people his expectations of them concerning their response to the sermon. This is an implicit understanding that the agreement to “work towards certain goals”, mediates between those who give and those who receive “care”. Nichols (1980:103) calls for “clarity and honesty” to be part of this contract; everyone must know what to expect. Contractually the preacher is now bound to build his sermon in such a way that the listener “joins” the discovery process. This may entail literally asking the listener to “think with” so that “hidden meanings” in text and image may be discovered. Thus the dialogical contract has to do with the process of discovery rather than the content at this point. Nichols (1980:104) advises that one may even ask the help of the hearer’s “imagination” and their experiences in this process. He speaks of a “feedback” group to complete this dialogical process to acquaint the preacher with their reaction to the sermon. The question to be answered by this group is not: “How did you like my sermon?”, but: “How may one better listen to and interpret the sermon?”. “Meaning” says Nichols (1980:28) will always bear the “machine marks of our own manufacture” and we need to “dialogue” with the text with the humility of the knowledge that we will never fully understand “life, or God”.

The second question concerns what “life-concerns” of both preacher and listener are touched on and to what extent the problem or situa-
tion is probed. "If the gospel is the answer, what is the question?" says Nichols. This has reference to "connections" between questions and answers posed by the gospel and how plain they are made.

The third question concerns responsibility. In preaching an "invitation to healing" is made through which we will be better disciples at the end of it or as a result of the process of healing. For healing to take place the following things need to take place (Nichols 1980:9). Clarity needs to take place in the hearer. Clarity is also "simplicity", simple ideas, and simple use of theological propositions, hoping this will lead to a simple faith and a sense of meaning in situations when life can't be made simple. Freedom also needs to take place, the freedom to become the best I can be. Freedom walks hand in hand with "commitment". Freedom in this context does not mean "easy" for some people at all. A prisoner set free after years in prison is free but this new freedom may not be easy, in fact, just the opposite may be true. Then illumination needs to take place in the hearer. This is the understanding that one needs to work with those elements that become clear (clarity), a sort of juxtaposition of knowledge (clarity) and wisdom (illumination). Lastly reality needs to take place for the hearer. Psychology views reality as a "cure" for neuroses (Nichols 1980:10). Reality for Nichols has to do with "organisation", tying up all the loose ends. It has to do with a sense of order within disorder. It has to do with God coming into the "disorder" of life.

The fourth question is about "role". The preacher has to ask himself, "Who am I speaking to? What role do I want them to play as result of the sermon?" Also, and very critical, "What would happen if these people believed, felt, acted on, and received" the sermon as it was intended?

By the use of these four questions the preacher makes participation in
the specific communication event possible, providing access to the listener.

PART 2 Parable and metaphor

2.1 What is a parable

In this study we are dealing with imagery in the narrative. The parable has long been regarded as a form of narrative. Long (1989:85) says, "the parables are earthy stories with heavenly meanings". Long (1989:88) here wants a careful reading of the parables as genre so that one brings to parable an "expectation that we will be led firmly and lucidly to a deeper understanding of a theological idea". The parables of Jesus are "vivid, simple pictures, taken from real life" says Perrin (1976:93). He denies that the parables are "esoteric and mysterious, needing a key to be understood ...". Long (1989:89) is of the opinion that the word "parable" is an "elastic term" which can be stretched to "fit many different types of literature". Their rhetoric behaviour is not all the same, so there is no way to "read" them, but must be regarded as "flexible" by the reader. There is not a single "set of expectations" in evaluating parables. One will find that the parable "resists and overthrows" any such pre-conceived expectation. The Old Testament is a fertile ground for understanding parables as the Old Testament is reflected richly in the parables, and that fact points to a more "diverse" nature of parables (Long 1989:90). Long uses the Old Testament term "mashal" which is the same as the New Testament "parable" which term covers the following three "verbal forms". The first verbal form of mashal is found in a "commonly used saying" as found in 1 Samuel 10:12: "Is Saul also among the prophets?" (Long 1989:90). The second verbal form of mashal is an outstanding person who is used as example of "mashal" (or "byword"). This would be found in Jeremiah 2:4-9, and is a negative description. For example,
we use “Judas” as a “byword” for evil, treachery and deception. The third mashal is a story that is actually a “mashal” (as in Ezekiel 17:3-10), but bears resemblance to a New Testament parable (Long 1989:90).

Long feels that “mashal” and “parabole” could be applied to many literary forms, like “maxims, ethical sayings, allegories and folk narratives.” Lewis (1983:38) concurs by saying that the term parable could be applied to more than biblical parables. It may even be used for “fictional accounts” that have a deeper meaning, as in C.S. Lewis’s Narnia Chronicles. Even historical instances pertaining to humans, as well as contemporary experiences, may be read parabolically. That this design of parable may be read parabolically of course fits the model of the narrative very well.

2.1.1 Models for Parables

There are distinguishing marks of the parable in the model of parable by Capps (1980:38). In the first place are altered relationships. Something happens in the story to permanently alter relationships between the characters. Secondly, story details communicate meaning. The message of the parables is interwoven into the various details of the story. Thirdly, there is open endedness in the parable. Life’s ambiguities are reflected and the listener could make his own applications. Fourthly, the parable emphasises insight. Lives are changed as the characters achieve new understanding about God, themselves and the world.

There are limitations to this model, imposed by Long in his book “The witness of preaching” (Long 1989:38). He says that the metaphor of “storyteller” places “stress upon the message of preaching” more than upon the method of preaching. As storyteller, the communicator seeks after story content inside the “rhetorical form” in which the story content is placed. Long is of the opinion that the “fundamental literary
form of the gospel is narrative. Hauwerwas (1981:66) agrees with Long saying that "the story best characterises scripture" (see also Booysen 1997:81). Story to Long and Hauwerwas, then is not merely an option, but the "narrative" way to proclaim the gospel. Niebuhr (1941:35) agrees and says that the church must tell the "story of its life as basic compulsion to confess its faith". The teller of the story says Long (1989:39) must be "deeply concerned about communication and the listening process". The difference for him between the pastor and the storyteller is that the pastor wants only to know about "what it is like to hear", but the storyteller wants to know what is the "process of hearing". The storyteller has the conviction that the "dynamic of listening" is of a narrative nature. Stories invite the hearer into the "world" it has created.

2.1.1.1 Models of Parable strategies

Long (1989:39) feels that story as image becomes a "middle ground and a meeting ground" between the concerns of "the herald and the pastor". He feels that story can be true to the nature of the gospel as well as the hearers' "life situation" when the hearers' story intersects with the gospel story. As Vos (1996: vol.2:12) shows, in parables there are definite narrative strategies in terms of characters, time, space, events and suspense, all making the story line possible. In this respect it refers to the "persuasive art of speaking" for Vos. Some of these strategies Vos (1996: vol.2:76) points out are, firstly that the parable has no introduction but is very direct in that it starts with a simple: "There was a man...". Secondly, the parable speaks not of typical events that repeat themselves, but once-only events or a fictional story. Thirdly, the parable has to have a unique situation by which it attracts attention. Fourthly, the parable may include metaphors, provided that they do not confuse. It must be true to the hearers "life-world" and part of its culture says Vos. Fifthly, the parable
creates distance as it is in discontinuity with present reality. The parable has to "tease the mind into active thought". In the sixth place the parable also involves the hearer and makes its values the hearer's values by making the story "his story". Seventhly, says Vos (1996: vol.2:77), the parable does not provide explicit conclusions or applications. In the eighth place Vos wants the preacher to respect the unique elements of surprise, awe, movement and the parable's own world. MacArthur (1992:134) regards the parables as a "newsreel of enlightenment", to facilitate explaining "customs and circumstances". He sees parables as analogies (1992:295) and as "windows" to what preachers say, or in other words, illustrations. Parable for him is analogous to truth, not as the "source of truth", but illustrating truth. In this regard the parable acts as imagery, embedded in any other genre of preaching.

For MacArthur (1992:248) parable as analogous illustration then would fulfil the following functions: namely to draw "attention" by interest in the mind; also to ensure that preaching is "three dimensional"; to "explain doctrine" in a "clear and understandable way"; to reach the mind that "responds better to pictures" and to make the message "unforgettable".

2.1.1.2 The Non-narrative Text and parables

Long's warning (1989:40) is that story undermines the non-narrative text and narrows the range of preaching to a single method, diminishing the importance of the gospel in a "poetic or didactic or proverbial voice". He pleads here for an inclusive mode of communication where the conceptual and "logical character or belief" becomes "another voice" as it were. The same danger exits in depending only on the experiential nature of preaching or the ability of the genre to "generate religious experience". Berkhoff (1979:17) shows how the fact that Baal was always more "visible", "available", "predictable", became causal in
Israel going astray. He speaks of the "hidden face" of God. Long (1989:41) does not leave us in this dilemma however without pointing the way out. He feels that in any event the story must still "serve as the narrative centre" of the narrative universe, informing all other scenarios and genres.

2.1.1.3 The function of parable as imagery in the sermon

Long (1989:157) postulates that the use of parable as narrative model has to account for the "range of effects" they potentially evoke in hearers, and what implicit messages about the "character of the gospel" are sent forth. Therefore the question really is: "What do these elements do in sermons?" "Stories, examples, analogies" and the parable are seen as "specialised tools" to accomplish "persuasion". This view according to Long (1989:158) is borrowed from "ancient rhetoricians". But in contrast to the ancients a new understanding of the role of images, examples, story and parable seems to have arisen in the early 20th century. A "shift in the overall purpose of preaching" took place and moved preaching away from persuasion to the "clear, logical and rational presentation of ideas" in and of the gospel. Long (1989:158) puts it succinctly, that "persuasion" was replaced in the pulpit by "explaining". Persuasive themes were relegated lower down on priority lists, and "understanding" became the new theme.

Long (1989:160) is clearly deeply concerned by the overpowering influence of any element used for illustration e.g. parable, imagery etc. He feels that these elements overpower "the rest of the sermon". Craddock agrees with him here, (1985:204) and says that story may not illustrate the point, but may very well become the point.

2.2 Parable as metaphor

In answering the question: "What is a parable?" we now need to look
at how parable can function, and be viewed as metaphor. Long (1989:173) says firstly that "parables... are metaphors in story form". Dodd (1961:16) maintains that the "parable grows out of the metaphor". Dodd, as well as Brits (1999:75), also sees the parable not only as metaphor, but also as simile. Parables are also viewed as "forms of speech employing a metaphorical process within the narrative so as to evoke insight" and action (Boys 1983:83). Parable is an "extended metaphor" according to Vos (1996: vol.2:79) and he mentions that a parable consists of an image that refers to some or other moral issue or action. There is always a moral point, or norm, to be communicated by the structure of the parable, and Jesus for example, communicates this point by reference to known information from nature, agriculture and customs of people in order to set the scene. A second way to approach the parable is to use it as an "allegory" (Vos 1996: vol.2:77), which is a narrative description of one thing in terms of another for example to interpret the Samaritan of the parable as God or Christ. This according to Vos (1996: vol.2:78) is unjust to the intentional structure of the parable. To make this interpretation fit, one needs to do violence in order to bend the parable into an allegorical shape. The third way Vos (1996: vol.2:80) sees in applying the parable is to see it as narrative that uses literary elements to communicate the gospel. Parables that speak of inanimate things like "mustard seed" are more appropriately, according to Vos, called analogies rather than straight parables.

Parables, says Du Plessis (1985:81), have their own logic and pattern. The four gospels are the first real commentators on the meaningful understanding of the role of parables. In parable as narrative Vos (1996: vol.2:83) sees all the elements of narrative like irony, humour, dialogue and contrast, as well as the use of metaphorical language. Ricoeur (1975:81) sees one of the referential aspects of the parable as re-describing reality. This proposes that the parable will only find its
meaning within its context. Vos (1996: vol.2:85) for example sees the parable of Mark 4:1-31 as giving value judgements as context to the reader. This leads to the statement that Brits (1999:77) makes that the suspense between everyday life and the "new story" created by the parable, brings metaphor to the surface. Others see this metaphorical suspense not as arising between the everyday and the extraordinary but as arising from the semantic similarity between the old and the new stories (Liebenberg 1997:38).

Liebenberg (1997:36) gives another view of parable as metaphor in agreement with Dodd. He sees parable as metaphor when it remains simple, and is extended by way of imagery or story. Metaphor also needs to be taken from nature or real life and the "vividness" of the metaphor needs to be striking to the hearer. Lastly the application is not according to set and formal principles of interpretation, thus the hearer is expected to make his own conclusions.

Brits (1999:76) claims that the parable has no fixed application, as it is a figure of speech or for the purposes of this study, "imagery". He does not see the parable as metaphor reduced to literal applications, but agrees with Liebenberg (1997:36) that parables have the ability to create new meaning or discover new meaning, the "hidden treasure" of which Long (1989:86) speaks.

2.2.1 Rhetorical function of parable as metaphor

In his systematised view of parable, Long (1989:95) sees parable in three major forms or images, namely "code, vessel and object of art". The third aspect is the one that concerns us here, the "object of art" representing "parable as metaphor".

First however a short description of the other two images. Parable as "code" is really the parable as allegory. It is felt says Long (1989:96) that allegory is in conflict with the "basic rhetorical" function of parables. Yet at the same time Alter (1981:157) says that in the "ancient
Semitic mind” this distinction between allegory and parable was not to be found. Parables that use simile are called “vessels” because they only emphasise one aspect of deeper reality. When Psalm 11:1 uses the symbol of a bird when it says, “say to my soul, flee as a bird...” it does not mean we are birds in all respects, eating worms and so forth. When readers go to the parable as “object of art” says Long (1989:97), they go to be “drawn into the parable and to experience the claim of the kingdom itself”. The use of the parable as metaphor presents a shock to the “imagination” and a new view “of the world”. Long (1989:98) sees no parable as pure code, vessel or object of art, but a combination of the three, to a major or lesser degree.

2.2.1.1 Literary devices of the parable employed as metaphor

Brits (1999:79) maintains that parables invite participation by expecting the hearer to provide himself or herself as context, to integrate themselves into the parable as a way to discover meaning. This for Brits is the creative part of parable in that it reveals something not before seen in the language. Long (1989:100) agrees and says that the “object of art” parable, the parable as metaphor, leans on the dynamic of drawing the reader into the parable by the mechanism of “identification with a character(s)” or the appeal of imagery. In Long's view one sees that the parable is able to present characters themselves as metaphors for human actions and behaviour, since it presents characters in an “open ended” way. Vos (1996: vol.1:32) sees the parable as discourse material with the same suspense as that of the metaphor. Vos concurs with Ricoeur (1979:223) that the “narrative parable is itself an itinerary of meaning...... which transforms a narrative structure into a metaphorical process...”. For Vos (1996: vol.1:33) this has certain implications for narrative preaching. Narrative preaching has to present salvific hope that in a narrative way the problem of existence is illuminated. Hence the preacher has to look for the unusual, even
the scandalous, that affects and describes the narrative plot (Vos 1996: vol.1:33), to create the disturbance that in the model of Lowry is the “upsetting the equilibrium” in relation to the ambiguities of life. Of course this “upsetting the equilibrium” goes against the grain of human nature. This disturbance heightens suspense and superimposes an open metaphorical meaning over the parable (Vos 1996: vol.2:183). Brits (1999:82) is adamant that a parable is a metaphor, but to be that, it has to be subject to certain conditions in that parables have to be able to transmit one conceptual domain to another and also must be able to transmit two semantic fields, the “purpose” and the “source”.

2.2.1.2 Literary devices of the parables of Jesus

The parables of Jesus contain “narrative metaphors” says Hawkins (1983:226). These parables says Hawkins (1983:227) use “secrecy” as literary device, in that the story does not tell us what to do with it. The secret element is the inherent need to add our own interpretation to it. This also applies to Old Testament parables. A case in point is an Old Testament parable (Numbers 23:24) concerning the Moabites and Israelites inclusive of the secretive element. “Behold the people shall rise up as a great lion: he shall not lie down until he eat of the prey and drink the blood of the slain” (System Bible Study 1922:360). We are not given the interpretation, but have to find it for ourselves. The narrative brings us to the narrative moment and then leaves us on our own, maintains Brits (1999:91). The reason people did not understand the parables were for Groenewald (1975:16), Hawkins (1983:227), and Brits (1999:91) the same, that the people’s “inner disposition “ was such that they could not understand.

Another reason for the mystery surrounding the parables of Jesus according to Brits (1999:92) is that they have to be understood as metaphors, in order to unlock their meaning. This secretiveness of the par-
able as metaphor says van der Merwe (1984:84) actually prompts the listener to unlock the mystery. Vos (1996: vol.2:85) makes it clear that although the parables of Jesus had their origin in their own world they nevertheless originated in the real world as well. Therefore these parables create a relation between the narrative world and the real world. Another factor that needs emphasis is the role and authority of Jesus in his parables. Vos (1996: vol.2:84) sees Jesus as commentator. The authority of Jesus is shown by Vos (1996: vol.2:86) and applied as to "what" it means and refers to, as well as the "way" to its field and devices of reference. The parables invite the hearer to not only participate and identify but also to change his/her opinion and to accept the values of the Kingdom of God. Thus one may say the literary device in this instance is argument (Vos 1996: vol.2:160).

Another device these parables use is persuasion. Vos (1996: vol.2:160) sees persuasion within a rhetorical frame such as the character of the speaker, audience and their shared values and assumptions. This approach of persuasion is regarded as an advanced form of argument, which by itself is not a device strong enough to move people to change. Not all of the parables of Jesus use "exhaustive theology" as literary device (Long 1989:88). There are many parables that emphasise a "single truth" as found in the parable form of "code". This single "truth" plus the minimal narrative elements from what seems to be the "texture of the parable", a texture not of the making of the reader and his interpretation, but of the parable itself, makes it a "code" parable. Long (1989:173) gives us his slant on the parables of Jesus and shows how they act as metaphors, using human experience as metaphors. For the sake of "imagination and multiple meanings" these parables sacrifice precise and clear description, but present the reader with a "slice of life", placing experience and concept side by side and expecting the hearer to make the "imaginative connections".
Within his parables Jesus used analogy as device very richly (Lewis 1983:69). He spoke of "light and salt", "shepherd and sheep" (49 times). He used common experience and "familiar concrete terms to convey abstract concepts", as with a lily to demonstrate trust. Lewis (1983:115) maintains that for Jesus "process and content" are important. He "involves people, and He informs people", and He uses parables amongst other genres to do so. His parables arouse interest, involvement and convey truth.

Long (1989: 105) sees the following model for the parable, "advent (event) - reversal - action". This means that at the "advent of a new event" someone "finds something", and then he reverses the past. The prodigal son "came to himself" and he returns, so he finds "a new world of action". This is the call of the parable, "not to explain anything, but to evoke the world of kingdom", the "advent - reversal - action", provoked by the text.

2.2.1.3 The rhetorical impact of the parables of Jesus

The question above is what Long (1989:102) is concerned with namely: what is the rhetorical impact of the parable? and Vos (1996: vol.2:193) wants to answer that question. The parable creates an alternative world in the hearers' imagination, and challenges the hearer to make a decision regarding it. Vos (1996: vol.2:236) maintains further that the metaphorical power of parable is the power of its imagery. This power of the image and symbol will impact not only on the mind, but also the heart in that it will build and maintain the relation between God and others by its power to symbolise. Symbolic language is language that employs metaphors (Vos 1996: vol.2:59). Parables are thus seen as examples of the metaphorical power of the language of faith as faith operates in the world of symbolism. This, to Long, is the invitation into the "inner circle" when understanding dawns, as it is
stated in Matthew 13:11 “It has been given to you to know the secrets of the kingdom of heaven” (Long 1989:104).

The point that the parables of Jesus want to make (Vos 1996: vol.1:88) in taking so many of their figures of speech out of nature for example, is that when you resist the point of the parable, you resist not only the viewpoint of the narrative and parable, but also that of God who maintains nature as its creator. Hearers are called by Jesus to accept the rule of God. As He rules over nature so He wants to rule over us. Through His parables, says Vos (1996: vol.1:91), Jesus wants us to exchange old values for new.

Part 3 Hermeneutic for parable and metaphor in transformation

3.1. The context of transformation

Preller (2001:302) asks for meaningful preaching within the context of transformation. Here he especially calls for the narrative sermon to convey the details and truths to the people. Living in a process of transformation at the beginning of a new century many shifts in spirituality have been discerned that will necessitate an urgent re-think of preaching models. Listeners to sermons have to orientate themselves within a worldview of modernisation and modernity. Modernisation to Vos (1996: vol.1:234) has to do with objective reality that can be researched, understood and explained by way of human reason. Within these parameters is found the effect of modernity on the cultural, economical, political and social dimensions. In South Africa today the economical dimension (Preller 2001:303) is most prominent, coupled with the political. Preller is of the opinion that the political, social and cultural spheres are “colonies” of the economical. These all represent contexts within which one moves, contexts that are forever changing and uncertain. Within these contexts there is massive suffering or
need (Tracy 1994:42). Vos (1996: vol.2:237) is of the conviction that the living God is walking the road of history with His people, and the church has joined that path.

3.1.1 Modernism as framework for transformation

Vos (1996: vol.2:234 ff) notates the following characteristics of modernism that could serve as frames for this discussion. The first frame is that there is very little clear division between modernism and post-modernism. "We live in an age that cannot name itself" says Vos (1996: vol2:236). The different movements cannot be so easily divided into time phases. These phases of time are rather like the currents of the sea that flow together. This accounts for Vos's preference of the use of "modernism" to describe the present phase we live in. The second frame is that society is seen as that which social groups do, in their interaction with one another existentially. In the third frame culture is seen as the interpretation people give to the world, in words and artefacts. This embraces both local, national and mass culture, as well as intellectual culture. In this embrace of mass culture, society, fourthly, manifests itself in both technical and non-technical ways. In the fifth frame Vos (1996: vol2:236) maintains that people interpret themselves more as individuals, than as members of a group, and more than in previous generations (Vos 1996: vol.2:236). This implies a greater independence from family, society and societal roles of the individual. In the sixth frame modernism is seen as dynamic, therefore there is always change in societal organisation. Cultural views also change in the process. In the seventh frame this change sees a rise in pluralism, in social, psychological and spiritual contexts. Diversity and variety is the order of the day in terms of cultural customs and viewpoints. There is therefore a greater fragmentation of personal values and identity. This is causal to relativism in all spheres
of human activity that militates against any domination, also domination in the spiritual realm and also in preaching.

Vos (1996: vol.1:237) sees definite historical movements in the history of western society. The emancipation of reason followed by the emancipation of the power of the state and then the emancipation of the worker and lastly the emancipation from poverty.

The promise held by these movements in history disappointed and brought world wars and famine, and an apartheid South Africa of post 1948. There is for Vos (1996: vol.1:239) a great scepticism regarding rationality (reason). There is seemingly a malleable rationality that gives success to historical and cultural situations, but this is due to a learning process that of necessity needs to take place in society, and in the church.

3.1.1.1 Secularisation

Another term for this present time phase may very well be secularism, a time where there is an absence of non-western values and cultures, combined with western versions of the same. Vos (1996:vol.1:239) sees a secularisation as a changing relationship between religion and society. There is a breakdown in spirituality as well as a factor that puts limitations onto the impact religion has. Faith is growing less and weak. Finally he sees secularisation adapting religion, and as religion adapts to its social context, its worldview changes.

Pieterse in his article “Where have all the prophets gone?” (2000:6) deals with modernity: “the process of modernity...... in societies throughout the world causes a tendency in which the church begins to resemble the changed society”. He claims that empirical research
shows that the "church is mostly rather a mirror of society than a window on another reality with the values of the Gospel". Thus the church reflects the values, if it does not inculcate the values and norms of society. When there is an inter-woveness between church and society, they become "more alike and prophetic possibilities naturally dwindle". The question now is how can the church then speak prophetically into society? The opportunities diminish as the world moves into modernity. The effect is that "modernisation automatically brings secularisation into the church". Now that has happened, Pieterse (1990:7) feels that the "prophets disappear". The issues inherited by the present government of South Africa, for example human rights, and poverty, they have addressed, but that was the domain of the "prophetic church" in South Africa before 1994. The question now is how will the church deal with the "moral crisis" in South Africa as that is one of the areas left untouched by the changes in post democratic South African society. Pieterse asks, "Is there still a societal work for the churches in South Africa?" (That question will be dealt with when we come to the section on the transformational application of parable and metaphor.) It is within this modernised, secularised worldview that the listener, hearer or recipient has to hear the sermon (Brits 2001:303). Within this milieu of shifting of powers man is experiencing a loss of dignity and self worth and he/she longs for stability, says Brits. It is also here in a world of suffering and poverty says Pieterse (2001:3) that most people cannot achieve a "good life". He asks that "preaching should be meaningful for the poor in their situation". Preaching should help the poor to "acquire a vision, through their faith in God, of a liberating way out of their wretched situation". Pieterse is of the opinion that in South Africa preachers like Tutu, Beyers Naude and others were instrumental in "changing our country into the emancipated land we live in today" (2001:3), and that we are in need of more prophets in that vein right now.
3.2 A practical hermeneutic for preaching in our times

Pieterse (2001:5) calls hermeneutics the "science of understanding", namely how people see and "interpret their environment and situation". This hermeneutic for preaching for our times has as it's starting point the relationship between God and people! This relationship is viewed within our particular context, and in the "mindset" of the people of our times. It is clear says Pieterse, from our bill of rights that "our people no longer want to be oppressed and dictated to by others". Berkoff (1979) however sees this relationship in "covenantal" terms, a covenant between God and man. God made man as a responsive person, to meet God as free people and be loved and love within the covenant. Here is where "community starts". The hermeneutic for these modernistic times therefore will have to account for the following three things; firstly the maturity of people to decide for themselves, secondly, account for covenant relationship and thirdly account for community. Community may very well extend to "ecumenical" community (Pieterse 2001:6), with the values of "reconciliation, faith, love, justice, freedom peace and hope" shared amongst the members of this community.

A further aspect that needs to be hermeneutically accounted for is that human beings are now participants in "the relationship with God" and they have a say in how these experiences with God and their faith in God are interpreted. The "Christian faith and theology" says Pieterse (2001:7) have both a "direct and indirect object". God-in-relation-to-us is studied as direct object, and is therefore our "religious life", but God Himself will always remain the "transcendent other" an indirect object (Preller 2001:305). This study of God in relation to ourselves lies, for Pieterse, in the field of practical theology, and as such one
needs to "adopt a hermeneutic approach to the interpretation of the gospel in the reality of human life in one's own context" (Preller 2001:8). Vos (1996: vol.2:3ff) makes the point that there needs to be hermeneutical objectivity in contrast to ideological subjectivity in the interpretation of the text, nevertheless the context (social, political, economical) certainly also needs to be accounted for. An ideological approach could be negatively affected by the fact that one may belong to a specific community of faith, political party, cultural, social or economical grouping. For that reason the appeal Pieterse (2001:6) makes for the "ecumenical" seems to be the only way to approach a hermeneutic for preaching for our times. To counter subjectivity, Pieterse (2001:4) refers to the "self disclosures of God" being dialogical in its revelatory nature in that God makes us "partners in His movement in history". He did that to Moses, where Moses for example had the right on the basis of their relationship to reason with God about his future role in the society of the Israelites in and after Egypt.

3.2.1 Communicative action as transformational hermeneutical principle

The actions here referred to are the theological actions of understanding and to encourage "appropriating or apprehending" meaning (Pieterse 2001:8). This includes the understanding of the Bible, that must be considered "existentially and make it comprehensible" for our day and times. The task of the preacher is to "assist listeners" by preaching with understanding and appeal for "appropriation". This practical theology is an "action science" (Pieterse 2001:9), studying the actions of believers as they move in and between the spheres of their lives. These actions for Pieterse have as object and goal the intentionability of "intervening in a situation with a view to transform it." Transformation is not an undefined principle, but has to take place within the framework of the kingdom of God as it has its application in people's lives, as well as "church and society". Transformation as mo-
tivating power of the gospel is the field of study for practical theology. In order to be transformational with regard to the applications of the values of God’s kingdom to society, Pieterse (2001:10) requires a “critical theory”. He proposes inter alia the hermeneutic of Gadamer as “a dialogical model centring on dialogue between communicating people”. As transformational principle, practical theology asks the questions, “How does this communicative activity within the conditions of the church and other societal institutions occur?” and “should it be improved and if so, how?” The norms of Christian faith and community come into play here, as it is investigated in terms of its action, and thus a praxis, even a “renewed praxis” is formed.

3.2.2 A hermeneutic of homiletical possibilities

Vos (1996: vol.1:147) sees the sermon as a way in which the Lordship of Jesus (“God se koningskap”) can be established in the life of people, church and society. The sermon calls the hearer to an existential decision, as well as an existential salvific experience, as a result of the decision.

Preller (2001:304) sees the narrative model as an important tool for people caught in this modernistic worldview. He maintains that this form of preaching (which of course includes parable as narrative) will avoid the pitfalls of fundamentalism and dogmatism, that have such easy solutions to the problems of life, as well as an authoritarian approach. He refers to Charismatic spirituality whose worldview and hermeneutic are simplistic. The problems of life like poverty and injustice are simplistically reduced to spiritual warfare between God and the devil. For him, the narrative is a good option for preaching because it protects the integrity and credibility of the faith in its theological and religious aspects. Preller feels that the narrative is suited particularly well in that it brings God’s grace into modern situations of
deep uncertainty and anguish (see also DuToit, 2000:180). There is a vacuum that searches for faith says Preller (2001:305), caused by the uncertainties embedded in rationality, that creates a favourable situation into which faith may come and do its work. Narrative as model for preaching says Preller (2001:306) departs from the premise of the hearer in dialogue with the text and his circumstances. It is therefore better suited to the modernistic world and the situatedness of modern man in search of meaning, because as Pieterse (1987:186) shows, the narrative “entails authentic experiences, metaphors and similes and examples”. In this way the hearer is “invited to identify with one or more characters”. This then fulfils the “identity shaping” purpose of the biblical text in sermons. Preller (2001:307) wants the preacher in his hermeneutical evaluation to find the “own time” context of the listener and then approach a specific narrative exegetically. He feels the historical and text-immanent approaches could be applied fruitfully to the narrative at this point.

3.2.3 Hermeneutical questions to be answered

Preller proposes here (2001:308) a multi-method approach to the narrative. There are certain hermeneutical questions the preacher has to ask (Preller 2001:307). Firstly, what is the pericope of the text? And, what is the intention of the text? Secondly, what is the aim of the sermon? What does he want to achieve with the sermon in interaction with the congregation? Thirdly, the preacher must find the sermon theme. What is the main thought and main thrust of the sermon? This is the dynamic whereby the text and the situation of the hearers are super-imposed upon one another. Lastly, for the narrative sermon the preacher has to ask: what is the “story”? The listener must be able to make a causal, chronological connection between events to ensure the suspense in the plot.
3.2.3.1 Exegesis as dialogue with the text in context

The aim of exegesis says Long (1989:60) is to "understand a biblical text". It is a "brief step by step process" and the one he proposes here he calls a "distinctly preacher's exegesis", as opposed to a more "technical version encountered in a college or university that trains ministers". Long (1989:61) proposes the use of this approach, since he believes it contextualises the eventual sermon as a product of a preacher's exegetical work that does not "filter out ... local circumstances" affecting his hearers, like a workers strike, or the "couple next door getting a divorce". This part of the present research project labours under the burden of finding a "transformational", more than just a purely technical, model for preaching in dialogue with the existential story of our times. The aim of the preacher's work on the text is to hear in the text a specific message for his audience. Telling them who they are at that moment could make a considerable difference in how the preacher approaches the text. Long (1989:61) speaks of "families in crisis" and the unemployed hearing the sermon whose personal circumstances will bring new questions and concerns to their encounter with Scripture.

The following is a graphic model describing the "filters" the preacher has to deal with in exegesis (Deist & Burden 1980:123). It will illustrate the complexity of the dialogue between the text and the context into which it has to speak.
An explanation of this diagram is in order, especially because it aids the discussion of filters. Deist and Burden (1980:123) describe it as such: the thick stem at the top indicates that the Bible came to us over a lengthy period of time. Some portions of the original meaning of the text have been lost to us over time this is indicated by the single line offshoots to the sides. The clusters of "branches" in the middle of the diagram indicate the various "facets" in the text. The "flat discs" in the middle represent the "various methods" of exegesis, such as the "historical-critical", or "literary" or "sociological approach" which are used to "reconstruct the meaning of the text". Each method feeds certain information about the meaning of the text into a "funnel" that
represents the exegete himself.

Now the filters in the graphic need to be dealt with. There are three of these, the three square flat sections. The first of these represents the "context of the exegete". Only certain parts of the information will pass through to the next level, or filter that Deist and Burden call "relevance". This meaning includes what "sense the exegete made of the text", and how it is applied by the exegete in his own time. The second filter represents "today's" audience. What is relevant to the exegete's time? These authors are of the opinion that not much of the "original stream of textual meaning" actually reaches the modern recipient of the text. The third filter is the exegete himself.

The exegete is also part of the process of exegesis. This part of the discussion is about the "context of the preacher". We include here a further graphic model from Deist and Burden (1980:42). This model illustrates the context of the exegete, the preacher.
Deist and Burden (1980:35) say that all these levels surrounding the exegete may make the exegete's interpretation "exclusive, and therefore prejudicial" to some degree. The exegete's ecclesiastical, political, moral, ethical and historical traditions and views will have a definite influence on his exegesis of the text. That, together with the exegetical method he may choose, may give a decided slanted view to his interpretation of the text.

Deist and Burden (1980:9) state that to understand the text for the sermon, the exegete needs to know more than just "what kind of text we are dealing with". A great deal of extra knowledge is needed. This extra knowledge, from many different fields, Pieterse (1987:108) calls "hermeneutic lenses". This for Pieterse refers to "the diverse exegetical methods applied to understand a text". These lenses should be examined one by one by the exegete to look for different responses. This helps the preacher in exegesis to build a "frame of reference" (Deist and Burden 1980:10). This frame of reference for them is a "collective term for the various categories of background knowledge". For exegetes the following backgrounds are essential.

Implicit background, as in when the Bible speaks about the "great King" (Isaiah 36:13). Knowing the particular background helps one understand that that name of God means He is "contractually" bound to you (Deist and Burden 1980:70). Explicit background is also important since this is when the text supplies all the details necessary for the exegesis. Language proficiency refers to the understanding of "idioms and idiomatic" usage. "Figures of speech" and other features of style, like metaphor or parable. Characterisation for the exegete becomes especially important in the narrative mode as discussed in chapter 3. Characterisation rounds out the narrative message until the story of the Bible draws the hearer into it by intersecting with his or her life world.
The following is an outline and discussion of a brief exegetical method of preaching (Long 1989:61) the exegete needs to take note of.

1. Getting the text in view.
   A. Select the text.
   B. Reconsider where the text begins and ends.
   C. Establish a reliable translation of the text.

2. Getting introduced to the text.
   D. Read the text for basic understanding.
   E. Place the text in its larger context.

3. Attending to the text.
   F. Listen attentively to the text.

4. Testing what is heard in the text.
   G. Explore the text historically.
   H. Explore the literary character of the text.
   I. Explore the text theologically.
   J. Check the text in the commentaries.

5. Moving toward the sermon.
   K. State the claim of the text upon the hearers (including the preacher).

A few comments on this method as procedure for sermon preparation are necessary. The exegete needs to select the text. Apart from the church's year plan for preaching (the lectionary) which has as its limitations the fact that many texts "and even entire books of the Bible are omitted" (Long 1989:63), there are other methods. One, with its own limitation of becoming "hobby horse" preaching, is the personal choice of the preacher. The church lectionary is therefore recommended by Long to be more effective. The exegete also needs to get introduced to the text. This is where Craddock (1986:123) asks the question "What is the text doing?" to determine the direction to take in preparation. This also means to put the text into its "larger context" (Long
This means using reliable Bible encyclopaedias and dictionaries to research the background to the text. Another task for the exegete is to attend closely to the text. One needs to ask the “right questions” and give the “right responses” as preachers of the text. This of course means to “listen attentively to the text”, as Long has it (1989:6). If the “text is a narrative”, says Long, the preacher has to “stand in the shoes of each of the characters and experience the story from these varied perspectives”. In other words, the micro and macro structures (Pieterse 1987:115) are analysed. “The pericope is divided into smaller units by applying grammatical, stylistic and substantive criteria, and the interrelationship of these units is determined”. Lastly the exegete needs to test what is heard in the text. Vos (1996: vol.2 :4 ff) describes the more technical analysis of methods to be discussed here, as we keep in mind the approach Long (1989:60) is taking, in providing a “preacher’s exegesis” mentioned at the outset. However the text still needs to be interpreted by the exegete according to one or a combination of the following methods of interpretation.

Firstly the historical-critical method. This method asks that the text be interpreted from the historical angle, as texts arose not in a timeless vacuum, but in time. Secondly the literary approach looks at the text as literary phenomenon, as compared for example with the text-immanent exegesis that looks less at the history of the text than at the construction and connections within the text. Amongst the sub-disciplines of these approaches is the canonical approach that looks at the text within its relation to the whole canon of scripture. Then there is discourse analysis, which looks closer at the text structure that the text is based on syntactically. In this method meaning is in the text itself not in its history. Then there is the literary text analysis that again approaches the text in a narrative and textual analysis. The text is analysed as a narrative or story in itself. Key to this approach is the “implicit reader”, the universal and “ideal” reader, created by the teller.
and he participates in giving the text meaning. Thirdly the sociological exegesis that has to do with what Vos (1996: vol.2: 14) calls the text of life "lwensteks", as in the question "who am I?" This text of life applies in religion, in socio-cultural, political and economical contexts. Even answers from other disciplines are included, such as philosophy and psychology. This approach makes one aware that one is time and space bound (Vos 1996: vol.2:21). This analysis is critical for this study of the search for transformational models for preaching where-in is applied both the narrative and the metaphor.

This part of the exegesis can be helped by the use of what is generally called the six interrogatives or "journalistic questions" (Lewis 1983:87,8): "who, "what", "where", "why" and the "way" (see Booy sen 1997:74). This refers to more than text, it refers to the context in which the text is found. On all levels the text and the context are interrogated by these questions probing for information and meaning.

Pieterse (1987:83) sees these questions in the following way: the what indicates the “Information” function of signs, the “why” indicates the “incentive” function, and the “where” the “systemic” function. Signs are for Pieterse information in the sense that they convey “knowledge”. They are evaluative in that by express “preferences”, they are “incentive” in that they “motivate people to action”, and they are “systematic” in that they indicate “relations between elements.

The text can reveal itself further by another approach that Pieterse (1987:83) uses, namely the “information function” (expressing knowledge). The “expressive function” expresses feelings, attitudes, likes and dislikes. The “directive function” influences actions and attitudes. The “aesthetic function” expresses beauty and the “symbolic (phatic)
Pieterse (1987) feels that all five of these functions have to be "fulfilled" by the exegete in order to make the "communication process complete".

These functions need a broader discussion at this point, to determine what is conveyed in the text, within the context of the text, as well as the context of the preacher and the audience. Firstly, the information function. This function includes the "content" of the message: the good news of the gospel in Jesus Christ and of other great "acts of God". Secondly, the expressive function includes the "self revelation" of the preacher in conveying his message, expressing how the experience has become real to him or /her. Thirdly, the directive function indicates that the message is aimed at the recipient, but not simply as the terminus of the message, but as participant in the message. The aim is to persuade and move people, to influence the listener to open her/himself to experience. This does not mean to impose one's message, but to allow the recipient time to interpret, and appropriate or reject it. In the fourth place, the aesthetic function refers to the value and beauty of the message as a whole. There must certainly not only be austerity and solemnity in Christian experience, but also "sheer enjoyment, revelling in beauty and the grandeur of truth". Only an "all encompassing truth will move man to awe and wonderment" says Pieterse (1987:85). The fifth function is the phatic function that "keeps the process going" because it provides "atmosphere", such as speech sounds and other sounds. A "cosy atmosphere" is best for optimal communication.

Meaning in exegesis also stands in the token of the exegete needing to deal with the concept and implication of meaning. The "aim of signs and symbols in communication is meaning", says Pieterse (1987:85).
There are no "fixed connections" between the "word and the phenomenon" it relates to. Connections that do not exist overtly in the text, may, due to mutual understanding, be called "conventions" for a given community. The symbol works well when it "evokes in the hearer the same reference it has for the speaker".

Meaning is conveyed by the text (Vos 1996: vol.2:14) therefore not only the text needs exegesis, but also what Vos calls, the context of understanding ("verstaans konteks"), and therefore also the role of the readers. There are at least two categories for readers, namely the real reader and the implied reader (Smit 1987:55). This implies inter alia sociological exegesis.

Sociological exegesis in terms of meaning as discussed above has to take cognisance of the pre-suppositions (Vos 1996: vol.2:19) that Bible documents and traditions are both the channels and the products of social interaction and at the intersection of channel and product stands the exegete and his interpretation. Therefore sociological exegesis of a Bible text should attempt to describe and interpret the social relations referred to by the text, implicitly or explicitly. Since Bible texts are socially, historically and religiously established in an interchange with one another the exegete needs to probe these connections in an attempt to discover and reveal the dialectical interaction and relationship between theory and practice in their theological and social experience. The exegete needs to keep in mind social factors that determine a Bible text are often more implicit than explicit. Therefore social exegesis has to use analytical and comparative methods to come to conclusions.

The sociological approach shows us we are time and space bound, thus our view of the world is through our own theological traditions, social reality and political predilections and prejudices. This reality makes one sensitive to the social and religious factors that contributed to the Bible text.
The exegete also submits to the process of exegesis. The following diagram from Deist and Burden (1980:55) sums up what has been said so far regarding hermeneutic of text, preacher and hearer. The diagram sums up the comments of the text, the speaker and the audience in their interrelation and interaction with one another as discussed above and their own world view and experience of reality, and it brings into perspective the world of the exegete in terms of his convictions as well as the methods he chooses for the task.
"Good exegesis" will point the way the text is leading us, says Long (1989:77). But there is an added element, as critical as the others, and the preacher still has to "decide this", it is, "what does this text wish to say on this occasion to our congregation?" The narrative for Preller (2001:209) constitutes itself within a dialogical conversation that draws into itself both preacher and listener, who may be lead to specific ideological expressions that may lead to transformation.

3.2.4 The hermeneutic of the transformational metaphor

The preacher in his preparation of the transformational narrative sermon needs to understand the power of imagery, and of parable. Pieterse (1986:187) calls the metaphor a transferable figurative expression that depends on the simile as comparison, this image taking the place of the actual concept. He uses an example of metaphor like "a heart of stone". Metaphor has to do with taking an abstract situation and representing it with a concrete visual image. This for Pieterse (1986:189) is the basic instrument that concretises thoughts and transmits them understandably. He proposes that metaphors be used that have relevance to the concrete life and experience of the hearers. Pieterse (1986:190) quotes Horst Albrecht saying that symbolic language communicates well in preaching to the lower strata of German society. For example, Henau (1976:87) says that people are image hungry. Pieterse (1986:190) again calls for only authentic experiences to be transmitted as metaphor or illustrations.

By way of recapitulation we repeat the following three conventional types of metaphor discussed earlier, illustrated by Lakoff and Johnson (1980:450). There is the structural metaphor that structures the one concept in terms of another, as with the example of "argument" which is structured in terms of war. Secondly the physical metaphor projects physical characteristics upon an issue in four ways, referring to for ex-
ample my fear of "insects", or quantifying as in "too much hostility" or identifying as in "brutality of war", or setting goals as in "ensure fame and fortune". The third conventional metaphor is the orientational metaphor. This is a spatial orientation of in-out, on-off. Lakoff and Johnson (1980:482) come to the following conclusions regarding the appropriateness of metaphor that metaphor "highlights certain features while suppressing others" and that metaphor enacts "very specific aspects of concepts". One therefore concludes that metaphor by the very act of hiding some aspects gives a new understanding to the message it conveys.

Metaphors become useful in that they permit the reader to make inferences, act on their message and attempt to attain to their meaning. These "meanings for me will be partly culturally determined, and partly tied to my past experiences" as Lakoff and Johnson (1980:482-484) make clear. They feel that metaphor highlights and makes "coherent" certain aspects of our experience, and may very well be the "only way" to organise those aspects of our experiences. Most importantly though, they maintain that metaphor may be a "guide for future actions", and metaphors may become "self-fulfilling prophecies". Since preaching deals with language and metaphor is a matter of "language", metaphor may be used to "define reality" (Lakoff and Johson 1980: 483,485). One kind of experience may be understood "in terms of another kind of experience". This means that experiences with lesser concrete content may be better understood in terms of experiences with more concrete experiences. The final conclusions one must come to are that metaphor by their very nature deal with concepts, thus are able to relate abstract to concrete concepts, and that they are everyday conventional language. Conventional language is saturated with metaphor. We may therefore conclude in turn that "meaning and truth" can be and should be related to and expressed by metaphor.
3.3 Parable and Metaphor applied transformationally

This part of the discussion sets out to describe parable (as narrative) and metaphor in transformation. We need to deal with these two elements in an applied sense then, since we are dealing with transformation. In Pieterse and Heyns (1990:50) it is stated that praxis entails communicative actions in practical life with a view to change. This is a constant changing in an ”attempt to hone our present reality down to the ideal of God’s kingdom”. They further maintain that as believers we “live and work for an ideal”, the ideal to “change existing reality”. To produce this longed for change one needs to overthrow for example some of the “intellectual conceptions” that have been formed in our nation in terms of the metaphorical language we used to use to describe our old realities (Dirven 2001:20). In the old South Africa there used to be descriptions of the apartness between our peoples in the metaphorical language of politicians that became part of the psyche and mindset of the people. For as Dirven (2001:23) says, ”if politics is partly a process of purposeful communication for public ends, language is a major factor in man’s political behaviour”, and as such is “rhetorical communication”.

Dirven (2001:24) further states that the “corpus analysis” reveals that metaphors in politics are used for two functions, only the first of which concerns us here namely the programmatic function, which is to influence policies which may comprise and enforce general stereotypes, attitudes, expectations, models for planning and political action. As the political situation in South Africa has developed under the new dispensation it has become clear that some of the old “intellectual concepts” have been perpetuated into the new era, as exposed by its metaphors. Take for example the metaphor of “keeping them apart”. Dirven (2001:27) quotes Jan Smuts in a 1917 address he made to London
audiences: "... we are now trying to lay down a policy of keeping them apart as much as possible in our institutions. The natives will of course, be free to go and work...". This metaphor has echoes in President Mbeki’s frequently heard insistence on national television that we are still not "one nation but two nations apart". Instead of taking a road to reconciliation he seems to take the road of confrontation, to the minds of many commentators. This mindset of still being apart is creating an antipathy in the minds of many in powerful positions, even in the church to some degree, expressing the thought that if there is no recognition for what is being done now to redress the needs of the disadvantaged, what is the use of pursuing this avenue? The influence of the metaphor is thereby powerfully illustrated.

Pieterse in speaking about the situation of poverty and need in South Africa asks (1999:8), "must we accept the present situation?" And the answer is no! The church has to provide "a thorough and deep spiritual basis for its members within religious communities of faith, which are committed to God and neighbour". By the use of the metaphors "community" and "neighbour" Pieterse answers the inquiry into our still "keeping them apart" metaphor. There is no place for that in the metaphor and the reality of which "community" and "neighbour" speak. Preaching therefore has to address the congregation in its "situation" of a "context of poverty" and need in present day South Africa (Pieterse 2001:17). In the hermeneutic process of preparing sermons, this "hermeneutic understanding" has to "transpose the preacher to the world of the text", then again to the world of the preacher, then again to the world of the congregation. In the activity of hermeneutic activity the preacher should move between the text and context until the two worlds of text and of the preacher and the congregation intersect and the message of the text becomes apparent in the context of the congregation.
3.3.1 New metaphors in the social reality of specific cultures

In “Preaching in a context of poverty” Pieterse (2001:29) calls for such a good grasp by the preacher of the economic situation in South Africa that our understanding of it will make it part of their “existential reality, to the extent that we suffer and rejoice with those who rejoice over some improvement in their circumstances”. Brits (1999:68) speaks of new metaphors that may create new realities. This may be the path for the preacher in order to create new metaphors for the congregation, to illustrate the inter-dependence of the people of this land for survival and the critical role the church could play in all this. Pieterse (1999:68) mentions that the traditional view of metaphor is one of language rather than the creation and structuring of our conceptual systems. Since humans act according to their perceptions of the world, change in perceptions are brought about by change in conceptual systems, regarding present realities is imperative. This will of course have to happen within our multi-cultural make up and our pluralistic society, making it so much the more difficult to find consensus in society about the needs of society. What is true is that each culture has a social reality that influences its concept of the physical world (Brits 1999:69), and it is of great importance that each culture find a successful way to identify with, or adapt to and change its environment and circumstances. Brits feels that many of our social realities are understood in metaphorical terms so our concept of the world we live in physically is mostly metaphorical. Thus metaphors are critical to how we establish what is real to us. Take for example the different views our pluralistic society has of the concept time. So much so that a metaphor has been created to describe time in the view of a certain population group as “African time”, meaning that time is viewed differently by the various groupings in South Africa. Value is therefore added to metaphors, expressing conceptual realities, such as time and work (Brits 1999:70).
3.4 Transformational and prophetic preaching with new metaphors

Brits (2001:74) speaks of prophetic and transformational preaching, and he feels to effectively preach transformationally one needs to create new metaphors by creativity and imagination to meet the need of our day. He claims man is embedded into a narrative existence that emphasises metaphor (2001:75) and that metaphor has oratorical power (2001:17) that could be used to help listeners transform. Preaching as such is thus viewed as a transformational process. Vos (1996: vol.1 :221-272) speaks of a “filtering process” that people use who have been listening to the same sermons for years to sift out what they want to hear or not, or to “switch off” altogether (see also Pieterse 1985:184). This selectivity determines the subjective involvement listeners have with incoming information. It is the person’s psychological disposition towards this information that is important. Metaphors will slip through the net or the filter because the metaphor compells the listener to be active in cognition processes to decipher the metaphor and interpret it. Metaphor to some is a “word used in an unfamiliar context to give us a new insight, as good metaphor moves us to see our ordinary world in an extraordinary way” (McFague 1978:4). McFague (1974:630) also speaks of the transcendental that touches our world through metaphor as it operates through normal people in normal situations. Transformational preaching as the transcendental mode must therefore use metaphors and parables that touch everyday lives.

Metaphor has the capacity to stimulate the imagination and concept formation, but says Brits (2001:103) it also has the ability “to arouse feelings or evince emotional responses”. The metaphor is able to evoke and express feelings and affection, but it also influences people, it does not only transmit language (Du Toit 1984). Brits (2001:104)
also sees metaphor as transmitter of knowable reality that leads to discovery and creativity. In this mode of discovery therefore the metaphor does not dictate but invites the listener to take part or reject. Halcomb (1982:130) agrees and feels that metaphor is undoubtedly our strongest ally in bringing feeling and "life-likeness" to preaching. Think of the power of the metaphor Tutu used in saying, "God is on the side of the oppressed", or that "separate development is only a masquerade." (Pieterse 1995:51, 78). Tutu also says poignantly, "I have heard their outcry against their slave masters" (Pieterse 1995:80). Tutu reveals that he is "open to the negative experience he and his people are going through" in actual suffering of "poverty, oppression and injustice" (Pieterse 1995:75).

3.4.1 Critical creative hermeneutic for transformation preaching

Brits (2001:164) brings parable (as narrative) and metaphor together and feels a combination like that "unlocks the world". This construction disorientates the listener from previous conventional preconceptions and re-orientates him to new solutions as a result of the tensions created between the original and the new orientation. The world that is unlocked may be of western, capitalistic, socialistic or racist ideology, especially where the Word of God has been watered down in its effect on and for the poor (Pieterse 2001:74). With a critical, ideological hermeneutic the doors are opened creatively to interpret the text in such a way as to be liberating to preaching in that it meets the needs of the poor. We can no longer accept "ideologies and abuses of power" (Pieterse 2001:76), so this makes a critical, creative hermeneutic imperative for our understanding of the "text's meaningful message for our own day". Preaching in this hermeneutic will bring the listener into obedient action (Brits 2001:187), as the text will be re-interpreted with an eye on prophetic preaching to the suffering. Pieterse (2001:25) believes this is a statement of faith in the power of
the Holy Spirit which is brought to bear on the interpretation of the text, as well as the fact that the listener comes to church to hear the Word of God in actuality, and to meet with God. Thus in the interaction between the Word of God and the Holy Spirit, this meeting takes place and the preacher may be and will be creative and prophetic in line with the text.

3.4.1.1 Prophetic motivations as transformational way forward

The church needs to deal with issues in society and its own membership like "poverty, crime, violence, abortion and the deterioration of educational and medical services" (Pieterse 1996:3 in "Where have all the prophets gone?"). For this type of prophetic preaching Pieterse (1996:3) notates several conditions that need to be present in a society. "Human dignity" must be under attack by way of an "oppressive system or ideology". Churches must further have an "ecumenical consensus" that the government with its political ideology is evil. This implies that the context must be the basis for prophetic preaching, enhanced by "contextual theology" and "social analysis" reaching out to ecumenical contacts". The "prophetic preacher" must make the necessary "irrevocable choices" to stand for God and the values He represents in the light of the evil present in the system. Prophetic preaching is carried by a faith community. If that community does not exist prophetic preaching does not have a reason for existence. When persecution comes as a result of their prophetic preaching, it must not deter the prophetic preacher. There must be "no compromise" with the powers that be. Pieterse (2000:5) is of the opinion that in South Africa there is no such situation in existence at the moment probably because of the democratic changes that came into being. Yet the question remains, "must we accept the situation?" (Pieterse 2000:8). The church cannot afford to be non-prophetic in a time of dire need, because the church has a
calling to shape people into responsible citizens who will practise their calling as believers in the community for the good of all people, on a high moral level.

The prophetic church must look to make connections in and out of the church community in order to win over public opinion, but also to become a healing community in this country.

3.4.1.2 Prophetic preaching as transformational necessity

In order to do this work (work of service) of the church in society and minister to the poor in deed and word, the church needs a new orienting towards the task (Pieterse 2001:111). To help the church towards this goal will take preaching in the prophetic key (Pieterse 1995:107). This prophetic preaching entails the preacher being involved in the suffering in an existential way, as Tutu was, “he was himself oppressed”. There are results available from the field of empirical social analytical research that make it possible for preachers to enrich their knowledge of the present socio/economical situation in the country. This form of preaching also asks for a communal and pastoral approach. Markey (1991:9) claims that preaching is a “communal praxis”. The preacher shares the authentic situation of “the community of faith”, and must “dialogue” with it on a basis of equality, not domination. Prophetic preaching should also be “true to the historical” context, exposing the roots of the situation of need, not in abstraction but solidly concrete. This is good news preaching, as prophetic preaching should be the broadcast of upliftment and liberation to the poor and oppressed. This good news should be based on the “good news of Jesus’ victory over evil at the cross”. (Pieterse 1995:107). As Tutu was fond of saying, “the oppressors will bite the dust”, bringing a vision of liberation to the people. The preacher has to inspire the people with the visionary ideas of “justice, peace and a better life”.
3.5 Pentecostalism - Hermeneutic of the poor

In the light of the foregoing discussion the Pentecostal hermeneutics will now be discussed in a brief outline. Part of this discussion is part of a previous research project (see also Booysen 1997:43-48) but bears repeating in large part here in revised form.

The Pentecostal hermeneutic is but one of the "more than one hermeneutic lenses" focused on the content of the text and the form of the text (Pieterse 1987:110). In order to prepare for exegesis of the text, Pieterse (1987:110) requires a look at both its development and its form.

It is also imperative that the text be "experienced" and it (the text) must address the preacher and the listener. The following is a discussion on the specific hermeneutical communicative "lense" the Pentecostal uses to experience the text: how the Pentecostal enters into dialogue with the biblical text.

Preller (2001:58) speaks of the Pentecostal movement and says that no discussion of homiletical forms will be complete if it does not include a discussion of Pentecostal theology.

1. Historical origins

Oosthuizen (1975:66) cites the origins of Pentecostalism to be in Methodism that in turn filled the vacuum in the lives of people left stranded by established Christianity during tumultuous times in the eighteenth century.

A branch of Methodism called the "Holiness Movement" according to Oosthuizen became the actual source of Pentecostalism in the U.S.A., which in turn became one of the important sources of South African Pentecostalism.

Hollenweger (1969:XVII), places the origins of Pentecostalism in a revival amongst the "Negroes of North America, at the beginning of the
present century" in Asuza Street, California. This revival movement became institutionalised as church denominations. Some denomination in South Africa were the "Full Gospel Church", the "Apostolic Faith Mission" (A.G.S.), the Assemblies of God and others.

In this regard Preller (2001:58) speaks of Pentecostalism as having its origins as result of a reaction against rationalism, secularism and spiritual deadness in some established churches. Cairns (1982:457) speaks of Pentecostalism as the "Third Force", together with Protestantism and Roman Catholicism.

Nieuwoudt (1999:37) studied the historic roots of Pentecostalism by way of the "historical - ancestral method", and claims that the Pentecostalism originated from "mainstream Christianity" (1999:54) and that the doctrines of the Pentecostals are actually originally "adaptations from traditionally orthodox belief systems" (see also Möller 1975:2). Matthew Clark (1989) is of the opinion that there are several "antecedents that need to be evaluated", as the Pentecostal movement could be traced by investigating the "outbreaks of charismatics" through history as well as the fact that the movement's roots are embedded in "Methodism, revivalism and conservative Protestantism".

2. Sociological accents

Oosthuizen (1975:66), claims that in contrast to the "pessimistic anthropology" of Europe, this new American Anthropology was "optimistic", leading to religious activism. This activism found fertile ground in the rootlessness of immigrants, as well as in the rootlessness of the new Pentecostal movements themselves.

Hollenweger (1969:XVII), claims that the Pentecostal movement "must be interpreted as the discovery of a new means of communication" in a specific social field. Hollenweger (1969:491) does not feel that this culture (or sub-culture) is inferior. It has its central focus on the "experience" of "fellowship" by the adherent, with concomitant values that
are easier to communicate.

3. **Theological roots**

The Pentecostal movement, in keeping with its origin in the "Holiness/Methodist" roots of the early 1900's, is a "puritan reaction" against "static institutionalism" and "secularism" in established religion (Oosthuizen 1975:67). Undertones of this reaction will be shown to be found regularly in Pentecostal preaching. Pieterse (2001:91) sees the reason for this reaction when he speaks of the "theological premise in homiletics that biblical texts have their own dynamic power which constantly speaks a new, relevant and liberating word". This claim is in light of the fact that we believe that "the Holy Spirit is active in our understanding the interpretation of the Bible". In that sense the Pentecostals are re-contextualising their circumstances and context as it intersects with the text. This concurs with the view of liberation theology. Pieterse (1995:102) in quoting Schleiermacher (1768:183) expresses the opinion that "all theology was influenced, if not determined, by the context". Schleiermacher's interpretation of the Protestant Reformation is that it is not a "restoration of the church in the beginning, but as the church in becoming". This view concurs not only with the Pentecostal hermeneutic, but also the Midrash hermeneutic to be discussed later. The classical Pentecostal church is still a church "in becoming".

4. **Liturgical forms**

The Pentecostal order of worship (of which pulpit oratory is integrally part) is in the token of "enthusiasm in systematic forms" (Hollenweger 1969:XVII). This enthusiasm is often signified by speaking of "tongues" in public worship, before, but occasionally during, preaching from the pulpit.

This "enthusiasm" in various forms serves to build community through "fellowship".
5. **Hermeneutical systems**

In the discipline of homiletics (Practical Theology), inductive preaching as defined earlier (Introduction) specialises in concreteness, as opposed to abstractions. Möller (1975:286), claims that so does the Pentecostal as the Pentecostal places great emphasis on "concrete" issues like poverty, illiteracy, social inequality, corruption and racial discrimination, because of a growing social consciousness. This development finds expression in the hermeneutical models of the Pentecostal preacher. Preller (2001:58) regards the preaching in the Pentecostal hermeneutic to be largely emotional and fundamental. In answer to the fact that preaching does not aid the hearer in making the sermon his own in other hermeneutical systems (Preller 2001:59), he feels that this Pentecostal hermeneutic assists in erecting this hermeneutical bridge to understanding, and of accommodating man in the context of his life world. Nieuwoudt (1999:214) asks the question: "Is there a Pentecostal hermeneutic?" He postulates together with Dayton (1987:23) that the Pentecostal hermeneutic is not Paulian but "Lukan in origin" and feels that this hermeneutic is basically "narrative oriented, and not didactic". They further feel it is in the light of the above a "subjectivising hermeneutic".

Hollenweger (1969:466) claims that "a good Pentecostal preacher does not preach a sermon". The "written text of theological and exegetical preparation does not come between him and his congregation". The Pentecostal preacher allows the context of "social background of his hearers" to become significant in formation of "content and form". His preaching is "dialogue". The implication being, this dialogue is with man and his circumstance. It is the appearance of these concrete elements that is the subject of this study.

Allen (1961:12) gives a definition of the Pentecostal hermeneutic, to
wit, "Pentecostal preaching is the dissemination of Christian truth through personality and delivered with a view to persuasion by one who has been filled with the Holy Spirit and who has spoken with other tongues". This is in contrast to Brooks's definition of "preaching as the communication of truth by man to man" (Lectures on Preaching: 5). Allen's definition has echoes of Kierkegaard's transcendental "revelation" or "supernatural" communication and Buber's "I - eternal thou" model (Breytenbach 1988:62).

Nieuwoudt (1999:215) also feels that in the Pentecostal hermeneutic one has to give account of the role of the Holy Spirit in relation to the reader. There is also a recognition, says Nieuwoudt together with Cargal (1993:178), of the "dialogical role of experience" in "interpretation" in this hermeneutic. The process is rhetorical, e.g. the "interpretations drawn from scripture impact Pentecostal experience", but also "personal and corporate experience informs the Pentecostal hermeneutic process".

Allen insists that the Pentecostal hermeneutic, or interpretation of Holy Scripture for communication to hearers is to "meet the need" of the congregation (1961:63), by way of "explanation, argument, illustration, application", by use of the Holy Scriptures almost exclusively, enhanced by the work of the Holy Spirit.

Without reference to it in so many words, he campaigns for an "I - Thou" hermeneutic: "not only must the mind be satisfied" he says, "but the heart too, craves satisfaction" (1961:67).

5.1 Phenomenological hermeneutics

In summary it may be better said in the words of Darrand and Shupe (1983:8), that the Pentecostal hermeneutic perspective is one focused on "life as experienced". Thus it becomes a study concerned with how issues pertain to social reality. Darrand and Shupe (1983:7) quote Paul Ricoeur, to say that the Pentecostal hermeneutics is really "Phe-
nomenological hermeneutics" because it best deals with the "two poles of consciousness in human activity, the perceiving subject and the perceived object".

Phenomenology according to Darrand and Shupe (1939:9) begins with a "reduction", a "shift of focus" from seeing the world objectively, to "reflection upon the experience". Pieterse (1990:227) intimates that an open theory model will allow for "metaphysical phenomena". An open system or model is called exactly that by Pieterse (1987:84), because it "interacts and exchanges information with its environment, groups and individuals, it remains mobile and open towards others". This leaves scope for change and growth.

The Pentecostal hermeneutic, being an "open" model by the above definition, therefore has a directness, a subjectivity; the fact that "a situation is taken to be that situation and not whether it really is". As Darrand and Shupe (1983:8) put it, Jesus is not like the "Lion of Judah" - He is the Lion of Judah. Characteristics of a lion are ascribed to Him as if He were a lion!

Nieuwoudt (1999:215) (see also Dempster 1993:130) is convinced that the Pentecostal hermeneutic opens itself not only to the dialogical role of experience, but also of "post modern emancipation", in an "immediacy to the text" for the Pentecostal. He also sees a "multiplicity of interpretations, of which the dominant trend for such interpretation is typological". (These issues above become critical in the setting of our theoretical propositions in the final chapter).

The question Nieuwoudt (1999:218) now asks is: "When does the Pentecostal reader enter the hermeneutical cycle?" Cargal (1993:180) feels that there is a "conveyance of hermeneutical issues in the insistence by the Pentecostal that the meaning of scripture, be identified with the intent of the authors" combined with "experience", both in terms of personal experience and that with "the Holy Spirit".
6. **In Dialogue with experience**

This section examines the Pentecostal hermeneutic in light of the history, sociology, theology, and liturgy of the Pentecostal movement. It demonstrates how the Pentecostal "experiences" his dialogue with the text and how he "shapes" the text via the communicative approach peculiar to the Pentecostal. Pieterse (1987:113) puts it like this, "it (the text) must interpret, criticise, encourage, admonish and strengthen, inform ... in living and thinking". The Pentecostal believes this is the way to go about that process.

The importance of experience for the Pentecostal hermeneutic is critical for Nieuwoudt (1999:238). He postulates that Pentecostalism "restored experience and emotion to its rightful position within the anthropological and theological economy", therefore "any discussion of any aspect within the framework of theology from a Pentecostal perspective must bear in mind the role experience plays".

Pieterse (2001:74) feels there is not just "one objective truth about any given issue" or "one intention". Every time a different reader reads a text and interprets it, it is affected by his/her experience of life. So "meaning changes". Pieterse (2001:75) says "meaning is never complete", so a "text has an infinite number of meanings".

7. **The new Midrash - recent extension of the Pentecostal hermeneutic**

When it comes to meaning, it comes to the concept of "understanding", which to Pieterse (1979:19) is a big problem. He says that metaphysical understanding is replaced by historical understanding of reality. Man at this time, he says, "experiences his life only on one level, and that is the stalking ground of this world". The question for Pieterse is: how can the preacher take the Scriptures as historical document and bring its truth to the congregation in an existentially relevant way for our lives today? He postulates that there is only one way, the message must be re-translated, must be interpreted.
Pieterse (1979:20) speaks of the new hermeneutic that finds its roots in the interpreter who has to identify himself in the text in order to understand it from the inside. The question is: "What means ("middele") is there for understanding?" The author and the interpreter live in the same historical word in which human existence happens, so there are grounds for "understanding".

It is with this in view that the "new Midrash" hermeneutic is studied now. The order of the day is to find in this hermeneutic a "way of understanding", to bring together the intention of the author and the interpretation of the reader and hearer and to do it according to certain hermeneutic principles. The Word of God has its own hermeneutical function and contact between God and man happens in the interaction between word and faith. When the horizons of word and interpretation in context melt into one, understanding takes place. The Midrash hermeneutic stands in this token.

This part of this chapter dealing with hermeneutical issues is on the "Midrash" commentary that is also called the "gap-filling" commentary. Williams (1997:17) states that the ancient rabbis searched for the "meaning of Scriptures for their lives". He further states that "our encounter with the biblical stories as we seek their meaning for our lives and times", will also shape our identity. The Midrashim (small short stories in the Midrash tradition) were stories, or pieces of stories to make the stories of the Exodus "relevant" to the community of Israel, as they had no "homeland, no citizenship" and only faced a hostile reception.

Williams notes three functions of the Midrashim. Firstly filling the gaps. These stories filled the gaps that "scripture left unanswered" like: "What did the manna taste like?" This called for "imagination and imagery". Vos (1996:vol.2:18) speaks of a correlation between social
realities (such as political, economical and social structures) and religious symbolism. Vos speaks of an exegetical process that cultivates sociological-exegetical method that also impacts on individual texts. This method will not only ask what the text said to the ancients, but also how the text will function as part of an ongoing sociological-historical process. It will function to fill the gaps in terms of the historical as applicable to the present, and this is exactly the purpose of the "Midrash commentary", it investigates what the historical text means in terms of its own Jewish hermeneutic for today's interpreter. The second function of the Midrashim is to create analogies that "compare" the contemporary story (found for the Christian preacher in atlases, newspapers and dictionaries) with the biblical story and biblical story with biblical story. Lastly by way of the Midrashim there is an encounter, of the "situations" in the narrative.

Williams (1997:17) states: "Too often Christians have ignored this ancient and time honoured way to interpret the bible. Given our Jewish roots and Jesus' heritage, Midrash is directly related to our tradition..."

Vos (1996:vol.1:38) speaks of the Midrash as metaphor and refers to Moses on the one hand and God on the other and in-between the terrible "no man's land of the encounter where the limits of our comprehension are altered". This to him means this metaphor creates language tension ("taalspanning") and it recognises both similarities and differences. To White (1991:312) this "stereoscopic vision" makes it possible for the metaphor to focus on two different points of view. Deist and Burden (1980:61) find the exegetical connection of the Midrash in comparing Romans 4:1-12 where righteousness is the topic, with Genesis 15:6 and Psalm 31:1-5 where righteousness is also the topic. This they call the "Midrash" or "rabbinical exegesis".

This Midrash flows from the interpretation of the law by the rabbis. Certain laws of interpretation, also called the seven rules of Hillel,
(Hillel being a rabbi from the time of Herod the Great) guide the interpretation of Old Testament Midrashim (Deist and Burden 1980:62). These authors only quoted three rules applicable to the narrative. Rule one indicates "heavy and light" issues: "The argument starts from a simple case" and leads to the more "difficult one". This is in keeping with two principles of the inductive movement, namely to move from the "simple to the complex" and from the "known to the unknown" (Beechick 1982:61). The direction may be reversed however, resulting in the principle that "simple and hard cases" should be contrasted with one another, using connective clauses like "how much more..." and "how much less..." as in Deuteronomy 31:27 and Ezekial 15:5 (Deist and Burden 1980:64). Rule two indicates equal laws. Two laws are compared and when the "same word" is used in both, they are applied similarly, as in Numbers 28:2 and Numbers 9:2 where "at the appointed time" is used in two quite different contexts. The similarity in this clause however connects the two sayings even if divergent in nature. Rule three indicates issues of general and particular application. Again this reflects in passing on the inductive and deductive model as in Beechick (1982:61). It is quite the opposite of the inductive which moves from the particular to the general (see Booyse 1997:15). But this rule, which in Hillel's rules is really number five, says that when a law starts with general references and ends with a "list of particulars", only the particulars apply, as in Leviticus 1:2 (Deist and Burden 1980:65). Here "animals" represent the general, and "cattle" the particular.

This Midrash hermeneutic will be more fully developed in part 3 of the final chapter but was included here for the purpose of more fully rounding out the discussion on parable and metaphor in the role of transformational preaching.
Conclusion

This chapter of a hermeneutical nature divides into three parts. The first dealt with metaphor and imagery in the narrative. The second dealt with metaphor and parable, and part three with parable and metaphor of the transformational kind, and introduces the "new Midrash" hermeneutic.

Metaphor and experience as well as in imagination and imagery are studied in part one and how imagery becomes critical to the narrative, and the sermon "recreating the way life is experienced". Suspicion of the aesthetic is investigated and how to use imagery for change. Silence as setting for imagery is looked at and how both silence and imagery may fill gaps or open spaces. Imagery is intersected by a model for the movement of text to preacher to image and back to preacher. The dimension of metaphor is discerned and applied to everyday and formal usage. Metaphor is studied within context and a model for creating of meaning through metaphor is demonstrated. Text interpretation and meta-communication is examined within the ideological model.

In part two we looked at the hermeneutics of metaphor and parable strategies and functions and their internal and external actions in the text, in order to produce meaning and change. The parable is shown to be a metaphor in itself, and thus qualifies for the description of imagery. The theoretical foundation and literary devices of parable and metaphor are examined, with special reference to the parables of Jesus.

In Part three, this chapter looked at the transformational character of parable and metaphor. Modernity and secularism are painted as background to this discussion. Then models for a hermeneutic of practical theology were worked out, as they apply to this study. Homiletical possibilities are looked at, with special reference to the narrative and
prophetic preaching. Finally a narrative sermon inclusive of imagery like metaphor as well as a short parable was written, with the express aim to call for involvement in the transformational process. An introduction was given to the Midrash hermeneutic, to be more fully developed in the final chapter.
CHAPTER 5

THE THEORY IN REVIEW

PART 1: THEORETICAL EVALUATION

1. Imagery in narrative preaching

1.1 Another look at the problem

In this final chapter one has to look at how the various theories and hypotheses flow together, setting the scene for the conclusions we come to in this study to lead us into new territory. Hopefully one may chart a new way forward in the realm of homiletical and hermeneutical theory, even if it is a small step forward, the effort would still be rewarding.

This study started out with a problem statement ensconced in the words of Jonker (1979:1), that "words have lost their meaning" in this age of the visual, leaving preaching and preacher with the following consequences: a gap that has appeared in people's memories and the fact that they do not remember the sermon any more! Breytenbach (1988:7) saw the problem as the sermon that has become a monologue. Then also only 60% of people "follow" the sermon, never mind remember it. Only one in five people can remember the sermon theme, (20%), concurring with empirical research that shows that every 5th word is left out and standardised "spaces" left. There is also the fact that 40-50% of the sermon is forgotten after 24 hours, the cause being linked to the next consequence namely that of monologic preaching, in that tests show that only 39% of 105 sermons are actuality type sermons. Finally it is fact that this kind of situation is leading to a growing sense of "alienation and impersonalisation" (Pieterse 1985:72.87).
The crisis seems to be in the dimension of "perception" (Pieterse 1979:9). The reality of the matter is that speaking about God cannot be separated from one's "concrete life" (Ebeling 1967:90). The problem is exacerbated by the intrusion of rhetoric into preaching as speech. Rhetoric is regarded as empty, artificial and destroying the truth (Fauconnier 1981:22). Preaching has to lead man in general, and the congregation in particular, to a place where they may experience "God Himself speaking to them in their situation" (Pieterse 1987:8).

In attempting to cure preaching of its monological malaise, one has to cure it from being simply a one way event, in order that meaning could be brought together from both sides and affording the congregation a greater level of active participation in the sermon in a search for more relevance. This cure has to extend to the preacher who has become isolated from the people, and has by necessity adopted an authoritarian style. For the preacher it will entail not only a new way of preaching, but also a new way of listening. He or she must become open to a greater degree of feedback from the hearers, and to take note of that feedback in a creative way.

This will probably entail learning the dynamics of communication, and the means by which information flows from sender - to hearer - to sender in a dialogical way. This is seen as the only way that preaching could assist people in making responsible decisions. Howe (1963:20) goes as far as to say that preaching has to bring "personal encounter". For Swank (1981:25) also, dialogical preaching is the only way forward, in order to address the removing of the barriers which hinder effective preaching.

1.2 The Hypotheses scrutinised

The point of departure into this study, with the study problem in mind, was the hypotheses that not only does "imagery stimulate imagina-
tion”, but also that biblical imagery acts as stimulus to better memory of the sermon” (Breytenbach 1988:31). We therefore have to examine how the answers we found in the light of the question asked and the problem, will enhance the preaching situation to the degree that sermon memory and involvement by the hearer in the sermon is improved - hopefully dramatically improved. The question is, do our results bear out the hypothesis that biblical imagery will stimulate better memory of the sermon?

The following conclusions from the theories of the inductive movement, dialogical model of communication, the study of metaphor and parable, as well as the narrative as such, will show that in all the literature consulted there is an optimistic view that not only will the memory of sermons be enhanced, but by choosing a transformational hermeneutic, society as a whole and South Africa in particular, could be impacted positively.

The various theories and models will finally be correlated with the proposal of the “new Midrash hermeneutic” as a model for the future that will include all the positive plot and visual elements of the inductive, the dialogical, the metaphor, parable and the narrative, thus making imagery the answer to preaching in a new key. This Midrash model is defined by the Oxford Dictionary as an “ancient homiletical commentary, characterised by non-literal interpretation and legendary illustrations, and the mode of exegesis characteristic of such a commentary”. As Longenecker (1975:25) puts it, “the Jewish roots of Christianity make it likely that the exegetical procedures of the New Testament would resemble to some extent those of the contemporary Judaism”. But first we need to trace the discussion to the answer to our hypotheses.

1.2.1 Inductive accents and the hypotheses

The inductive movement as encapsulated in preaching plot and dy-
namics provokes Lewis (1983:30) to say that it will find new pathways to the "listener's brain". It will by its very inductive movement draw the hearer into the text and involve him/her. He postulates that if we knew how people learn, we will understand how to "involve and understand our audience". He asks the critical question, is there "some other structure that by its very nature could reflect the preacher's attitude of caring servanthood and declare to the people that we are all workers together?" He looks for an approach that could address the cultural, emotional and real life concerns, assisted in the process by studying the very way that people learn. Lewis (1983:32) is completely unambiguous in saying "inductive preaching can do those things".

The reason Lewis is so positive is that he feels induction "begins with the particulars of life experiences and points towards principles, concepts, conclusions" (Lewis 1983:32), and as such the inductive way grows out of the need in the listener, not the concerns of the preacher. The inductive is a way of leading without pushing. It is leading the hearer on a path of exploration and discovery, in a disarming but involving way, utilising all the benefits we gain from understanding learning processes.

Lewis does not offer inductive preaching as a final or total solution for existing preaching models, but to "supplement it".

Lewis (1983:28) notates several learning hypotheses. Learning takes place by listening which involves proclamation. Learning also takes place by discussing which involves conversation. Learning is also achieved by watching which involves observation. Learning is done by inventing which involves experimentation. Learning takes place by thinking which involves cogitation. Learning is done by remembering which involves reflection. Learning is done by associating which involves imagination. Learning is done by modelling which involves
imitation. Learning is done by attaching which involves relation. Learning takes place by choosing which involves decision. Learning takes place by searching which involves exploration. Learning takes place by praying which involves revelation and learning takes place by involvement which involves participation.

These hypotheses lead us to Lewis' model of inductive preaching. He postulates (1983:29) that no one learns by "being told", learning must be "anchored to our reality by experience".

By way of the components of the inductive movement, learning is "induced". Learning experts say that six out of ten high school pupils are unable to handle "formal reasoning, but prefer concrete experience rather than abstract thought", which is precisely the forte of the psychological learning processes built into the inductive movement.

Lewis (1983:35) says that there are only two basic structures for thought patterns, i.e. inductive and deductive, and preaching cannot neglect one of the two, but has done so in the case of the inductive. He wants the preacher to harness the listener's "God given ability to think for himself, to come to conclusions for himself".

To those who don't understand the "inductive movement" in preaching, Lewis suggests the use of the following "common ingredients" (Lewis 1983:36ff). They are included here as they complement the hypotheses of this study and the conclusions soon to be discussed. Regarding the narrative, Lewis says "All the world loves a story". Narrative invites involvement. It "catches every encounter and imagines every scene", utilising the senses. Lewis also encourages questions as these both involve and confront the hearer. Parables are always "inductive by nature" says Lewis (1983:38), and so are analogies. Analogy "clarifies unfamiliar ideas", it explains the "unknown by the better known" (Lewis 1983:39), thus arresting the attention of those who prefer the concrete to the abstract. Direct dialogue in the sermon is
also helpful, the speaker playing two roles or mimicking voices in conversation with one another as it draws the hearer into the conversation. Lastly Craddock (1974:60) says, “experiences are concrete”, since “everyone lives inductively, not deductively”. “Common experiences such as birth, eating, walking” may safely be used here (Lewis 1983:41).

To conclude, when the inductive method is measured against both the problem statement and the hypothesis that biblical imagery will stimulate the imagination and enhance the possibilities of better memory of the sermon, we must conclude that the hypothesis is true.

1.2.2 The narrative

The narrative as preaching model is researched extensively in this study. The main elements that are studied, inclusive of plot, character development and meaning structures are studied with the theme and main proposal in mind, namely how imagery is not only embedded in the narrative, but how that combination enhances better memory of the sermon, and not only better memory, but also real involvement and transformation.

Structural and style analysis in the narrative investigates the way the author applied literary aspects to convey his message and to produce meaning. Vos (1996: vol.2:249) refers to “metaphor, comparisons and alliterations” as components of structure and style. Richard (1995:169) looks at analysis of “syntactical, movement, rhetoric, comparative, design and verbal/lexical” elements, saying that they provide commentary on one another in the narrative analogy. Richard (1995:171) also looks for intentionality and purpose selectivity in the narrative design. For van Dijk (1985:27) narrative discourse is a “mode of talking” that by analysis reveals its “cognitive, social and cultural contexts”. In terms of these contexts and with the theme in mind he has to look at the historical, theological, moral/ethical, psy-
cho-spiritual, chronological and anthropological domains, in close scrutiny as they apply to the narrative.

The review and analysis of all the above elements is done with the discovery of meaning in mind - not simply what meaning is, but the "interactive" production of meaning (Jansen & Steinberg 1991:67). It is not simply for the analysis of "concepts, terminology and idioms" (Pieterse 1987:124) but also the discovery of the dialectic between "literary form and world view". Under investigation therefore will be an integrative view of the three principle forces at work upon the biblical narrative, namely: the ideological, with the exposing of deep structures of meaning the main goal, then the historiographic, which is the factual, and finally the aesthetic, the artistic use of language (Long 1989:68ff).

It is the view that through the movement of event and time in the narrative, the narrative has power to shape history, under the providence of God (Lowry 1987:65). The imagery used here is that of a journey, a journey of God with the congregation, with compass readings taken from the Bible. The sermon notes for Lowry need to be a "road map" rather than a fixed "blueprint" shaping the sermon into a process of discovery, and that the controlling principle must be "event", not "theme". For Long (1989:60ff) these principles are "joining forces in order to create a drama of interpretation" as process which duplicates the human dilemma. The necessary elements of the narrative therefore need to be examined.

The question in the narrative is, "What is time?", and how the different forms of narrative time shape "lives-in-time". The two forms of narrative time that mostly impact upon the narrative are "outward" and "inward" time. The first is related to chronology, day-by-day time and the second is "subjective" time, our inner man in tension and conflict, in or out of harmony with outward time. These two forms of time shape the narrative. Vos (1996: vol.2: 192) shows the whole issue of time in re-
lief with a greater dimension of time, namely "cosmic time", which is
time as it plays itself off in God's eternal dimensions with biblical
clauses like, "In the beginning God...", and "In the beginning God cre­
ated heavens and earth...”.

In the narrative, other players need to be considered as well, namely
the preacher and the reader/listener. The genuineness of the preacher
should so communicate itself so that the listener is able to identify with
the preacher. There should be a common loyalty between preacher
and hearer to the causes and goals of communication being addressed
in the intellect, heart and will.

A sensible approach to the narrative must be utilised in the sense that
a creative environment be set down for it. The narrative could be ap­
proached from different angles, like the geographical, archaeological,
historical, sociological, rhetorical, liturgical, canonical and the theologi­
cal. Long (1989:69) feels that the narrative is not so much a "device"
as it is the "expression of the way things are", an "enactment" of God's
purposes in history. In fact there is no term for "story" in the bible,
because it is a direct link between "theology" and "literary form". Vos
(1996: vol.2:250) says that narrative texts form their own text world
("tekswêreld"), with an implicit reader.

As already stated, plot for Lowry (1980:20) is an "event in time", a
process that the plot reveals, as sequence not outline. The classical
model for the narrative seems to be the one that will involve the lis­
tener most, dealing with the realities of life, which are mostly embed­
ded in ambiguities, unanswered questions and dilemmas. Therefore
the first event or stage in Lowry's plot is the ambiguity itself, thrusting
itself upon the sermon, demanding a resolution. First the ambiguity or
discrepancy has to be analysed and diagnosed in the second stage of
the plot. This is the place where motives as well as behaviour need to
be diagnosed. The third stage is when the "Aha!" discovery takes place
and the resolution of the inner tension created in the narrative is to be disclosed. This for Eslinger (1987:80) is the explanation stage, bringing the "scratch" to the "itch". The fourth stage is where the ambiguity is brought to the gospel, where God's response in Jesus Christ is revealed. (Eslinger 1987:82). Now that human experience is "turned upside down", the gospel becomes "continuous in human experience" (Lowry 1980:66). The last stage, where the consequences are now spelt out, is the release valve for the tension, the ambiguity brought to such a point of resolution (if at all possible in all honesty) that the "what do I do now?" can be spelt out.

Jensen (1980:14-160) agrees with Vos (1996: vol.2:140) that "telling" is central to the story. It is important that the teller of the original Bible text approach his hearers in a certain way. We have already looked at "angles of approach"; but it needs to be said that the teller of the Bible story always approaches the text from the standpoint of the sovereignty of God in the concrete events of daily life. It is said that the narrator works like a "movie camera which focuses attention on different aspects of the story, the narrator guiding the reader in so many ways to absorb the point of view that he wished the reader to absorb" (Preller 2001:313).

Listening creatively and critically is of course imperative (Pieterse 1987:80ff). The reader has to not only hear but also follow, and so participate in, meaning formation, and approve or disapprove. This calls for the listener to put as much energy into the listening activity as the speaker does into speaking (Gertzen 1990:47).

Event is also important in the narrative as it implies action, says Preller (2001:315). Action binds together each told and untold component into an integrated whole. Pieterse (1987:137) has it that all "experience has a narrative quality", thus the narrative "conveys human experience" (Pieterse 1987:166). Plot for Pieterse is therefore a series of
events, or "situations succeeding one another in a causal relationship to reach a climax which represents the denouement or solution". Narrative event is therefore closely linked to "dialogue, action of characters, reactions to events, movement to climax and resolution". As the listener identifies with the events as they transpire in the dialogue and the action/reaction of characters etc. she/he again realises that God has a stake in his/her personal life and crises.

No story is possible without characters (Preller 2001:316). Characters have to act authentically in their psychosocial and religious worlds. Characters allow the hearer to be drawn into the sermon and the text by identifying with authentic characters. It is impossible to estimate how many people who have lost their faith anchors and grown distant from God have renewed their allegiance by identifying with characters in the parables, as with the lost coin, the lost sheep or the prodigal son. Narrative as discussed in this study supports our hypothesis as proven that imagery plays a crucial role in the narrative.

1.2.3 Metaphor

There is also "mystery at the heart of the metaphor" says Long (1989:175). Jesus invited people to live in the story, says Long, instead of explaining the stories. For Lakoff & Johnson (1980:4) it is not possible to comprehend metaphors apart from their "experiential basis". This then concerns the metaphor being actualised in its attempt to "organise and realise" and reinforce behaviour. Metaphors become "building blocks" of social reality for the hearer in his language system (Darrand and Shupe 1983:2). This way the group may receive identity and have its identity reinforced. Bromley (1979:87) can see the metaphor "structuring belief", but when metaphor is accepted as reality and not analogy then reality is distorted. Kopp (1995:94ff) refers to metaphor as the word picture that has the ability to integrate imagination with "verbal communication". Lakoff & Johnson also see the metaphor
as uniting "reason and imagination", uniting imagination and logic (Propositional cognition - Kopp 1995:95). Metaphor is not a literally true statement, but also not untrue as a "patterned way of thinking".

One of the most significant features that theorists found for metaphor is in the "gap filling" function. Pieterse (1986:99) shows that there is a time lag between speech and thought as 45 seconds out of every 60 are free for the listener to fill with images and metaphor, and so become involved in the communication. Ricoeur (1978:135) sees metaphor within "contexts". Preller (2001:238) feels that the sermonic metaphor must be embedded in the daily contextual reality ("lewenssamehang") of the congregation. Within this context says Ricoeur the metaphor may be introduced to create new meaning so that the listener may hear in a new way, and so be transformed. Vos (1996: vol.1:46) wants the reader to re-contextualise the metaphor. Ricoeur sees the metaphor swallowing up the "is not like" by the "is like", making the system of Ricoeur an open system (Vos 1996:vol.1:40). Pieterse has it that one may only speak of God by way of metaphor (1991:124, 1984:182). In the way that metaphor enhances the power of imagery in the narrative, or even non-narrative text, our hypothesis is supported.

1.2.4 Parable

Long (1989:35) views parable as part of the narrative genre. Perrin (1976:93) sees the parables of Jesus as "vivid, simple pictures taken from real life", and Long (1989:89) postulates that the parable can be "stretched to include many types of literature". This links parable as genre with the theme of our study, that of imagery in narrative, and the function of parable as imagery, and to what degree parable enhances memory and transformation in the hearer. Capps (1980:38) distinguishes three marks of parable, the last two of which are relevant here. He postulates that parable communicates meaning and also
communicates "life's ambiguities", so the listener may make his own applications. Long (1989:157) is certain that parables evoke a whole range of effects in the hearer, notably that of communicating the character of the gospel to the hearer. He regards the elements of the parable as "specialised tools" to accomplish "persuasion".

To the degree that the parable by itself, or as part of a larger narrative, persuades by evoking reaction, response and involvement in the hearer, we are convinced that it supports our hypothesis as true.

1.2.5 Transformational preaching as preaching in a new key

In a world filled with modernisation, modernity and secularisation, one has to orient oneself by way of meaningful preaching, (Preller 2001:302). That to Preller means preaching in the "key" of transformation within a context of suffering and need. Pieterse (2000:6) asks that the church be a window to another reality through the transformational power of the gospel rather than simply be a mirror of society. The question is, how can the church speak prophetically into society, and accomplish a sense of dignity and self-worth and stability? (Brits 2001:303). Pieterse (2001:3) is of the opinion that in this world of suffering and poverty people can still achieve a "good life", but then preaching must be "meaningful in their situation", and help the poor to achieve a "vision, through their faith in God", of a liberating way out of their wretched situation.

In order to accomplish the above, Pieterse (2001:6) feels that preaching has to account for three things: firstly, encourage the people to decide for themselves, them being mature enough to do that. Secondly, account for covenant relationship and thirdly, account for community with the values of "reconciliation, faith, love, justice, freedom, peace and hope". There are no simplistic solutions in fundamentalism, dogmatism and naïve spirituality that will reduce the problems of life, pov-
erty and injustice to a formulaic "spiritual warfare" between God and the devil. Preller (2001:304) finds the narrative a good option for preaching in the new key of transformation, because it protects the integrity and credibility of the faith, instead of turning preaching into the recital of dogmatic, fundamental formulas that provide no answer for real questions.

In the "symbolic function" (the phatic function) of signs in the narrative Pieterse (1987:83) sees the continuity of the process because it provides an "atmosphere" that is optimal for communication. The symbol for Pieterse works well when it "evokes in the hearers the same reference it has for the speaker". Pieterse (1986:190) calls for only authentic experiences to be transmitted as metaphor. Conversely of course poverty and suffering could become metaphors in themselves for the times in which we live, especially in the South African context.

These metaphors (as implementation of the visual and image) in the narrative may very well have the power to "change existing reality" (Pieterse and Heyns 1990:50). The correct use of the metaphors of poverty and suffering is to provide a "deep spiritual basis for its members within religious communities of faith which are committed to God and neighbour". By the use of contextual images therefore, it becomes easier to address the congregation in its own context. In preparing for sermons the "hermeneutic understanding" has to "transpose the preacher to the world of the text, to the world of the preacher and again to the world of the congregation" (Pieterse 2001:17). Metaphors and parables that touch everyday life must therefore be used, as metaphor has the capacity to stimulate the imagination and concept formation (Brits 2001:103).

It is clear from our study that preaching will be transformationally effective by the use of images, parable and metaphor that address man in his life world, (thus authentic imagery.) To the degree that preach-
ing is transformational in the key of “rich and authentic imagery”, it is my conviction that our hypothesis is further supported.

1.2.6 Dialogical accents in preaching

Henau (1976: 65-66) believes that experience expresses itself in narrative language. Experience deals with human life, and history, thus giving my story and your story. Without narrative, says Henau, “all experience is inarticulate”, and even the “language of faith is silenced”. Lewis (1983:70) takes this articulation a step further and sees it standing in the token of interpretation, which for him goes on “all the time”. He commemorates Bonhoeffer when he quotes him demanding a message from deep humanity “encountering one in the here and now in all my reality”. True dialogue seems to demand authentic, free mutuality between the partners in communication. Swank (1981:211) sees even God’s “self disclosing acts of revelation” as dialogical, and that man in dialogue with God may “make a response of his/her own choosing”. The whole New Testament reveals a dialogical style, as in the parables in their open endedness without set meanings. The hearer has to “complete the story” and one has to meet God in “some sort of dialogical, life changing encounter”.

Pieterse (1987:101) wants a pastoral dialogical approach that is signified by authenticity, sincerity and empathy with listening that results in a response to the need of the speaker.

Preaching in a dialogical style will therefore include interaction and reciprocation in a dialogical way, the listener challenged to add his thinking to that of the preacher, to understand, to interpret and to feedback information for re-interpretation. Craddock (1981:95) calls for dialogue without which there is “no listening by the speaker, no contribution by the hearer”.

The discussion of the elements of the narrative, inclusive of the inductive, character and plot development, parable and metaphor has this in
common: that it all calls for and emphasises a dialogical style of preaching and communication. The dialogical style, or model of preaching, as embracing all of these components can in truth therefore be clarified as supportive of the hypothesis of this study.

PART 2 NEW THEORETICAL HYPOTHESES

2.1 Midrash in Old Testament and Rabbinic use

In searching for a narrative model that could embed into its structure and style most or all of the dialogical elements thus far discussed and still be a new and fresh contribution to both hermeneutical and homiletical systems, I was alerted by Deist and Burden (1980:65) and Vos (1996:vol.1:38) to the Midrash commentaries or narrative from the Old Testament. This second part of this final chapter will now develop the Midrash model as my proposal for a new look at fresh possibilities for the narrative. It has to be remembered that at times in the history of the church, the Old Testament was rejected as having any “significance for the church” (McCurley 1974:7), but has again in modern times regained its necessary place.

Dodd (1953:126) is of the opinion that the early church only used the Hebrew Bible to defend the gospel, but a shift has taken place and scholars are now convinced that the Old Testament is used in the New Testament to “interpret the meaning of Christ, the church and the Christian life”.

Still in this vein, Barr (1973:115) says the Christian faith is based upon what he calls a “basic model of God”, which was framed and constructed in the Old Testament. This model was re-interpreted in Jesus Christ in the New Testament.

Midrash then seems to be a hermeneutic that mediates between the
two testaments - as Allen and Holbert (1995:35) put it, "the combination of regarding the first Testament as containing paradigms of the divine presence and of appropriating the first Testament through the hermeneutic of dynamic analogy allows the preacher to discover points of contact" in terms of the similarities and differences between these two domains.

For Kaiser (1995:233) this crossover between the two testaments does not negate but confirm the unity of Scripture, as for him unity of Scripture lies in the following bases. He sees unity of scripture based on "the one who ultimately brought forth Scripture"; on the fact that all the books, even the Old Testament books, call "their readers to faith in one and the same God". Yet he also sees unity is based on the unity of history "that the Word of God creates, as it is Christ who gives history its unity". He warns that if this unity is lost, "the church has lost its means to fight against heresy".

Because the purpose of events reaches "far beyond" its individual occurrence, this hermeneutic to be examined is a proposal to analyse God's purposes in these events for today.

This analysis will be done in the light of the following theoretical propositions we formulate for this section of the study. Firstly, in the light of the above, the Midrash hermeneutic will now be studied in terms of its use in the Old Testament and Rabbinical literature. Secondly it will be studied in its use in the New Testament and lastly in its contemporary use.

So what is Midrash? Jonsson (1965:89) sees God as the source of the "Talmud and Midrash", and, says Neusner (1973:7), the Talmud is also a gift from the Rabbis to the disciples.

Allen and Bartholomew (2000:16) make these claims for Midrash: "it is
a type of literature, oral or written, which stands in direct relationship to a fixed canonical text, considered to be authoritative and the revealed word of God by the Midrashist and his audience, and in which this canonical text is explicitly cited**, and it had its heyday in the "activity and literature of the rabbis".

Goulder (1974:28) says that Midrash means, by the "second century of our era, commentary on scripture, the probings, the result of the examination".

Midrash exemplifies itself in three "general traits". In the first place "creativity" ("making up details of the story"). This creativity seems to function according to Ellul (1970:XVII) in such a way that he makes a "deliberate decision" to not consider the time and place and all the sources and origins of the texts in order to give an "inclusive reading of the text". In this way he "manufactures" what is called "identical, continuous and coherent revelation". The second trait is "inspiration" ("one passage illustrating another") and finally the "willingness to expand by a few words, a few verses and a few chapters". Goulder (1974:31) maintains that sometimes there were "leaps of logic" from one passage to another.

Neusner (1987:1) distinguishes three types of "Midrash processes" in "Judaic compilations of antiquity", as he terms it. Firstly, Midrash as paraphrase. The exegete states in "other words" the self-evident and ordinary sense of the Hebrew. This imposes "fresh meanings" by the word, or phrase or sentence choices, "revising the received text". This method may also impose "fresh materials", but as if "they form part of the original".

Secondly, Midrash as Old Testament prophecy. Scripture "explains meaning of events near at hand", and through Scripture reaches out to
the contemporary world. This method identifies the “biblical statement or event with a contemporary happening”. Midrash in this mode treats the “historical life of ancient Israel and the contemporary times of the exegete as essentially the same”, the former a pre-figuration of the latter. This method uses scripture to address “contemporary times as a guide to what is happening in the present or in the future”.

Midrash as parable, in the third instance, is when the Scriptures for example tell the story of the Song of Songs. Neusner (1987:8) says the “Judaic and Christian exegete hears the song of the love of God and Israel or God and the church”.

Goulder (1974:33) sees Midrash in at least four genres. The Targums, which are Aramaic interpretations of the Hebrew Bible made from about the 1st century AD, and secondly the re-writing or transcription e.g. The Chronicles. There is also the Juristic Commentaries, dealing with the law. The point of this Midrash is for the Christian to “consider the Law’s relationship to faith” (Kaiser 1973:57). Then lastly the Sifre, with biblical text and homiletic matter compressed together.

Porton (1981:62) has identified, with other scholars, the genres as enumerated above, inclusive of “detailed interpretations of legal and narrative texts”, as well as “running commentary” as genre of Midrash. Because of the interaction between several interpretations of the text, Midrashic “commentary can be understood to represent revelation” (Fraade 1991:25).

Neusner (1984:11) sees the Midrashim as a “collection of exegeses of Scriptures”.

In terms of the Midrash “running commentary” as genre of Midrash above, Allen and Bartholomew (2000:2) say that they are part of the family of “expository” genres as well. In its expository guise it is re-
garded as assisting the congregation to “encounter transcendent reality”. It allows the people to have “maximum opportunity to discern and evaluate the text’s specific claim and to “think theologically” of the text. Thus Midrash as running commentary provides a correlation” with the content of the text to the maximum degree.

Allen and Bartholomew (2000:9) feel that with this form of “exposition narrative” as sub-genre of expository preaching one must make use of “imagery as component of the exposition”. Thus to these authors, the verse by verse Midrash preaching allows for a focus on “depth exploration and engagement with the world of the Bible” (2000:12). Therefore they say (2000:22) such expository commentary as preaching is focused on the exposition of the Bible. Lowry (1989:39) also speaks of “running the story” as the sermon flows within biblical narrative, with “appropriate elaboration and application”. In this vein of application Steimle, Niedenthal and Rice (1980:1) call narrative preaching, “preaching as shared story”.

The Old Testament contains rich material in its use of Midrashic parables (Goulder 1974:17). These parables are categorised by Goulder (1974:48ff) and include indicative parables. For example he regards all the Old Testament parables as indicative, pointing at the “situation as it is”. So are the parables the Rabbis told, but they are different from Old Testament parables by the fact that they are seldom prophetic in nature. The parables of the Rabbis were to show the world “actions of God” (Goulder 1974:48). The Old Testament also uses “nature and personal” parables (Goulder 1974:37), as in Kings 4:32ff where “Jotham and Jehoash spoke of trees, Isaiah of a vineyard, Ezekiel of an eagle and a vine”. There are also “contrast parables” in the Old Testament (Goulder 1974:53), like “Isaiah’s wild grapes against the sweet ones”. Then there are “allegorical parables” used in Midrash as in Ezekiel’s “eagle and vine” (Goulder 1974:57). Goulder says this
parable “yields 20 correspondences to the meaning in the story”. Longenecker (1975:46) mentions the use of the Old Testament as a “body of symbols given by God for man’s spiritual and moral benefit, understood not only in a literal and historical fashion”. For some authors, says Longenecker (1975:46), there was the willingness to consider “allegorical exegesis as having parallel legitimacy”. It has to be remembered as well that Midrash functions as parable itself (Neusner 1987:87).

Goulder (1974:24) sees two general purposes of Midrash, namely “to edify”, and “interpret”, in order to exhort the community by way of story if required and to reconcile, to “square the old with the new”. The Midrash hermeneutic, says Goulder, was used to demonstrate the way and the extent to which theology has been “brought up to date, step by step”, in its development.

Midrash as interpretation is regarded by Vermes (1961:7) to have reproduced the late René Bloch’s hermeneutical rules for the Midrash, saying that Midrash takes it’s point of departure from the “biblical text itself”, and seeks for “relevance” in attempting to “contemporise the revelation of God for the people of God”. The point of departure of Midrash being scripture, strengthens this relevance. Midrash is a reflection or meditation on the bible. It is also homiletical, and largely originates from the liturgical reading of the Torah. Then also it makes a punctilious analysis of the text, with the object of illuminating obscurities found there. Every effort is made to explain the Bible by the Bible, as a rule, not arbitrarily but by exploiting a theme. This biblical message is adapted to suit contemporary needs because, true to the nature of the biblical text, the Midrash either tries to discover the basic principles inherent in the legal sections with the aim of solving problems not dealt with in scripture (it is called Halakah) or it sets out to
find the true contemporary significance of events mentioned in the narrative sections of the Pentateuch.

Van der Hoek (1988:11) says of some of this characterising of Midrash by Bloch, that the point of departure being Scripture means that as a genre it is "peculiar to Israel", being commentary of the Old Testament and it has as genre a popular orientation because of being homiletical, but not in the sense that it is primarily an academic, ivory tower enterprise.

Midrash also goes further than explaining scripture, it is concerned with adapting and actualising "scripture for present needs and concerns". This indicates that the "roots of Midrash are already in the Hebrew Bible".

Longenecker (1975: 37ff) mentions a further extension to this interpretative scheme: "Midrash starts from a text, a phrase or often a single word; but the text is not explained, its meaning is extended and its implications drawn out with every possible extenuation of ideas" (see also Gerhardsson 1961).

The distinctive underlying basis for the Midrash interpretation is closely related to the hermeneutic outlook and attitudes of the Old Testament. This underlying basis is related to certain pre-suppositions, the first being corporate solidarity. For Johnson (1942:1ff) this means a "constant oscillation between the individual and the group, family, tribe or nation, to which he belongs". This is important in the narrative when the "focus" passes from "one to the other character" in the narrative. With regard to correspondence in history it is felt that "historical occurrences are built upon a certain pattern corresponding to God's design for man, His creature". A significant element of early Jewish (and early Jewish Christian) interpretation is the awareness of living in "the days of eschatological fulfilment". This has reference to "Messianic
presence", the expectation of the return of the Messiah.

A further view of the Old Testament Scriptures by Von Rad (1962 vol.1:210) in terms of their meaning for the Jewish people is a division of the Old Testament into "three principal tradition histories" or "salvation histories" all of which the exegete of present day Midrash has to account for. To use just one example, we look at the "history of the Lexateuch", the "history that centres around David" (2 Samuel 7, Judges, Samuel, Kings, Chronicles, Ezra, Nehemiah) and the "history that is announced in the books of the classical prophets".

Within these histories says Achtemeier (1973:47) are "decisive words of Yahweh spoken to Israel"

Neusner (1996:9) distinguishes three further hermeneutical processes in dealing with the Jewish understanding of the Old Testament, namely "Midrash exegesis" which is the exegesis of a verse that has to be accompanied by at least a paragraph of a "fully spelt out essay of exegesis". The "Midrash compilation" is what Neusner calls a "sustained and sizeable set sequence or group of exegesis, even for a whole book", but the "Midrash process" represents a particular way "of reading Scripture in general".

Neusner (1994:43) also distinguishes "comparative Midrash" as hermeneutical action. For him this means an "exegesis of the Old Testament, comparing the results within Judaism or Christianity". This exegesis rests upon firm premises namely "a given method of exegesis has yielded a given exegetical comment on a verse of scripture, the result of which is now in this particular document". Vermes (1961:7) holds that the "same interpretation of a scriptural story "may find itself in diverse documents", as in Old Testament or New Testament exegesis. Vermes chooses the biblical text as the "point of departure", as the "point of differentiation, comparison and analysis", which to Neusner (1994:47) is the "exegetical fulcrum". This exegesis then indicates an
acceptance of the Old Testament as Word of God (Jones 1970:5), say­
ing our exegesis cannot take place in a “cultural vacuum or rarefied ec­
clesiastical atmosphere”. The two exegetical questions that need a re­
ply are: “Is the bible true?” and secondly “What is its authority?”

The exegetical fulcrum of Old Testament exegesis as it appears in the
New Testament referred to earlier may be viewed metaphorically as
“two acts of a play, each one complete in itself without the other”
(Jones 1970:7). Johnson (1980:7) says this authority of the Old Tes­
tament is validated by the fact that Jesus “invariably drew from the Old
Testament as His authority”, and that the “symbolism and typology of
the Old Testament were all fulfilled in Him”. Therefore the hermeneu­
tic and exegesis of the Old in the New Testament has of necessity to
account for this authority. Davies (1980:147) “understands that for
Paul, Christ is the new Torah”, as in Romans 10:4: “Christ is the end
of the Law”. Sanders (1987:117) says for Paul there were three ages,
from Adam to Moses, from Moses to Christ, from Christ to the Parousia
(Romans 4:15; 5:13; 10:4). In the first there was no law (Torahless)
in the second “Torah reigned”, and the third “had begun in Christ”.

2.2 Midrash in the early New Testament (Apostolic) era

Goulder (1974:33) shows Matthew struggling Midrashically to “reconc­
cile” his doctrine of Israel (Old Testament) with the gentile mission
(New Testament). Yet it is the prevailing view that the New Testament
is the prism through which the light of the Old Testament comes to
Christianity (Neusner 1984:11). This is the reconciling function of
Midrash.

It is felt by Longenecker (1975:11) that it is vital that we examine how
the Old Testament was interpreted during the Apostolic period of the
church, and to ask about the significance of this upon one’s own con­
victions, exegesis and life today. He is concerned with “exegetical pro-
cedures" and "practices", or the presuppositions that underlie these practices. His focus is on discernible "patterns of usage and development" that appear in the various strata of the biblical citations within the New Testament.

Loewe (1964: 140) warns against "generalisation" in this field, and "any patterns that the investigator may discern ... postulate but tentatively". Yet at the same time Longenecker (1975:115) says that there is a need for an investigation of the "exegetical procedures of the early Christians during the apostolic period of the church" which will reveal relations and connections for a more contemporary time, and to seek for similarities and differences. This is in keeping with the definition by Longenecker (1975:32) of the Midrash that "it denotes an interpretative exposition however derived and irrespective of the type of material under consideration". The Midrash will use "various exegetical methods" between a "literalist interpretation" and the Midrash exegesis. He feels the Midrash has to go beyond, more "deeply than the mere literal sense, attempting to penetrate into the spirit of the Scriptures, examine the text from all sides, and thereby derive interpretations which are not immediately obvious" (see Wright, A.G. 1966: 417-457). Says Herford (1966:16), the comparison between Rabbinism, for example, and Christianity was that "historical Christianity is based on the concept of orthodoxy, and Rabbinism on the concept of what I venture to call orthopraxy". The first insists on "faith, and gives liberty of works, the second insists on works, and gives liberty of faith".

In the first century, say Allen and Holbert (1995:133), the church used "typology, allegory, commentary, Midrash and targum" to interpret texts and traditions.

One sees imagery, "celestial imagery", as used by Matthew in Midrash (Goulder 1974:96). Goulder feels Matthew's use of imagery was in order to communicate his doctrine.
Matthew is also rich with “Midrash parable” (Goulder 1974:47). The word in the Old Testament for parable is “mashal”, to mean a “comparison between things divine and human in form of story”. Matthew seems to use the rabbinical style of mashal in his parables in every way.

Allegory was richly used in Midrash. Nairne (1913:37) sees a distinction between “allegory and typological symbolism” in Midrash exegesis. Typology is defined as “linkages between events, persons, or things within the historical framework of revelation” (Longenecker 1975:172), and allegorical interpretation as “the search for a secondary and hidden meaning underlying the primary and obvious meaning of a narrative”. Allegory is the “interpretative mode” by way of which meaning is read into a text from outside the text itself (Allen and Holbert 1995:23). It is felt that the allegorical interpretation of the Bible is “necessary for Christians to account for the multiple senses of the Scriptures” (Hauwerwas 1993:40). Of typology in Midrash, Allen and Holbert (1995:24-25) say that it is “a fully appropriate way to employ the first Testament in Christian preaching”. Typology finds connections between “past events, practises, institutions, or persons and present or future ones”. One danger of using typology or allegory, say Allen and Holbert (1995:26), is in that it may seem that the Old Testament is simply a “pre-figuration of Christ, the church and Christian existence”, leaving the Old Testament people with “no real life of their own”.

Apologetics by way of Midrash was done by the Christian church in using Old Testament citation as a means of justifying Christian claims to Jewish opponents (Goulder 1974:132). Thus Goulder (1974:133) feels the use of Old Testament references in the New Testament are apologetic, designed to show that the events surrounding Jesus had been foretold in God’s providence. The use of Psalm 2:7 for example shows the Midrash development in terms of its homiletical style.
The relation between law and faith in Midrash is pre-figured by the law provoking a negative reaction in many readers, who Kaiser (1973:49) postulates have already made their acquaintance with the "promise" made to Abraham (Von Rad 1965:398). Part of the reconciling function of Midrash discussed here is to assist the Christian discover the relationship between law and faith (Kaiser 1973:51). In first century Judaic interpretation is as part of a number of "exegetical strands" as part of this exegetical era (Longenecker 1975:49). Longenecker postulates the existence of "various layers of meaning in the biblical texts, rather unselfconsciously built upon its Midrash inheritance and continued the process of developing Midrash exegesis". As with Old Testament Midrash interpretation of eschatological expectations, so it is felt in early New Testament exegesis that the Old Testament must be interpreted Christo-centrically (Davies 1952:84). The book of Acts also shows a "Midrash treatment". Longenecker (1975:97) compares Acts 1:20 and Psalm 69:25 and 109:1a and finds a Midrash connection there.

The seven rules of Hillel could be safely applied as a basis for Midrash interpretation. The first rule says that "what applies to a less important case will certainly apply to a more important case" ("light to heavy"). The second rule speaks of verbal analogy from one verse to another; where the same words are applied to two separate cases it follows that the same considerations apply to both. The third rule builds up a family from a single text; when the same phrase is found in a number of passages, then a consideration found in one, applies to all of them and it is called corporate solidarity. The fourth rule builds up a family from two texts so that a principle is established by relating two texts together. The principle can then be applied to other passages. The fifth rule reflects on the general and the particular. The general principle may be restricted by a particularisation of it in another verse,
or conversely, a particular rule may be extended into a general principle. The sixth rule speaks of a difficulty found in one text that may be solved by comparing it with another, which has points of general similarly (even if not necessarily verbal). The seventh rule declares that a meaning is established by "context". (see Longenecker R.N. 1995, Bowker, J. 1969:312).

Longenecker (1975:117) demonstrates five of the seven rules in the following way. Rule one, the "light to heavy" rule, is expressed in the argument in Romans 5:15-21 about universal death, passing from the first Adam to the second. The second rule, "analogy", shows itself in how Romans 4:1-12 is brought together with Genesis 15:6 and Psalm 32:1ff: "on the basis of a contrast which possess analogous features: God's imputation of righteousness to Abraham". The fifth rule which reflects on the "general and particular" is demonstrated by Paul "discussing love in action" in Romans 13:8-10 and summing it up by saying, if there is any other commandment, it is summed up in this word: "You shall love your neighbour as yourself". Rule six compares scripture with scripture" as in Galatians 3:8ff which comes together with Genesis 12:3, in describing Abraham as the recipient, and the nations as "ultimate beneficiaries" of the blessing. Rule seven shows context as important. Longenecker (1975:118) sees Romans 4:10 as the New Testament version of the story of Abraham's righteousness preceding his circumcision.

Longenecker (1975:205) also maintains that the Jewish roots of Christianity make it "a priori likely that the exegetical procedures of the New Testament would resemble to some extent those of then contemporary Judaism". He sees the New Testament writers bringing together "explicit proof texts" and "exact fulfilment" of the same. He feels (1975:206) that the writers were not conscious of a "distinction between what we would call historic - grammatical exegesis" and their illustrating of their interpretation with "analogy. Midrash exegesis, alle-
gorical treatment, and interpretation based on a corporate solidarity”. They followed an “interwoven and blended fashion”, but did in the process leave “certain discernible patterns”. Their hermeneutic was, says Longenecker (1975:206), interpreting the Old Testament from a Christo-centric perspective, and always in conformity to Christian traditions and in terms of Christian commitments, flowing from a distinctively Old Testament interpretation. Christological lines were always followed, but not exclusive of Jewish pre-suppositions and Jewish practices.

Christian preachers and New Testament writers shared in the “Jewish presupposition of corporate solidarity and redemptive correspondences in history” (Longenecker 1975:209). They treated the Biblical text somewhat loosely, basing their premise upon the fact that they “knew the conclusions to which the Bible was pointing”. Some diverse patterns do emerge however (Longenecker 1975:210), as for example many Old Testament scriptures were actually used in the “Acts of the Apostles” as a primary witness to the Jews.

The Prophetic in New Testament Midrash selects Old Testament scripture foretelling the coming of a Messiah, says Beecher (1905:175ff). But, he says, we must not think that this interpretation exhausts the study of “Messianic prophecy”, or prediction. To Beecher (1905:177) Messianic prophecy is “doctrine, rather than prediction”. The Messianic predictions were “repeated and unfolded from age to age, for practical benefit of the men of their times”. Simply to treat it as “predictive is inadequate”.

2.3 Midrash as a model for our own times.

Neusner (1990:1) says, “the Midrash exegesis of the ancient sages of Judaism gives us a model for our own study of Scripture”. To me, this
statement from one of the foremost scholars of Judaism and Christianity legitimises the development of a Midrash hermeneutic for our own times. This model may compliment what we know of the narrative model, but may very well stand alone in its own right. Allen and Holbert (1995:134) maintain that the “church is in the interpretative tradition of Israel”. Even as the Old Testament was being formulated, it was done by way of “re-interpretation of older traditions in order to show their significance in contemporary times”.

To exegete Midrash Neusner (1990:1) uses the following step-by-step approach. He commences with scriptural exegesis, for example “the Bible says the following...”, then he goes to amplification (by way of paraphrase), followed by interpretation for example, “this interpretation of the verse at hand indicates...” or “the Jewish Midrash meaning is...”. Finally there must be application.

This was according to him the setting of the diverse Judaisms of ancient times and how they interpreted Scripture or the Torah. The main thrust of the Neusner argument (1990:5ff) is that “we today, Jews and Christians, receive the Hebrew Scriptures as God’s Word to us, we ask how others sharing that same conviction have made, and even now make, that Word their own”. The task at hand is to make “sense of eternity for the here and now”, in the “moment we receive the Torah for ourselves”. Midrash for the sages, was a re-reading of “Scripture so as to learn what God wanted of them that day, that hour”. This to Neusner (1990:5) is the “acute contemporary response to Scripture” for us, to garner “models for our own approach to the Hebrew scriptures”.

It is not “historical scholarship but faithful response of believers... that shows us a model of the way to receive the Word for this day, and to respond in heart and mind and faith to Scripture.” Says Achtemeier (1973:152), the Old Testament has “to be related to the congregation” on the basis of “common humanity”, a known “device” from the Old
Testament (see also Rowley 1946:174). It is said of the hermeneutic of “common humanity” that it “mirrors thoughts and feelings which are common to all ages in history” (Robinson 1947:122). As Sanders (1987:XI) suggests, “the Bible reaches its full stature in church” and in true “Zitz im Leben - setting in life”.

The “age we confront” says Neusner (1990:6) needs a model for re-interpreting scripture, and says he, he offers the Midrash hermeneutic as a possible model, for the “message requires modification”. This method seems to offer us choices that we can make our own, modes of thought that if properly modified to accommodate the intellectual requirements of our own circumstance, prove remarkably pertinent”. The need is for us to understand the questions and how answers are brought forth, so we gain for ourselves a model, a paradigm, even if not a detailed pattern, a framing by way of our own intellect in response to the demands of scripture, a response to the “urgent questions of our age”. Using the methodology of the Midrash hermeneutic, one could answer “urgent questions through the encounter with scripture, turning scripture into Torah” (Neusner 1990:7). Thus one moves from “text to context, to matrix”, language of Christianity and Judaism to Midrash as “paradigm for the dynamic reading of scripture” for today.

Using this idea of “dynamic reading of scriptures”, Sanders (1976:406) has developed a hermeneutic that can mediate between the two testaments, namely “the dynamic analogy”. This hermeneutic operates on two principles (Allen and Holbert 1995:34). Firstly that the “cultural forms and world views of the first Testament and its people, practices and institutions differ at many points from those of the late 20th century community”. Secondly, even while this is so, there are “underlying currents of experience that function similarly in the ancient and contemporary settings”. Beneath these “differences we can identify
similarities at the level of experience”. The hermeneutical questions that need answers through this hermeneutic of “dynamic analogy” are about the realities in our world that are the same in the “world of the text”, referring to the comparisons between church and the “characters, plot and setting in the text”.

The exegetical approach described earlier is operationally executed by Neusner (1990:23) by a “sustained reading” of the relevant passage and from that making the “opening completed proposition of the chapter”. Then, continuing marking the “smallest whole units of thought” such as sentences, until one arrives at passages that cannot be subdivided anymore “without losing any meaning at all”, finally asking “why this passage is set forth at all” and what “sense” the Bible wants to communicate. The issue here is the “repetition of the same matter in two separate places”, and to find a definite “purpose” for each passage (Neusner 1990:24). This all takes place as one moves from one passage to the next, in order to “generalise from one passage to a variety of passages”, and from this generalisation to extrapolate a “coherent rule or proposition” for living.

All the above seem to move to “amplification and paraphrase” in order to clarify, or interpret or relate one passage to another. This is made easier, say Allen and Holbert (1995:148), once the relationships between passages and texts from the two testaments are understood, as each will “yield a different approach in the sermon”. These relationships are found inter alia in parallelism, which means that where aspects of the two testaments are similar the exegete should look for similarities. Contrast, on the other hand, says Kaiser, is normally between aspects of Judaism and Christianity, for example Exodus 34:20-35 versus 2 Corinthians 3:12 - 4:2. Typology also plays a role, for example in Malachi 3:1-4 versus Luke 3:1-6 where a “messenger” is predicted and confirmed respectively.
It is at this point, says Neusner (1990:28) that one has developed a "persistent inquiry of a theological order". From "a verse of scripture, a fundamental theological position receives additional support". The discussion may depart from a serious "polemic". If for example the exegesis was on Israel, beloved of God, yet sinful, a theological and polemic proposition from Genesis 5:3-4 may have been arrived at through following the Midrash exposition of Leviticus 16:16, 15:31, Numbers 5:3-4 and Numbers 34:34 that in spite of it all God still "dwells in the midst of the people of Israel."

Neusner (1994:49ff) insists that scripture "constitute the neutral background" for the exegete and the exegete must add to the exegesis of the text an "analysis of circumstance and content, plan and program of the several documents one by one, then in comparison and contrast with one another". To transfer a "catalogue of pointless facts into pointed and important propositions" is the aim, taking cognisance of the "literary and theological context" (Neusner 1994:47). In speaking about the "precipitant of exegesis" Neusner (1994:57) refers to the "inquiry into why and how people chose one set of verses rather than some other". He asks for comparative Midrash to compare, not simply verse to verse, but "system to system", "document to document" and "genus to genus" (1994:52) not genus to species, or "species to species".

PART 3. THE NEW MIDRASH AS THEORETICAL PROPOSITION

The following is a discussion at length of the modern view of the Midrash hermeneutic as seen by authors, of inter alia, the ilk of Jaacov Prasch. Prasch is one of the most prominent exponents of the contemporary Midrash hermeneutic in Pentecostal and Evangelical circles today. He studied science in the USA and Israel. He studied theology at London Bible College and Judaism at Cambridge. He began postgraduate research on the New Tes-
tament use of Jewish Midrash, doing his initial research at Tyndale House. He has served nine years as a minister in Israel, and is the only Hebrew speaking Pentecostal evangelist in the United Kingdom. He lectures in Judeo-Christian theology at Midlands Bible College, Wolverhampton, England.

It must be said at the outset that this part of the study is hampered by the fact that there is very little available in terms of systematised sources of this contemporary Midrash as it is exemplified in present day Evangelical and Pentecostal circles. Our theoretical propositions therefore have to be built upon a review of Midrash in its Old Testament and New Testament use, amplified by the theories of Prasch and others.

3.1 Historical roots

Something went wrong in the early church, says Prasch (2001:2). The church got away from its Jewish roots. When you change your worldview, your theology changes. The choice one is faced with then, says Prasch is a choice between re-contextualising and redefining.

3.1.1 Re-contextualising or redefining

Re-contextualising is a positive way to approach changing situations, taking a particular truth and putting it into the context of somebody else’s language or culture or worldview. It does no harm to the message, unlike re-definition. Re-contextualising takes a word or text that is meaningful in one culture and makes it meaningful for another. A case in point would be the Wycliffe translators who were faced with Isaiah 1:18, "...though your sins shall be as scarlet, they shall be as white as snow...". For the tribal people in equatorial Africa for example snow is meaningless, so they changed it to "they shall be as white as coconut". This is in keeping with the role of the reader as Pieterse (2001:76) sees it. The reader and text together form the "hermeneutic
process" which functions like a circle between "historical contexts" or also called the "hermeneutical circle". In this circle the various historical "contexts and reader and text form part of one process". The "reader's understanding of the text and meaning" link the text to the readers "with their own historical horizons of understanding". It is when these horizons merge that understanding becomes possible.

Pieterse (2001:89) calls for an "imaginative, relevant translation of a text for a sermon", thus "inquiring hermeneutically into the intention of a text and then allowing it to progress dynamically to a new, liberating message in the present day context in order to open up new existential possibilities. The scripturally fixed words of the text become a word event all over again, a speech act with new, relevant meaning for the congregation's situation".

Pieterse (2001:89) calls this a "dynamic word event" of the message which the text promises in a "present day situation". This dynamic "word event" calls for the hermeneutic activity of interpretation, interpreting the "multiple meanings" for "prophetic preaching" (Pieterse 2001:91). Pieterse feels that the biblical text is "pre-eminently open" in that in the interpretation of it, it will allow for a "relevant message in new situations". The observations above bring us into contact with the hermeneutic of the new Midrash. In describing this aspect Prasch (2001:2) speaks of re-contextualisation rather than a rigid grammatical - historical exegesis which will make the new Midrash hermeneutic "incompatible with classical Protestant methods" (Prasch 1999:23).

This element of "dynamic word event" may also refer with good reason to an element of uncertainty (or the hermeneutic of suspicion) as to exact details of meaning brought forth. As Niebuhr (1943:294) puts it, it is not wise to claim perfect knowledge, or to be "too certain about any details of the Kingdom of God in which history is consummated". 
3.1.2 Redefining

On the other hand, redefinition changes what the Bible means. Prasch is of the opinion that after Constantine, people began redefining the gospel in a more radical way. The problem began when this Jewish faith had to be translated into Greek terms. Origen started it, but it became worse after Constantine. The Greeks believed in dualism, says Prasch (2001: 2). Everything of the flesh was bad and everything of the spirit was good. For a Greek the fact that “the word became flesh” (John 1:14) was hard to accept, since flesh was bad, simply because it was physical. Yet the Bible teaches that even if the flesh is fallen, there is nothing wrong with the physical in itself. Prasch feels that Augustine out of these persuasions for example introduced the idea that marriage is meant for pro-creation only in the light of his own view that the flesh is bad. That to Prasch is redefining the scriptures.

3.1.3 Gnosticism and re-interpretation

In Greek thinking, says Prasch (2001:3), symbolism does not simply illustrate the doctrines found plainly elsewhere in scripture. Gnostics believed they had a mystical “insight” a “gnosis” if you will, into the symbol, a form of inner revelation (Prasch 1999:210). The “charismatics” as Preller (2001:58) calls the non-classical Pentecostals, are said by Prasch (1999:21) to maintain a form of this gnosticism in their hermeneutics, amongst them people like “Hagin, Copeland, Benny Hinn”. They claim new revelations that God has given them, precisely as the Gnostic heretics did in the early church, in a form of ongoing or subjective and progressive revelation. Van der Hoek (1988:27ff) postulates that John of the fourth gospel may have had a “relationship to Gnosticism”. He quotes Hans M. Schenke to say that “the fourth gospel reflects the stump of a fully developed Gnosticism, the root and limbs cut off in order to suspend it in a Christian framework”. This view according to Van der Hoek (1988:29) is a view held only by a minority of
More scholars, says Van der Hoek, see “John as interacting with an environment which is on its way to gnosticism”, or even “a social situation which was similar to that which produced Gnosticism”.

Prasch (1999:213) feels that gnosticism is an ever-present danger for modern hermeneutics. “Biblical symbolism is never and should never be the basis of doctrine”, including of course “types and allegories”. These are only used for “illustration and illuminating doctrine” and for achieving a “greater depth of understanding”. Gnostic hermeneutics would however give people the right to claim special insights into “symbolism, typology and allegory”. This would work hand in hand with re-interpreting (not re-contextualising) the “plainly stated meanings of Scripture in the light of the gnosis”.

This leads Gnostics to re-interpret the plain meaning of the text in the light of the gnosis. To Gnostics, symbolism became the basis of their doctrine, contrary to Jewish methods; for example the doctrine of “transubstantiation”, making the symbol real. This could then lead Augustine to say: “If God used violence to convert Paul, the church could use violence to convert people”, and, says Prasch (2001:3), this became the basis for the Crusades and the Spanish Inquisition. They were not re-contextualising, they were redefining Scripture. The problem was they were reading a Jewish book as if it were a Greek book.

3.1.3.1 Judaism and Christianity redefined as Aristotelian religions

Prasch sees the roots of this redefinition going back to Origen, in the East and Augustine in the West. Prasch (2001:3) says that Moses Maimonides rewrote Judaism as an Aristotelian religion, and that Thomas Aquinas rewrote Christianity as an Aristotelian religion. It is up to present day Christians to rediscover the authentic hermeneutical roots of the Bible, and therefore to probe the hermeneutical connections between the two testaments. Manson (1951:312) says we need to constantly remind ourselves that the “Bible of the apostolic church was
the Old Testament”. Says Johnson (1980:23) “the use of the Old Testament in the New is the key” to the solution of the hermeneutical problems between the two testaments, and the key to returning, inter alia, the two religions to their full stature.

3.1.4 The reformers looking for a hermeneutic

The reformers Neill and Wright (1961:445) claim on the other hand that the medieval church “muzzled the Bible and made it agree with anything that tradition and pious invention might suggest”. For the reformers, then, the search was: “What is the literal, historical meaning of the text?” It is Neill and Wright’s (1961:445) hypothesis that in time the reformation “took a step away from their own insistence on the literal sense, and moved towards a model that allowed them to “distil abstract or timeless truth out of the historical meaning”. This allowed the reformers “to read between the lines”, more than the proponents of allegory ever did.

This fact makes certain demands in terms of this Midrash model (Neill and Wright 1961:446). “Scripture”, they say”, ceases to be a handbook of dogma, a repository of timeless truths. It becomes the new covenant document, the charter for the people who belong to Jesus”. It demands that the Bible be read in the “context of the continuing life of the church by those seeking help and guidance of the Spirit”. Achtermeier (1973:39) is of the opinion that the “loss of the Old Testament leads to a concomitant loss of the New Testament”, but also to an understanding of man that is “purely humanistic”, whereas man’s history recalls the story of his turning to God, or away from Him.

Prasch (2001:1) feels the reformers attempted to correct the mistakes of medieval Roman Catholicism. He feels, however, they themselves were disabled by their own roots that he describes as Humanism. Erasmus and the other Humanists attempted to study and read the Bible in its literal meaning. Thus they emphasised the reading of the Bi-
ble as literature and history, giving us the system of grammatical-historical exegesis.

The problem was, according to Prasch (2001: 3), that they did not go far enough. For example one of the rules of the "grammatical-historical exegesis" Prasch claims, is: "there are many applications of a Scripture, but only one interpretation". Yet the Talmud, he says, claims that there are multiple interpretations. To Prasch it is obvious Jesus agreed with the rabbi's not the reformers. Prasch uses Luke 11:32 (see also Matthew 12:40) to show that Jesus gave two "equally co-valid interpretations of the "sign of the prophet Jonah" namely that as Jonah was in the belly of the fish, so Jesus himself will be in the earth, yet he also mentioned the fact that Nineveh repented at the preaching of Jonah. To agree then with Protestant hermeneutics that there is only one interpretation, is out of step with Jesus says Prasch.

A second rule Prasch refers to is the rule that "if the plain wording of scripture makes sense, seek no other sense. Take it at face value". This is not so. Reading the Bible as literature and history as the Humanists propose, says Prasch (2001:4), you only see part of it. You need to go beyond the grammatical-historical method, which is good as far as it goes, but one should read the Bible as a Jewish not a Greek book.

3.2 Hermeneutical specifics

Prasch says that Midrash is also the method of hermeneutics used by the ancient Rabbis in the time of Jesus and Paul.

3.2.1 Grammatical and historical traces

Midrash incorporates a form of grammatical-historical exegesis almost similar to the western models of biblical interpretation. Prasch (1999:26) regards the grammatical-historical hermeneutic as "valid" to
exegete the Epistles of the New Testament. When typology is used in the epistles they “explain what it means” as in Galatians chapter 4. The ancient Rabbis used four methods of interpretation says Prasch (1999:26): the simple meaning (called the “peshut”); the numerical meaning (called the “remes”); the exhortatory teaching (called the “drash”), and the secret meaning (called the “sod”).

3.2.2 Basis of ancient and modern Midrash interpretation

Of the modern Midrash hermeneutic as developed by Prasch, amongst others, it is said that it should not be equated with the “extra biblical Midrashim of the Jewish tradition”. The hermeneutic that Prasch uses has much that corresponds with typological interpretation of the Old Testament (Prasch 2000:5,6).

Neusner (1994:49) speaks of Bloch and others who restate the theological situation of the foundation of Christianity as an “insistence upon the Judaism of Christianity, full of rich opportunities for contemporary religious reconciliation”. He warns though, that if not handled with a responsible hermeneutic it may deteriorate into what he terms Irenical theology.

His view of the interpretation of Scripture is that “scripture serves a diversity of purposes and cannot establish a single definitive plane of meaning or frame of reference” (Neusner 1994:48). This concept of a “diversity of purposes” has echoes of what the Pharisees taught in terms of a “dual Torah” in that Moses received “a single, complete revelation, but only part of it was written down” (Neusner 1976:96). The other part was supposed to be “preserved in rabbinical schools”, there to be exegeted in Midrash exegesis.

Part of the task of exegesis in and by the Midrash hermeneutic, says Herford (1966:5), was the exegesis of the Halachach (precept) and the Haggadah (edification) concepts. For the purposes of the Halachach they interpret the whole of the scripture from the legal standpoint, and
in the Haggadah they interpreted the whole of the scriptures from the didactic standpoint" making no distinction between the "legal, historical or prophetic" books or genres. Making that distinction seems to be a purely non-Jewish approach to the Old Testament. Says Herford (1966:11), these two divisions formed the main division of Rabbinical teaching. "Halachach" refers to the "rule and precept" to which Rabbinical teaching. "Halachach" refers to the "rule and precept" to which Jewish religious existence must conform, as with the Torah (the books of Moses). This was to "discover the whole of what divine wisdom decreed for the guidance of man". "Haggadah" on the other hand, was to build up spiritual character "otherwise than by command", as by the Torah (Herford 1966:12). It included "speculation" of a theological nature in its "widest range" inclusive of "ethical instruction and exhortation". The purpose of this is to allow the past to illumine "present duty". Yet Haggadah was still scripture or at least "inferred" as such (Herford 1966:13), but under less restriction than "Halachach" was. Haggadah was the "outlet for the creative imagination of the rabbinical mind" (Herford 1966:13), outside of the narrow "logic of the Halachach". The teacher of the Haggadah has "free reign for his thought" in order to "edify using history, legend, anecdote, fable, parable, speculation" upon every possible subject. Haggadah also allows the exegete to unscrupulously "alter not merely the narrative, but the text of scripture" or "draw out religious or moral lessons" (Herford 1966:13).

3.2.2.1 Use of Midrash hermeneutic by Jesus and Paul

When one looks at how the New Testament quotes the Old Testament it is clear, says Prasch, that the apostles did not simply use the western Protestant methods of exegesis or interpretation. Both Paul and Jesus were rabbis and they interpreted the Bible in the way other Rabbi's did, the way is called "Midrash".

Says McCurley (1974:14) the imagery of the Old Testament is used in the New Testament to "announce who Jesus is".
3.2.3 The Bible as Jewish book in hermeneutics

Prasch (2001:4) wants the Bible to be read as a Jewish book, instead of a Greek one. There are many kinds of literature in the Bible namely the Psalms (Hebrew Poetry), Revelation (apocalyptic literature), The Gospels (narrative) and Proverbs (wisdom literature). When reading the epistles one notices that the apostles did not interpret the other books of the Bible by the grammatical - historical method. Prasch (2001:4) for example, feels that the book of Hebrews is a commentary on the symbolism of the Levitical priesthood and the temple. From Galatians 4:24 he says the book is a Midrash on the purpose of the law. The epistle of Jude to him is Midrash literature.

To McCurley (1974:16-17), the New Testament people of God are the "prototype of the community of the eschaton", in reconciliation with the Jewish view of the people of God as “nation Israel”.

This Jewish Testament has to be exegeted with the following five hermeneutical caveats in mind, says Allen and Holbert (1995:144). The preacher must “help the congregation understand whether the second testament actually diminishes Judaism or whether it only appears to do so because of the church’s inherited perception”. The preacher also has to “help the congregation understand the situation at the time in which these texts came to expression”. The preacher should “resist asking the congregation to identify with Jewish characters if they appear in a diminished way in the New Testament” and when dealing with a text that downplays or invalidates aspects of Jewish practice, the preacher might help the congregation see that it is legitimate for the church not to follow Jewish practice. The preacher must also show that “God’s covenantal relationship with the Jewish people is still in force”.

3.2.4 Prophetic genre in Midrash interpretation

There are two types of prophetic writings in the Bible for Prasch (2001:5). There are Messianic prophecies and there are eschatological
prophecies. Jeremiah (1972: 13ff) also speaks of the “double fulfilment” of Old Testament prophecies. This does not mean as Ramm (1950:87) warns, that more than one interpretation “on one passage of Scripture” indicates that it has no meaning at all, only that the prophets may have put a different “slant on their own utterances” than what God intended in these utterances. To clear up this differentiation, Kaiser (1995:41) distinguishes three types of prophetic utterances from the Old Testament. He sees “direct prophecies” which look straight towards the Messianic event and also “typical prophecies” that point at people as “models, divinely designated” to be such, pointing also at in-built patterns in for example the “tabernacle”. Then he sees “application prophecies” which are prophecies applied by the New Testament writer without there necessarily being an Old Testament mandate to do so. Similarities are looked for in, for example, words that correspond, or verses.

3.2.4.1 Prophecy as pattern of multiple fulfilments in cycles

Prasch maintains there is a crucial difference between the Midrash view of prophecy and the Western mind in sixteenth century Humanism. It has as its basis prophecy as “prediction and fulfilment”. To the ancient Jewish mind however prophecy was not a matter of something being “predicted and then being fulfilled”. To ancient Jewish thinking, says Prasch (1999:20), prophecy was a matter of “prophecy as a pattern which is thematically recapitulated”. Prophecy has “many fulfilments”, and each fulfilment, each cycle, teaches something of the ultimate “fulfilment”. These multiple meanings are found in Bible texts in “strata” or cycles.

Prasch cites a four-cycle example of Abraham (Genesis 12:10-20) who went into Egypt. Abraham, in the first cycle, comes out of Egypt and takes the wealth of Egypt with him to the promised land. Abraham’s descendants completed the second cycle of this pattern and went to Egypt during the famine (Genesis 42). Abraham’s descendants leave
Egypt again under Moses with the wealth of the land. Then Jesus and His parents completed the next cycle (Matthew 2:16). Matthew calls this a fulfilment of the prophecy of Hosea 11:1-2, that for the purposes of the grammatical-historical method speaks only of Israel, not of the Messiah. Prasch feels that Matthew takes the passage "out of all reasonable context" and twists it into talking about Jesus. Was Matthew wrong, or are we wrong in our Protestant way of interpreting the Bible? asks Prasch. Matthew is not wrong, says Prasch. Since the Jewish idea of prophecy is not prediction but pattern, Abraham and his descendants, as well as Jesus, fulfilled a pattern, and conformed to a cycle of fulfilment. There are multiple fulfilments of prophecy, so in terms of Midrash, "Israel" refers to Jesus, the Messiah (Prasch 2001:5). There is a further cycle to this pattern for Prasch. In 1 Corinthians 10 we as believers come out of Egypt in fulfilment of the fourth cycle. Von Rad (1965:319ff) speaks of each expression of a promise as a hint of what God intended in Christ, eschatologically speaking. This inevitably leads one to see this conclusion alluding to a pattern of fulfilment.

3.2.4.2 Eschatological patterns in interpreting prophecy

Prasch (1999:33 ff) speaks of several approaches to interpreting eschatological prophecy. He sees in the first place "pretorism", which is an event "already" fulfilled and spoken of as prediction. Jesus used "pretorism" in taking the story of the "Macabees about Antiochus and the image in the temple". (Matthew 24:15; Mark 13:14; Daniel 11:28-12:11; Macabees 1:54) which was a prophecy by Daniel. Jesus explained how this would happen again, "seemingly ignoring the fact that it had already been fulfilled" (Prasch 1999:38). There is "polemicism", which takes apocalyptic literature (e.g. Daniel, Revelation) as "designed to encourage the persecuted church". Jesus used this hermeneutic, says Prasch (1999:39), by using the book of Revelation to encourage the persecuted church and "reassure them of the coming Messianic Kingdom" (Revelation 1:4 - 3:22). For Neill and Wright
The ministry of Jesus also had to do "with Israel" before it was for mankind generally. In terms of Midrash, the miracles of healing were for Neill and Wright (1984:387) the signs of the reconstruction of Israel. Thirdly, Prasch sees "futurism", which is "perceiving the events in Matthew 24,25 and the book of Revelation" to indicate they will "be fulfilled at the return of Christ, and the events leading to it". Neill and Wright (1964:393) see Jewish eschatology as "restoration eschatology". So for the Jew, the futuristic view in the prophetic Midrash was for the restoration of nation and temple.

3.2.5 Symbolism and imagery as pattern in the Midrash hermeneutic

In Midrash terms, Egypt would be the world and Pharaoh a symbol of the devil, the god of this world (he was worshipped as a god by the Egyptians). Moses made a covenant with blood, so did Jesus. Moses fasted 40 days, so did Jesus. Prasch (1999:20ff) feels Jesus is a prophet like Moses as expected in Deuteronomy 18:18. Moses leads the people of Israel out of Egypt, into the promised land, so Jesus also leads us out of the world, through baptism, into heaven. Here Prasch sees a pattern.

Prasch says that the Midrash makes heavy use of allegory and typology to illustrate truths. Says Achtemeier (1973:38) God has to be seen in the "depths of all existence" which become the "media of divine revelation". This "media" is exemplified in the form of allegory and typology.

3.2.6 Midrash and doctrine in hermeneutical relationship

Prasch (1999:22) feels that the Midrash hermeneutic only uses symbolism, allegory, typology, to illustrate doctrine, but is never in itself the basis for doctrine. Midrash seeks "cognate relationships between scripture texts in order to interpret them in the light of each other". A fundamental "tenet of Midrash is the belief that scripture is literally the revelation of God to man" (Prasch 1999:22).
Prasch (1999:23) mentions Prof. James Barr, Oxford Professor of Hebrew, who contended that the apostles did not “use the Bible literally”. In reaction to this, Prasch cites Walter Kaiser (1973:105) correcting this view in showing how Matthew uses Hosea 11:1. Here Matthew uses “typology and corporate solidarity”, which to Prasch is a literary technique where “a person represents a group of people” otherwise called “corporate solidarity”. Prasch (1999:23) notes the puritan scholar John Lightfoot as having “composed a broad based Midrash commentary on the New Testament”.

3.2.7 Formats for Midrash

One form is the Mashal/Nimshal which is found in the use of proverbs or parables where physical things are representative of things spiritual. A figurative Midrash exposition for Prasch is found for instance in Jude’s epistle or Galatians 4:24-34. The next format is the parashyot which operates from a base verse followed by commentary. Then there is the homiletical Midrash format that is arranged in topically argued format, and follows the format Jesus used in the gospels. There is also antithesis that, according to Prasch, is the Hebrew way of interpretation utilising the structure of “antithesis”, to understand a word or concept by understanding it’s opposite. To understand what cold is you need to understand what the opposite is, what hot is. The opposite to “curse” is “blessing”. This is the principle of “opposites”, and finds it’s grounding in the first rule of Hillel, “heavy and light”. The Festal calendar is another format used in Midrash; the “typology of the Jewish religious calendar, an agricultural, civil and religious calendar based on the lunar year” (Prasch 1999:29). This calendar, says Prasch, was given to remind them of the Lord’s “past provision for them” as the “exodus is commemorated at Passover” for example.
224

THE FESTAL CALENDAR

<table>
<thead>
<tr>
<th>Feast</th>
<th>Old Testament</th>
<th>New Testament</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passover</td>
<td>Leviticus 23:5</td>
<td>1 Cor. 5:7</td>
<td>Jesus the Passover Lamb slain for our sins</td>
</tr>
<tr>
<td>First Fruits</td>
<td>Leviticus 23:10</td>
<td>1 Cor. 15:27</td>
<td>Resurrection</td>
</tr>
<tr>
<td>Weeks or Pentecost</td>
<td>Leviticus 23:16</td>
<td>Acts 2:1</td>
<td>Holy Spirit outpoured</td>
</tr>
</tbody>
</table>

SUMMER - AGE OF THE GENTILE CHURCH

<table>
<thead>
<tr>
<th>Feast</th>
<th>Old Testament</th>
<th>New Testament</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trumpets</td>
<td>Leviticus 23:24</td>
<td>Revelation 8:2</td>
<td>Great Tribulation</td>
</tr>
<tr>
<td>Atonement or Yom Kippur</td>
<td>Leviticus 25:9</td>
<td>Hebrews 9:1-14</td>
<td>Atonement and return of Christ</td>
</tr>
<tr>
<td>Booths or Tabernacles</td>
<td>Leviticus 23:42</td>
<td>Revelation 20:4</td>
<td>Millennium</td>
</tr>
</tbody>
</table>

3.3 Theoretical propositions for a present day homiletical approach

(See Addendum 1 for a systematised homiletical “frame” for the Midrash hermeneutic, drawn from the discussions in this chapter.)

Allen and Bartholomew (2000:17) claim that modern approaches to Midrash may not "provide an exact model for today's preacher, but the pastor who takes the occasion of running commentary (Midrash) to dis-
pute the possible interpretations of a biblical text stands in a long and honourable company”. They quote Origen as the first preacher to make extensive use of Midrash (Allen and Bartholomew 2000:18). He apparently used three perspectives for his approach namely the “literal, the mystical and the allegorical”, also called the “body, soul and spirit” of the Bible. The “literal” is more concerned with the interpretation of the text in an understandable way than in a litany of facts alone. The “interpretative level” is for the person with “limited understanding” of the text, and the “allegorical for the mature”.

Allen and Bartholomew (2000:33) suggest that preparation for the Midrash sermon, as running commentary is not much different from any sermon as exposition of biblical text. Says Kaiser (1973:31) “the text must be applied” as the beginning of the sermon, not the “introduction”. The “exegetical steps (Allen and Bartholomew 2000:34ff) for Midrash is the same as for any other genre”. It is determining the “meaningful limits for the passage” referring to the historical, the form, the units of the text, literary context, theological claims, hermeneutical relationships, basic movement of the text and the sermon” and finally to help the listener make connections between the “world of the text and their own world”.

3.3.1 Extrapolation of Midrash hermeneutical patterns for today as a tentative way forward

Sanders (1987:11) suggests that hermeneutics mediates between the “stability” of the text, and the “adaptability” of the text to new contexts. One may extrapolate certain propositions and hermeneutical patterns from both the Old Testament and the New Testament and the contemporary use of Midrash to at least propose a tentative way forward. This may be for immediate use, but more importantly to provide a road map for further investigation and research. To construct thus a tentative and narrative hermeneutic one must of necessity borrow from
existing Midrash models, keeping in mind the aspects of "creativity" and "inspiration" that Goulder (1974:28) mentions, as driving force behind this hermeneutic.

Of necessity this hermeneutic has to account responsibly for revelation, namely how and to what degree the New Testament "superceded" the Old Testament (Iglesias 1968:99ff).

It must be made clear that the Old Testament was superceded, not discarded by the New Testament, as Harnack (1924:217) puts it. The Old has been superceded by the New in terms of "progressive revelation" (Iglesias 1968:102), meaning that "each successive phase adds something to the revelation contained in the preceding one, and the last objectively contains all the previous ones". This to Iglesias is a "dynamic" consideration and all the parts have "some value", this value not ceasing at the point of the commencement of the new. Each "stage" of this pattern for Iglesias (1968:103) represents an advance in the fulfilment of the divine plan over the preceding one. An advance in revelation and a new saving structure for the institutions through the revelation is put into effect. Iglesias (1968:103-4) distinguishes this progressive revelation that starts with the old and ends with the new in terms of five stages. The original stage represents the original state before sin came and the second stage begins. This is followed by the natural law stage. This is the "time of ignorance" (Acts 17:30) and "divine forbearance" (Romans 3:25). The stage of the promise follows this, representing God's intervention in favour of the whole of humanity, through Abraham and his descendants. Then follows the stage of the written law where God gave His people a "positive law and a set of institutions" that are "transitory" but "effective" in the plan of salvation. Finally there is the Messianic stage. In this stage the promises are fulfilled "in Christ and the church", revelation and salvation are complete, except only for the eschatological fulfilment.
The modern Midrash hermeneutic has to culminate in the "new and definite stage of salvation" through redemption in Christ (Iglesias 1968:106). Using this hermeneutic responsibly opens several possibilities for an application of Midrash for today.

The first possibility sees Midrash as part of conventional narrative genres. In this respect one may utilise Midrash as "parable" (Neusner 1987:8) by which to enhance a narrative sermon. This will be to illustrate various aspects of the life of Israel in the Old Testament, as it supports inductive or deductive conclusions and propositions. Johnson (1980:57) speaks not only of parable but typologies that need to be included as "typology is closely connected to the question of the relationship between the use of the Old Testament biblical doctrine of inspiration". The failure to understand typology, says Johnson, "often accounts for the inability to appreciate the validity of the ways the Old Testament is used in the New". (see also France 1971:38ff).

The second possibility works with Midrash paraphrase. This approach may stand alone as a way to exegete the plain meaning of ordinary words from the Hebrew Bible. Neusner (1987:1) feels that this is legitimate, even if it is "revising the received text", but only as "part of the original". Otherwise put, this approach may again be used to enhance other genres and sermon patterns.

Then there is the possibility of Midrash prophecy. Prasch (1999:20) uses this approach as a stand-alone approach predominantly. The cyclical approach he utilises is an engrossing way of dealing with "prediction and fulfilment". Prasch (1999:20) sees prophecy in the Jewish mind as a "pattern" or cycle that is "thematically" repeated. Prasch (1999:22) prefers "futurism" as hermeneutic approach to the "eschatological fulfilment" aspects of prophecy, which corresponds with the predominant eschatological view of Pentecostals, and many Evan-
gelicals. Miller (1972:64) demands that the prophetic has to be handled with care, "It may be that God had more to say through the prophets than they themselves were aware".

In the fourth place there is Midrash as illustrative of doctrine. Again Midrash as hermeneutic approach has to be investigated in terms of whether and to what degree Midrash commentary could illustrate New Testament doctrine. A case in point could be to what degree Abraham's obedience in Genesis 22 validated his righteousness, as expressed in a further cycle or pattern of fulfilment in Romans 4. Most importantly, says Johnson (1980:78), is that the salvation history from the Old Testament has to be accounted for. He sees a clear understanding in the New Testament writers that history to them was salvation history and they understood that God ordered it in "such a way that it served the purpose of the unfolding of the divine plan for the ages".

Prash has as fifth possibility homiletical permutations of Midrash. As already mentioned by Prasch (1999:23) Midrash uses a "topically argued format" much like Jesus did in the gospels.

In order to accomplish a sermonic commentary, the exegete has to follow the next few exegetical steps. Firstly he must select a rule. For example the principle of "opposites", or antithesis, the "heavy and light" approach, applying a lesser case to represent a more important case. Then the exegete must select a text. To use the Midrash process of "compilation" Neusner (1996:9) proposes a sustained sequence of exegesis "of a word, text, passage or even a whole book". This indicates piling one upon the other, "comparative" commentaries and opinions on a pericope, a "particular way of reading the scripture" (Neusner 1994:43) and comparing the results with Judaism and Chris-
tianity. Allen and Holbert (1995:34) speak of the "preacher's understanding of a specific biblical text that is often found in a larger trajectory within which it is found", as much as a given text is often "itself paradigmatic for the contemporary congregation". The encounter of the congregation with "a passage can awaken them to an aspect of God's presence and purpose". The point now is: "How does the preacher move from exegesis of a paradigmatic text in the First (Old) Testament to helping the congregation understand how the text illuminates the life of the contemporary congregation"?

This brings us inevitably to the text and its composition. For the preacher to do justice to the Old Testament he needs to exegete the text at least according to what Allen and Holbert (1995:34) call the "four major streams or trajectories" within the Old Testament from which to select a text. The parameters of this present research study are not wide enough to include an exhaustive study of Old Testament theology or structure, so we will suffice with enumerating the "four trajectories" of Allen and Holbert (1995:38) that the exegete needs to take cognisance of in order to select a text. She/He needs to look at the Deuteronomic trajectory which is characterised "by law" and "justice" and "God's faithfulness" (Genesis - 2 Kings). Then she/he must look at the priestly, namely the way of "holiness" - "concerned with awareness of presence and purposes of God" (Leviticus). The wisdom trajectory speaks of the way of "order", "seeking after the meaning of life" (Job, Psalms, Ecclesiastes, Proverbs, 2 Samuel 9-20, Esther, Amos, Habakkuk, Isaiah, Jeremiah, Hosea). Then the exegete must work with the apocalyptic trajectory which represents the way of "radical hope" which says that "no force in the world can defeat the power of God" (Daniel 7-12, Isaiah 24-27, 34-35, 56-66, Zechariah 9-14, Isaiah 40—55, Ezekiel 40-48).

Now the exegete must select an aim or purpose. The aim of this
Midrash is to “edify and to interpret”, in order to exhort the community (Goulder 1974:24). Thus in this sense it is part of Bloch’s hermeneutical rules for Midrash, attempting to seek “relevance” in order to “contemporise the revelation of God for the people of God”, as already quoted by Vermes (1961:7). The “heart of the gospel is that God is love”, says Campbell (1901:90), thus the aim or purpose of the sermon should at least be reflective of that fact. The sermon should reveal God as a God of love. The exegete must also select a hermeneutical approach. This will entail deciding between using a parable, paraphrase, illustrational event in a pattern, or series of cycles, starting with the “lesser” case as in Hillel’s rule No. 1, extrapolating the interpretation to the later appearances in the Old Testament, proceeding to the most recent, and therefore most applicable to Christianity. This squares the “Old with the New” (Goulder 1974:24), to “reconcile” and to show the development of the theology, “step by step”.

Sanders (1987:61) approaches hermeneutics at this point in two ways. To him, hermeneutics represents the “philosophical mode whereby one translates biblical concepts into contemporary ones”, but it also means the “theological movement discernible within a text”. Sanders (1987:67) asks for the hermeneutical philosophy adopted to be “dynamically perceived”, with a “fluidity of understanding of the biblical literary unit or passage”. This approach will be required in connecting the Midrash exposition of the Old Testament into the New Testament and present day language. To Sanders (1987:65) true Word of God is when “text and context” intersect, both in “antiquity and any subsequent time”. Discerning “context” (both ancient and current) is crucial to the interpretation of the Bible.

At this point the exegete must select a homiletical vehicle for delivery of the message. Allen and Bartholomew (2000:35) stated that the
“running commentary”, word by word and verse by verse (as homiletical vehicle) within the “meaningful limits of the passage” must now follow. This is according to the “popular orientation” (Van der Hoek 1988:11) adapting and actualising “scripture for present needs and concerns”, rather than simply explaining scripture. As Longenecker (1975:32) puts it, it is an “interpretative exposition however derived and irrespective of the type of material under consideration”. As Wright (1966:417) shows, the exposition has to go further than the “mere literal sense, attempting to penetrated into the spirit of the scripture…, examine the text from all sides and derive interpretations not immediately obvious”.

The above then seems to fulfil what Neusner (1990:1) demands of a modern model or exegetical approach, namely a scriptural exegesis, an amplification of the same, with interpretation and concluding with an application of the message. Thus as Neusner (1990:7) has it, “one moves from text to context, to matrix, to Midrash as paradigm for the dynamic reading of scripture for today”. Diagrammatically, say Allen and Bartholomew (2000:80), the sermon preparation should flow on the following lines. It should have a beginning consisting of not more than 10 percent of the sermon followed by the exegesis of the text in the form of running commentary (about 40 percent of the sermon). Then follows the statement of the hermeneutical point of contact of the text with the contemporary congregation (about 40 percent of the sermon), concluding with an ending that should not be more than 10 percent of the sermon.

Says Brown (1981:42), the narrative may “change in its telling from occasion to occasion”, but still the listener will have “experienced the
story”.

It is clear from the above that the Midrash model has many possibilities, but it has to be researched, investigated and tested further. As it is though, even now, it is clear from the theorists consulted that the Midrash exposition supports the original hypothesis as true.

CONCLUSION

Purpose of this investigation

This dissertation investigated the validity of the hypothesis that biblical imagery in the narrative model of preaching will enhance relevance and memory possibilities of the sermon, filling the open spaces and gaps for the listener in a meaningful way.

Imagery is investigated in its application in various genres of the narrative sermon, namely in the inductive, the narrative as such, metaphor, parable and transformational preaching as dialogical genre in its own right. From all the sources consulted the hypothesis was supported, and thus proven.

In the final analysis, a theoretical exposition and fresh proposition for homiletical possibilities for today was suggested from the Midrash hermeneutic. With some more extensive research and investigation this model may hold enriching promise for exegetes and preachers in our time.

Note: For a systematised approach to preparing a Midrash sermon from the hermeneutics of Neusner (1987:8, 1990: 1-7, 1996:9ff), Allen and Bartholomew (2000:8) and Prasch (1999:20ff) as discussed in this chapter, see addendum 1
## Worksheet No1

<table>
<thead>
<tr>
<th>Select Text</th>
<th>Preparation for Midrash Preaching</th>
</tr>
</thead>
</table>
| From 4 Trajectories in Biblical Word, text or passage, e.g.  
- Deuteronomic  
- Priestly  
- Wisdom  
- Apocalyptic | 1. BEGINNING PHASE  
(not more than 10% of sermon) |

<table>
<thead>
<tr>
<th>Select Aim and Purpose</th>
<th>2. COMMENTARY ON TEXT OR ILLUSTRATING A DOCTRINE</th>
</tr>
</thead>
</table>

| Select a Rule | 3. EXEGESIS PHASE  
(not more than 40% of sermon) |
|---------------|--------------------------------|
| Less to more important case or  
- Verbal analogy of words  
- Corporate solidarity  
- Build family of texts  
- General to particular  
- Comparison (similarities in texts)  
- Contextual meaning | - Exegete rule on term of original texts:  
  - Smaller whole units of thought  
  - The sense this text wants to communicate |

| Select Hermeneutical/Homiletical Approach | 4. AMPLIFICATION PHASE  
(40% of sermon) |
|------------------------------------------|-----------------------------------|
| Cyclical exposition and elaboration  
Narratives – experience  
- Parable  
- Parallelism – (aspects of New Testament/Old Testament compared)  
- Metaphor  
- Contrast – Christianity and Judaism  
- Typology/Analogy/Allegory  
- Prophetic type – Messianic  
- Doctrine to illustrate by way of Midrash paraphrase and running commentary | Interpretation of text in cycles:  
"generalising one passage to a variety of passages" by way of running commentary in terms of cycles  
- Cycle 1  
- Cycle 2  
- Cycle 3  
- Cycle 4 |

| Hermeneutical Point of Contact – Contemporary Situation | 5. APPLICATION PHASE  
(Ending – 10% of sermon) |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;From text to contexts&quot;</td>
<td></td>
</tr>
</tbody>
</table>
ADDENDUM 2: PREPARATION SHEET – FOR NARRATIVE AND TEXTUAL PLOT STRUCTURES.  
Booysen [1997:77/108]

**Type**

[1] Point 1 The Problem Point 2 Wrong solution OR Point 3 Correct solution

[2] Point 1 The Need Point 2 Ways of meeting need OR Point 3 Right way

[3] Point 1 The Nature Point 2 The cause OR Point 3 The result

[4] Point 1 The Negative Point 2 The positive OR

[5] Point 1 The Explanation Point 2 The application OR

**Biographical Types: (6-8)**

[6] Point 1 Story of a life Point 2 Lessons of that life OR

[7] Point 1 Story of a life Point 2 Phases of that story OR Point 3 Lessons of that life

[8] Point 1 Story of a life Point 2 Lessons of a life OR Point 3 Phases of a life

**TEXTUAL TYPE:** John 3:16

**AIM:** TO DEMONSTRATE THE GIVING KIND OF LOVE

(P.1) “for God...” [the source of love]

(P.2) “so loved...” [love in action]

(P.3) “the world” [the aim of love]

(P.4) “He gave his Son” [the price of love]

(P.5) “all who believe” [the inclusiveness of love]

**TOPICAL TYPE:** Always consists of parts of a subject

Each point has its own text

**EXAMPLE:** “Prayer” (I) The need of prayer (II) The aim of prayer (III) The results of prayer

**NARRATIVE TYPES (11-12)**

Attention/need/solution/visualization/appeal

**EXAMPLE:** “Prayer” (I) The need of prayer (II) The aim of prayer (III) The results of prayer

**Background/Complication/Suspense/Climax/Conclusion**

**ILLUSTRATIONS.**

Parables/Analogy/Experience/Historical/Biographical/Imagination/Anecdotes
<table>
<thead>
<tr>
<th><strong>ADDENDUM 3 WORKSHEET FOR NARRATIVE AND TEXTUAL SERMONS</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>TITLE (6 TYPES)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>* Emphasis * Question * Imperative * Modifying * Information</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>TEXT (2 INDICATORS)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) AUDIENCE ANALYSIS: Needs - Doubts * Problems * Prejudices * Beliefs * errors * Strengths * Actions * Superstitions * H/S Guidance * Values</td>
</tr>
<tr>
<td>(2) CYCLE OF TRUTH: Evangelism * Consecration * Doctrine * Inspiration * Strength * Conviction * Action (Worship) support</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>AIM (three types)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>To convince (to change belief)</td>
</tr>
<tr>
<td>To inform (to teach)</td>
</tr>
<tr>
<td>To motivate (to encourage)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>INTRODUCTION</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>-One of these 7 types</td>
</tr>
<tr>
<td>Life situation</td>
</tr>
<tr>
<td>Object lesson</td>
</tr>
<tr>
<td>Illustration</td>
</tr>
<tr>
<td>Quotation</td>
</tr>
<tr>
<td>Occasion</td>
</tr>
<tr>
<td>Question</td>
</tr>
<tr>
<td>Preview</td>
</tr>
</tbody>
</table>

**INTRODUCTION**
For Attention: Interest: Desire

<table>
<thead>
<tr>
<th><strong>BODY OF SERMON</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(Point I-IV)</td>
</tr>
<tr>
<td>Consists of &quot;Pointfillers&quot; to amplify points</td>
</tr>
</tbody>
</table>

**POINT I**
**POINT II**
**POINT III**
**POINT IV**

<table>
<thead>
<tr>
<th><strong>CONCLUSION</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Speak to achieve a verdict</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CONCLUSION</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(Lay open delusions)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CONCLUSION</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>(APPEALS) *Altruism *Curiosity *Duty *Love *Senses</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY


Allen, D.G. 1978. Perception in Mikel Dufrennes's Phenomenology of aesthetic experience today, Philosophy today. 22 (Spring) : 50-64.


238


Pieterse, H.J.C. 2000. Where have all the prophets gone, **Violence, truth and prophetic silence.** (editor) du Toit, C.W. University of South Africa, Pretoria.


Rice, C.L. 1976. Preacher as storyteller, Union Seminary Quarterly Review.


*Systems Bible Study*. 1922. Chicago, Ill.: The Systems Bible Company.


