



# The role of pathos in understanding authorial intent in biblical narratives: a homiletical study

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## **DECLARATION**

I, Euksu Kim, hereby declare that:

- the work in this thesis is my own work;
- all resources used to write this thesis are properly referenced;
- this thesis has not been submitted to any other institution in full or partial fulfilment for an equivalent or higher qualification.

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## **DEDICATION**

This study is dedicated to all pastors in Lesotho and missionaries in Africa. Thank you for all your sincere and sacrificing work for God's kingdom and His glory.

## SUMMARY

This study employs Osmer's (2008:4–12) methodology for investigating and interpreting practical-theological problems. By using Osmer's four tasks, namely the descriptive-empirical task, interpretive task, normative task, and pragmatic task, the problem at hand is studied in an organically interrelated and inter-influential manner.

Chapter 1 provides the background to this study by discussing the importance of pathos in interpreting biblical narratives and in sermon delivery. The discussion also questions why the role of pathos is not considered during exegesis and biblical interpretation, especially with regard to biblical narratives. The following questions arise when considering pathos: 1. How can a descriptive-empirical study on the pattern of interpretation in narrative passages help preachers realize the role of pathos in understanding authorial intent? 2. What interpretive study is needed to understand why preachers realize or neglect the influence of pathos in narrative passages? 3. How can a normative study help preachers discern paths appropriately in characters and plot progression in narrative passages? 4. What pragmatic study insights can be attained by realizing the role of pathos in relation to communicating the message? These questions are addressed by following Osmer's methodology.

Chapter 2, in answer to Osmer's descriptive-empirical task, seeks to identify the pattern of interpretation of narrative passages by providing a cursory overview of the literature on pathos and interpretation. This literature overview explores how influential pathos is for authorial intent, cognition, imagination, persuasion, and narrative. In pursuit of the aim of the task, empirical data and information were gathered by means of questionnaires with open-ended question. The empirical research involved 25 pastors from the Bethel Bible College in Lesotho. Participants had to meet the requirements of having a basic biblical understanding of the whole Bible. Their personal and ministerial information were also collected. They were given a questionnaire with four narrative passages for interpretation. The questionnaire asked them to reveal their primary tool of interpretation and the effect of pathos on their determination of the authorial intent.

Chapter 3, as the interpretive task, seeks reasons for the phenomena identified from the empirical data by means of qualitative literary research into neighbouring disciplinary fields such as philosophy, psychology, anthropology and hermeneutics on the role of emotion. This literary research reveals the reasons why the influence of pathos in narrative passages has come to be neglected. The Greek philosophers emphasized intellectual activity over intuition, and this emphasis has been transferred to the process of hermeneutics. This has resulted in a reluctance to emphasize the emotional dimensions in communication. There is a perception of ethical issues such as manipulating emotion and distorting authorial intent during preaching. However, rhetoric uses emotional effect. Rhetoric is primarily concerned with persuasion and the effect of emotion

in this process cannot be denied. According to some philosophical and anthropological perspectives, language is the primary medium through which to ignite an emotional response, so metaphors or images are useful for stirring emotions. As the main purpose of preaching is also persuasion, it is important to use emotions to awaken listeners' minds and to guide their responses.

Chapter 4, as the normative task, illustrates the phenomena with theological discernment. The chapter analyses four biblical passages (Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11, John 2:1–11) to identify the narrative progression and character development. This analysis shows the importance of the emotional aspects and the hermeneutical guidelines that may be used to look at biblical narratives (plot, character, point of view, setting, and imagination). The chapter explains the importance of pathos as the narrative and exegetical components of the four passages are examined.

Chapter 5, as the pragmatic task, formulates strategies for considering pathos during exegesis and employing it in communication. Such strategies can help preachers re-imagine what the author of the Bible intended and to encourage people to understand the Word more clearly. By using imagination, thinking like characters, and music, both preachers and listeners can understand and experience the intent of the Word. The strategies are suggested in the context of practical worship, not only with reference to the intellectual process of hermeneutics.

Chapter 6, as the last chapter of the study, summarizes the gist of the study and acknowledge the limitations of the study. The chapter offers some recommendations for further study and practice for use by preachers, congregations, and biblical institutes.

**Keywords:** Pathos, Authorial intent, Narratives, Homiletics

## OPSOMMING

Hierdie studie gebruik die metodologie wat Osmer (2008:4–12) voorstel vir ondersoek na en interpretasie van prakties-teologiese probleme. Hierdie studie bestudeer die probleem op hande op 'n organies interverwante en interverweefde wyse met gebruik van Osmer se vier take, naamlik die deskriptief-empiriese taak, die interpretatiewe taak, die normatiewe taak en die pragmatiese taak.

Hoofstuk 1 skets die agtergrond tot die studie deur te kyk na die belangrikheid van patos tydens die interpretasie van Bybelse narratiewe en gedurende prediking. Die bespreking bevraagteken waarom die rol van patos nie genoegsaam tydens eksegetiese en Bybelse interpretasie oorweeg word nie, veral wanneer dit kom by narratiewe tekste. Die volgende vrae kom na vore uit die bogenoemde vraagstelling: 1. Hoe kan 'n deskriptief-empiriese studie van die patroon van interpretasie van narratiewe tekste predikers help om die rol van patos in die verstaan van die outeur se bedoeling te besef? 2. Watse soort interpretatiewe studie is nodig om te verstaan waarom predikers die invloed van patos in narratiewe tekste besef of afskeep? 3. Hoe kan 'n normatiewe studie predikers help om patos te identifiseer uit karakters en die progressie van die storielyn van narratiewe tekste? 4. Watter pragmatiese studie-insigte kan spruit uit 'n besef van die rol van patos met betrekking tot die kommunikasie van die boodskap?

In afhandeling van Osmer se deskriptief-empiriese taak, identifiseer Hoofstuk 2 die patroon van interpretasie van narratiewe tekste deur 'n kort oorsig te gee van die literatuur oor patos en interpretasie. Die literatuuroorsig ondersoek watter invloed patos het op die bedoeling van die outeur, kognisie, verbeelding, oortuiging en narratief. Empiriese data is ingesamel deur middel van vraelyste met oop-einde vrae ten einde die taak te voltooi. Die empiriese navorsing het 25 leraars van die Bethel Bybelkollege in Lesotho betrek. Die deelnemers moes 'n basiese verstaan van die hele Bybel hê om te kan deelneem. Hulle persoonlike inligting en inligting oor hulle bedienings is ook ingesamel. Die vraelys het die deelnemers gelei om hulle primêre interpretasiewyse bloot te lê en vrae gevra oor die effek van patos op hulle identifisering van die bedoeling van die outeur.

Hoofstuk 3, wat die afhandeling van die interpretatiewe taak dokumenteer, kyk na redes vir die verskynsels wat uit die empiriese data spruit deur middel van kwalitatiewe navorsings in die aangrensende dissiplines soos filosofie, psigologie, antropologie en hermeneutiek oor die rol van emosie. Hierdie literatuurstudie toon waarom die patos van narratiewe tekste algaande meer afgeskeep geraak het. Die Griekse filosowe het klem gelê op die intellek eerder as intuïsie, en hierdie klem is oorgedra na die hermeneutiese proses. Dit het weer gelei na huiwering om die emosionele dimensie in kommunikasie te beklemtoon. Daar is die persepsie dat etiese vrae is rondom die manipulasie van emosie en die verdraai van die outeur se bedoeling tydens prediking.

Retoriek maak egter gebruik van emosionele effek. Retoriek is primêr gefokus op oortuiging en die rol van emosie in hierdie proses kan nie ontken word nie. Volgens sommige filosofiese en antropologiese perspektiewe is taal die primêre medium waardeur 'n emosionele reaksie ontlok word. Aangesien die hoofdoelwit van prediking ook oortuiging is, is dit belangrik om emosies te gebruik om luisteraars se verstand wakker te maak en hulle reaksies te begelei.

Hoofstuk 4 handel oor die normatiewe taak en illustreer die verskynsel met teologiese oordeel. Die hoofstuk ontleed vier Bybelgedeeltes (Genesis 29:15–30, Numeri 13:26–33, Lukas 5:1–11, Johannes 2:1–11) om die narratiewe progressie en karakterontwikkeling te identifiseer. Hierdie ontleding toon die belangrikheid van die emosionele aspekte en gee hermeneutiese riglyne wat gebruik kan word om na Bybelse narratiewe te kyk (storielyn, karakter, oogpunt, agtergrond en verbeelding). Die hoofstuk verduidelik die belangrikheid van patos deur middel van hierdie ontleding van die narratiewe en eksegetiese komponente van die vier gedeeltes.

Hoofstuk 5 gee gehoor aan die pragmatiese taak met die formulering van strategieë vir die oorweging van patos tydens eksegeese en gedurende kommunikasie. Sulke strategieë kan outeurs help om uit te beeld wat die outeur van die Bybel bedoel het en om mense aan te moedig om die Woord beter te verstaan. Die gebruik van verbeelding, om te dink soos die karakters, en musiek kan beide predikers en gemeentes help om die bedoeling van die Woord te verstaan en ervaar. Die strategieë word voorgestel binne die konteks van praktiese aanbidding, nie net met verwysing na die intellektuele proses van hermeneutiek nie.

Hoofstuk 6, die laaste hoofstuk van die studie, som die essensie van die studie op en bespreek die beperkinge van die studie. Die hoofstuk gee aanbevelings vir navorsing en praktyk vir predikers, gemeentes en opleidingsinstansies.

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# CHAPTER 1: INTRODUCTION

## 1.1 BACKGROUND, PROBLEM STATEMENT, AIM AND OBJECTIVES

### 1.1.1 Background

Whether they are affective or persuasive, all sermons are grounded in a combination of logic (*logos*), ethics (*ethos*), and emotions (*pathos*) (Eclov, 2016<sup>1</sup>). People realize the importance of ethos when they evaluate the messages of preachers who have applied the truth they discovered in the Bible to their own lives. The importance of logos is apparent when preachers analyse the text by employing their grammatical-historical-theological knowledge. However, during their logical exegesis, preachers should also note the pathos of the text, what Cilliers (2004:99) calls “the voice”—each mood, intonation and punctuation of the text. Furthermore, in the overall framework of biblical narratives, preachers also have to know the two sets of tensions throughout Scripture: the divine plan versus human events and the divine will versus human freedom (Long, 2009:23). Additionally, the rhetoric of folly, which is suggested by Campbell and Cilliers (2012:184)—namely bifocal, disruptive, transgressive, and ambiguous and indirect rhetoric—must be looked for in the text. However, preachers often either neglect or denigrate the role of pathos and do not know how it works in biblical passages (Vacek, 2013:218). Every passage in the Bible has pathos, emotional overtones, so, exegesis entails finding out how strong, urgent and serious the pathos is (Eclov, 2016:1). As important as logos is to discern the truth, which influences ethos, pathos is a crucial and indispensable element that works with logos to understand a passage (Kuhn, 2009:4).

In the text, pathos is directly connected with emotional terms such as anger, sadness, agony and joy (Brown, 2008:63). It is indirectly emitted through the components of a story, such as plot, character and conflict. The plot concerns problems with which the protagonist, antagonist and ambivalent characters’ struggle. On resolving the plot, characters come into conflict with different perspectives. While catching the key clue for the plot, the characters’ emotions and emotional dimensions that run through the conflict and the plot are revealed.

Seeing the pathos in the passage not only helps preachers realize the contents of the text, but also leads them from a mere intellectual activity to a process of understanding the meaning of the passages and changing attitudes (Kruger, 2016:1). Modern cognitive science deal with

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<sup>1</sup> Eclov, L. 2016. Persuasion in Preaching. [Online]  
<http://www.preachingtoday.com/skills/2016/june/persuasion-in-preaching.html>. [6/06/2016]

emotion and thinking processes (cf. Kruger, 2016:2; Louw & Louw, 2007:23; Woolfolk, 2007:39; Peterson, 2003:29). De Klerk and Kruger write about the influence of cognitive observation or interpretation. These processes cause continuous emotional experiences in relation to the field of liturgy (De Klerk & Kruger, 2016:3). Barnard also mentions the influence of cognitive aspects on changing attitudes in church and society (Barnard, 2015:9). It is clear that this issue of emotion related to cognisance is relevant to practical theology.

The literature study of pathos also deals with the understanding of language in biblical narratives. In biblical narratives, language does not simply convey information about characters and settings. Language is a characteristic that delivers meaning (Kruger, 2016:1) while creating an emotional experience with characters (Eysenck & Keane, 2010:571–572) and inspiring a desire for decision in peoples' minds and hearts (Immink, 2014:24). Especially with imaginative and depictive words, people perceive the mood and characters' experience through their five senses (Mitchell, 2011:19). Kruger also insists that the role of the language of epistemology is not restricted to intellectual knowledge, but also touches on the faith to act responsibly (Kruger 2016:10). In this sense, the literature study of pathos is related to the field of cognition. Thus, this research could be related to fields such as communication theory and rhetoric. This research also makes a possible contribution to practical-theological investigation of topics like the field of epistemology, psychological behaviourism, and the specific research field of practical theology.

The importance of pathos is revealed by looking at how the Bible uses emotions in relation to the author's intent. God speaks through the Bible and uses almost all the different literary genres to convey his intent (Carson, 2005:164; Fee & Stuart, 2003:22). God's intent is discovered by approaching each literary genre according to its own characteristic features. That is why the interpretation of a passage depends on the type of literature with which preachers work. For example, in dealing with most epistles, logic, more than emotion, should be considered due to the influence of logical content and rhetorical argument (Fee, 2002:17–19). An approach to narrative literature in the Bible should consider the characteristic aspects of stories (Miller, 2006:141), because narrative components woven into the text direct the plot, which implies authorial intent (Greidanus, 1988:17). God's intent is revealed by his emotion, conflict and sometimes by other characters' emotions (Brueggemann, 2010:30). Although the logical aspect can be emphasized more in other genres, such as the epistles and the wisdom literature, emotional aspects have to be analysed overall, because the Bible begins and ends with a story "enclosed in a grand narrative parenthesis" (Long, 2009:11). In light of the Bible's appeal to our intellect and emotions, even in the narratives, the exegetical process of finding out the author's intent should incorporate logic and emotions.

### 1.1.2 Problem statement

Aristotle defined pathos as “the power of stirring the emotions of hearers” (Roberts, 2004:6), and Bean and Bean define it as an “appeal to the audience’s sympathies and imagination” (1998:81–82). A definition of pathos specifically reveals that pathos influences people’s responses or attitudes, which consist of three components: a cognitive component, an affective component, and a conative or behavioural component (Kruger, 2016:4). As logos influences people’s knowledge, pathos influences people’s different ways of thinking, which definitely affects people’s feelings and attitudes (Kruger, 2016:5). In this sense, pathos is an inevitable component of changing a person’s mind and behaviour, whether it is used in verbal or written communication. In verbal communication, the emotive language of pathos is considered a strategy for persuasion. In non-verbal communication, the indirect emotive strategies of pathos are used in the form of images, metaphors, symbols and gestures (Grant & Borchers, 2009:22). Although pathos resides in both realms of verbal and non-verbal communication, it has been neglected in written communication, especially in biblical exegesis.

The fact that pathos is not considered in the exegesis of biblical passages leads to an obscure understanding of authorial intent. Due to the influence of scientific methods and rationalism, preachers tend to place a greater emphasis on the logical aspect during their interpretation, because people identify ideas that have been scientifically proven and that are universally valid (Allen, 2008:18). In that sense, preachers exaggerate the logical aspect in their interpretation of passages and pay little attention to the role of pathos, especially in biblical narratives (Vacek, 2013:218; Foskett, 2009:61). Emphasizing the logical aspect leads to the inappropriate use of Scripture, such as psychologizing and dogmatizing the text (Adam, 2004:102). This leads to de-expositional sermons, such as de-contextualized, moralized, dogmatized and silenced sermons or sermons that use only a particular lens (Hughes, 1999:44). All these problems are caused by neglecting the role of pathos in the Bible.

Generally, it is true that interpreting a passage intellectually and grammatical-historically is indispensable for understanding authorial intent and the purpose of the Bible. But considering the multitude of literary genres in the Bible, we should consider a better way to point out authorial intent (Arthur, 2007:142), especially when dealing with narratives where we cannot ignore the role of pathos and the emotional aspect, because narrative passages are not metaphysical theses, but dramatic recall stories (Brueggemann, 2010:30). As Long (2005:84) says, “if the text is a narrative, stand in the shoes of each of the characters and experience the story from these varied perspectives”. Buttrick (1987:78) also emphasizes that the author’s point of view in some situations is formed by the emotional tone. In narrative passages, characters and conflicts that cause tension and emotion are crucial components to understand

the whole story and for the progress of plot. All perspectives, including the predicate part of the story, contribute to the atmosphere of the narratives. Since almost half of the Bible is narrative (Allen, 2005:265), if we do not consider the characteristic aspects of narratives, we interpret and preach more than half a portion of the Bible inappropriately.

Therefore, investigating the role of pathos in a biblical narrative could help us understand the text and realize the accurate authorial intent within the wider narrative (Kuhn, 2009:28). Without paying attention to the role of pathos in narrative genres with regard to the lives of characters, clues to the plot and conflicts in the story, the author's accurate purpose and intention are obscure to preachers and their congregations. An understanding of pathos is not enough. Preachers have to learn how to recognize it in the characters and plot so they can revitalize it in communication. Thus, if an appropriate way to realize the influence of pathos with regard to authorial intent were implemented, narrative passages would be more clearly and accurately understood.

So, the research problem is formulated as follows:

How does the role of pathos in narrative passages enable hearers to understand authorial intent?

With regard to recognizing pathos in narrative passages, the following questions arise:

- How can a descriptive-empirical study on the pattern of interpretation in narrative passages help preachers realize the role of pathos in understanding authorial intent?
- What interpretive study is needed to understand why preachers realize or neglect the influence of pathos in narrative passages?
- How can a normative study help preachers discern pathos appropriately in characters and plot progression in narrative passages?
- What pragmatic study insights can be attained by realizing the role of pathos in relation to communicating the message?

### **1.1.3 Research aim**

The aim of this thesis is to provide an assessment of pathos in interpreting narrative passages so that the role of pathos is considered in the process of examining authorial intent.

### **1.1.4 Objectives**

The objectives of this study must be seen in relation to the questions that flow from the problem statement. The objectives are:

- to critically analyse the pattern of interpretation in narratives as part of the descriptive-empirical task so that the role and influence of pathos in understanding authorial intent in biblical narratives are revealed;
- to identify why preachers realize or neglect the role of pathos in biblical narratives as part of the interpretive task;
- to identify a suitable procedure to realize pathos in narrative progression and characters as part of the normative task;
- to explicate the influence of applying pathos to communicating the message as part of the pragmatic task.

## **1.2 CENTRAL THEORETICAL ARGUMENT**

The central theoretical argument of this thesis is that in sequential moves in biblical narratives, pathos plays an important role in discerning authorial intent and, in the communication of the message, pathos moves listeners to perceive the main idea and to act on it.

## **1.3 CONTRIBUTION OF THE STUDY**

The contribution of this study is as follows:

- Hermeneutical benefit. By recognizing the role of pathos in the field of narrative genres, preachers can understand passages fully and easily deal with them. Considering the emotional aspect when relying on hermeneutics will help discern an accurate way of defining authorial intent.
- Homiletical benefit. By emphasizing the emotional aspects of passages, preaching can address listeners' emotions and the preaching style can be varied.
- Ministerial benefit. By preaching from narrative passages, pastors can touch listeners' minds and hearts.

## **1.4 METHODOLOGY**

The study was conducted from a Reformed perspective on biblical preaching. The study design is qualitative and it makes use of a literature study. The research aimed to explicate the reality of how pastors understand passages and what aspects influence their cognitive process. The survey attempted to explain the possible lack of insight in utilizing the concept of pathos. The qualitative literature review was aimed at explaining the possible influence of pathos on understanding the passages and author's intention. Thus, the investigation was further aimed at the verification of the idea that the role of pathos can be influential in the area

of attitude change through understanding. In order to evaluate and determine the importance of pathos, data collected from the research were analysed utilizing Osmer's methodology.

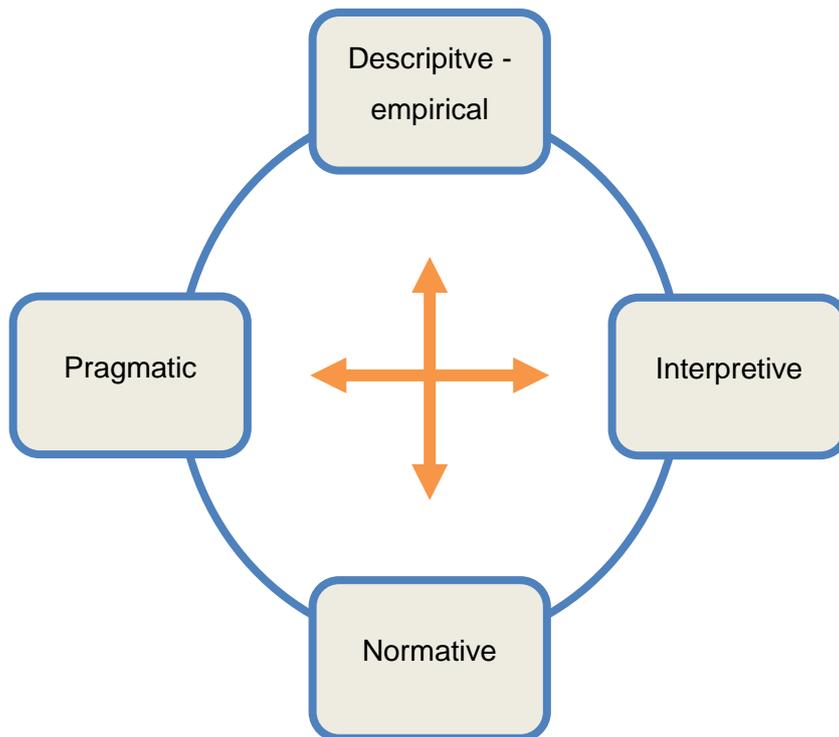
Scholars have different viewpoints on methodological issues and different phases of methodological development. Ballard and Pritchard (2006:71) suggest a pastoral cycle that can be used as a basic model for doing practical theology. Although variations of this method exist, the following steps typify the deployment of practical theological research: It starts with the current situation, which reveals the reality. Thereafter a stage of theological reflection follows. This is in turn followed by an articulation of goals and the deployment of resources. The next step is action, which is the foundation for reflection. According to Dingemans (1996:62), practical theologians distinguish between the following dimensions:

- Analytic description of the practical theological situation
- Research into normative viewpoints
- Development of a strategy for change flowing from normative viewpoints

According to Heitink (1999:165), three keywords are related to the circles that are set into motion in practical theological research: the hermeneutical circle (understanding as keyword), the empirical circle (explanation as keyword), and the regulative circle (change as keyword). Browning (1996:13) describes research as the process of description, systemizing (exploring practical wisdom and understanding), and strategizing (practicing strategic practical theology).

In spite of slight methodological differences, the above reflection shows clearly that a hermeneutical approach is an appropriate method. Within this hermeneutical approach, Osmer's descriptive-empirical emphasis could be regarded as a suitable point of departure for the purpose of this study.

The research process was based on Osmer's core tasks of practical-theological interpretation. Although the four tasks are distinct, they are also connected. The interpreter must constantly move between tasks, which leads to an interpretive spiral. Osmer (2008:4–11) summarizes the four tasks of practical theological research as follows:



**Figure 1.1:** *Osmer's four tasks of practical-theological interpretation (Osmer, 2008:11)*

The scope of the research is limited as all passages in the Bible cannot be included. One gap in the literature is defining the relationship between the emotional aspect and authorial intent. Verifying the authorial intent of a passage is virtually impossible for scholars, but by using a grammatical-historical-literature analysis, an appropriate interpretation can be determined.

With regard to methodology, this research connects with an analysis of the situation (also see Dingemans, 1996:92). In the first step, participants' understanding of pathos is revealed. Then, an explanation of the situation follows, suggesting a hypothesis that can be tested, leading to a new theory. The next step is the normative task, used to discern the normative background of ideas. As the final step, practical recommendations are given to improve current practice.

In light of this procedure, Osmer's four-task model (Osmer 2008:4) is appropriate for the research objectives, because his methodology has a question-answer structure. The problem in context and the rationale for this research is scrutinized by using four questions: "What is going on?", "Why is it going on?", "What ought to be going on?" and "How might we respond?" Some plausible answers to improve existing practice are suggested.

Osmer's model is primarily designed to equip congregational leaders to engage in the practical-theological interpretation of episodes, situations and contexts in ministry and also to

help theological educators to train students in the same area of reflection. His method is not only based on a question-answer structure, but is also balanced with practical-theological aspects—a well-balanced process in theological practice.

The following methods and resources are used to answer the research questions:

#### **1.4.1 Descriptive-empirical study**

How can a descriptive-empirical study of the pattern of interpretation in narrative passages help preachers realize the role of pathos in understanding authorial intent? By following the steps of the descriptive-empirical task, the problem of neglecting pathos in biblical narratives is examined. As the first step in the empirical work, interviews were conducted to determine the influence of pathos in discerning the author's intent and the influence of pathos on participants' understanding of the passage and decision making. A flexible interview structure was used (De Vos *et al.*, 2011:435–436). The interviewer was able to formulate questions regarding the pattern of interpretation and understanding of authorial intent in narrative passages. The interviewer did not force the interviewees in a certain direction. Participants explained their exegetical perspective on passages and shared how they discern authorial intent. An interview group of approximately 25 pastors from Bethel Bible College was recruited by volunteers. The requirement for participation was the completion of the biblical survey, interpretation, and pastoral ministry courses. Those who studied Old Testament and New Testament were eligible. The interviews followed the interview schedule below. Participants were presented with four passages (Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11 and John 2:1–11) and asked the following questions:

- What do you think the authorial intent is?
- How did you do the interpretation to find out the authorial intent?
- During the process of interpretation, which components did you consider most?
- How would you describe your first understanding of the passages?
- Did your understanding of the passages change after studying them?
- What do you think the most important part of the passage is?
- What would be your response to the passages?
- What makes you decide to respond?

The following ethical considerations are evident, namely:

- Considering the fact that the school has produced a total of 49 pastors, it was decided that 25 would be an appropriate number. Time limitations were also considered when choosing the number of participants.
- The criteria for inclusion included that participants had to have completed courses on biblical survey, interpretation, and pastoral ministry. There was no exclusion of interviewees on the grounds of gender, age, disability, and education, except for the set requirements.
- A minimal level of ethical risk exists, because all participants are pastors from Bethel Bible College and the interviews were conducted at the school. However, the interview not only benefited the preaching development of participants, but also of all students in the school. This fact enfeebles the ethical risk.
- The researcher was not allowed to manipulate participants and they were free to quit at any time if they felt reluctant or pressured to provide answers.
- Informed consent was obtained. The Bethel Bible College gave permission for the interviews. All the data were collected and stored in the office of the school administration. The place of the interview was secured by a gatekeeper from the school staff.

In conducting this particular phase of research data were collected in the form of a survey in a class setting, regardless of age or gender. Participants completed the questionnaires simultaneously within a given timeframe. Analysis entailed a diagram for each question. The researcher played a neutral role during the survey. Considering the relationship between the researcher and the participants, the risk level was medium because the researcher's status could have affected participants' answers. However, only exegetical information was used for this study. Although the researcher took on a neutral role during the survey, participants may have been influenced by his presence. In order to avoid the potential risk of the researcher's presence, the researcher used a mediator on his behalf. A mediator was allowed by the board members from the college. Proper explanation of the purpose and benefit of this research eased tension during the survey. The mediator did not force participants to come to any conclusions. By taking part in the research, participants got a chance to develop their preaching in terms of understanding biblical narratives and contributing to the formation of a preaching class.

### **1.4.2 Research setting**

A survey was conducted in a classroom at Bethel Bible College in Lesotho. Participation was voluntary, and the participants were informed about all aspects of this research, including the purpose, process, future results and the possible contribution of the study to preaching training. Students who did not agree with the premise of the study or who simply did not want to participate were free to leave. Due to the relationship between the researcher as a staff member of the school and participants as graduate pastors, the risk level is likely to be medium, but the researcher took care not to influence participants' responses. If participants felt any pressure during the process, they were free to stop their participation without any disadvantage to their academic results or life at the school. During the survey, the classroom was closed to avoid interruptions.

### **1.4.3 Method of data collection**

In addition to the survey discussed above, interviews were conducted to collect data on the different understandings of authorial intent. All questions were open-ended. Participants were asked to explain their rationale and which components helped them understand authorial intent. In order to verify the role of pathos in understanding authorial intent, participants were questioned on their exegesis of the passages.

#### ***1.4.3.1 Population, sampling, sample and sample size***

- Population

Only pastors at the Bethel Bible College in Lesotho were targeted for participation. There were 49 graduate students at the time of the study, but the estimate was that about 25 students would voluntarily participate.

- Sample size

Interviews were conducted with approximately 25 pastors from the Bethel Bible College. These participants also received questionnaires to complete. During the preaching seminar class, students were encouraged to participate for the sake of their own preaching improvement.

- Process of recruitment

In order to participate in this survey, participants had to be pastors from Bethel Bible College and had to have completed the four basic courses: New Testament survey, Old Testament survey, biblical interpretation, and pastoral ministry.

- Sampling method

The questionnaire was administered at random and non-stratified, but the data were sorted according to age and gender.

#### **1.4.3.2 *Trustworthiness (qualitative studies)***

A literature analysis was done to probe Reformed scholars' commentaries. The passages were exegeted according to grammatical-historical-literature analysis based on the results of the literature analysis.

#### **1.4.3.3 *Data analysis method***

Microsoft Excel was used to analyse survey data and the results are displayed in the form of a diagram. Consultation was not needed due to the researcher's previous experience.

#### **1.4.3.4 *The role of the researcher***

The researcher informed participants that the survey was used only for this project and that the data will be kept at Bethel Bible College. Participants' anonymity was maintained as the survey was conducted anonymously.

#### **1.4.4 *Interpretive study***

What interpretive study is needed to identify why preachers realize or neglect the influence of pathos in narrative passages? In pursuit of the interpretive task, anthropological communication theory was studied to see how "receptor-oriented communication" (Kraft, 1991:15) addresses the role that emotions play in the relational interaction between message and communicator. To find out if the receptor correctly interprets what the communicator intended, assumptions concerning communication are introduced and the roles of information and emotion are compared from the communication sciences vantage point. The aspects of cognition from the field of philosophy are discussed because the issue of ethos and pathos are explicitly related and dealt with in this field. Philosophers' perspectives on cognition could be beneficial to realize the work of intellect, but they also show the mischief of a mere intellectual practice (Kruger, 2016:4). This cognitive process shows how emotion and information influence meaning.

#### **1.4.5 *Normative study***

How can a normative study help preachers discern pathos appropriately in characters and identify plot progression in narrative passages? Employing the normative task, four passages

(Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11, John 2:1–11) are investigated to identify the suitable procedure to identify narrative progression and pathos in characters. Structural and plot-shape analyses are done. A literature review serves to probe theological research about interpretation and delivery in homiletics. The literature review culminates in the identification passages for study and these passages are then examined for the emotional components that influence the determination of authorial intent. In the area of hermeneutics, scholars' opinions on the role of pathos and how it functions in narrative passages are introduced. In order to answer "What ought to be going on?" as a part of the normative task, the importance of emotional aspects is informed. Theological-grammatical-historical interpretation is used to explain how emotion works in the form of contrast, comparison, emphasis, and repetition. The key component that drives the plot and narrative structure is revealed.

#### **1.4.6 Pragmatic/strategic insights**

What pragmatic insights can be gained from recognizing the role of pathos in communicating the message? As part of the pragmatic task, the influence of applying pathos to communicating the message is explicated. In answer to the question, "How might we respond?", some suggestions are offered in relation to plot, characterization and other elements.

### **1.5 ETHICS CONSIDERATIONS**

#### **1.5.1 Estimated risk level**

The risk level in terms of ethics is estimated as being at a minimum level due to the relationship between the researcher and participants. As a staff member at the school, the researcher explained the purpose of the survey, and as pastors, participants had the option of voluntarily participating in the study. Pastors were under no obligation to participate and there was no penalty for those who chose not to respond. Anything that could have influenced the result was removed to reduce the risk level. Participants were informed that their results would be used to aid the development of a lecture on preaching. Although there was a risk level, participants could take the survey without worrying about any influence from the researcher and knowing that they are making a contribution to the class.

#### **1.5.2 Timeframe**

Participants had to set aside 30 minutes for the interview and the questionnaire.

### **1.5.3 Probable experience of the participants**

This questionnaire and interview gave participants a unique opportunity to think about their preaching habits and ideas.

### **1.5.4 Risks and precautions**

All participants were pastors from Bethel Bible College and the researcher works at the school. The relationship between the researcher and the participants could therefore have had the potential to affect this research.

The researcher took care not to influence participants to reach certain answers. He took an objective position in the process and only gave information. Participants got the benefit of developing their sermons, and their participation contributed to developing a preaching class.

### **1.5.5 Benefits for participants**

The direct benefit was that participants would understand the narrative passages better and would be able to preach more effectively. The indirect benefit was that pastors in Lesotho gained homiletical development.

### **1.5.6 Risk-benefit ratio analysis**

The benefits outweighed the risks. Although the risk level was evident, participants could benefit more in terms of developing their understanding of biblical narratives and they could make a contribution to a future class design.

### **1.5.7 Facilities**

The project was run at the Bethel Bible College, which is located at Ha Foso in Lesotho.

### **1.5.8 Participant recruitment**

Recruitment for the interview was announced at the school during either the fall or spring semesters. The survey was explained during the preaching seminar class and all pastors who attended this seminar was invited to participate.

### **1.5.9 Informed consent (consent and permission)**

Questionnaires were conducted with voluntary participants. Participants did not provide any personal information during their interviews. Only their ages and genders were recorded. Their answers were not open to outsiders. The survey was conducted in a class setting. Pastors

were informed of the purpose of the survey and the benefits they could gain from the results. Their participation contributed to the development of a new lecture.

As the students who served as the population had a choice to either participate or not, the following consent letter served to recruit voluntary participants. (See Appendix C)

#### **1.5.10 Incentives and/or remuneration of participants**

Participants received a free lunch at the school cafeteria on the day of the survey to compensate them for their time and effort.

#### **1.5.11 Dissemination of study results to participants**

Survey results were disseminated after analysis. Participants were contacted personally to collect the study results in seven days. If a participant wanted the diagram of the results, they could receive it in electronic format.

#### **1.5.12 Privacy and confidentiality**

##### **1.5.12.1 Privacy**

Participants were only asked to state their age and gender. Their names were not revealed. All answer papers were kept at Bethel Bible College.

##### **1.5.12.2 Confidentiality**

All data were handled only by the researcher and access was prohibited.

#### **1.5.13 Management, storage and destruction of data**

All electronic data will be stored on the researcher's computer and all answer papers will be stored at the researcher's desk, which is accessible only to the researcher. Data will be stored at Bethel Bible College and will be destroyed on completion of the study when a new preaching class has been developed. The researcher will be responsible for this.

#### **1.5.14 Monitoring of research**

By following the steps of the descriptive-empirical task, this study examines the problem of preachers neglecting pathos in biblical narratives. As the first step of the empirical research, a survey was conducted in the presence of a mediator. The descriptive-empirical task took approximately 30 minutes.

As the second step of the empirical work, interviews were conducted to determine the influence of pathos on discerning the author's intent, as well as the influence of pathos on participants' understanding of the passage and on their decision making. The discourse during these interviews was flexible (De Vos *et al.*, 2011:435–436). The interviewer was free to formulate questions regarding the pattern of interpretation and understanding of authorial intent in narrative passages. Participants explained their exegetical perspective on passages and shared how they discern authorial intent. The interviews were structured using the interview schedule below. Participants were given four passages (Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11 and John 2:1–11) and asked the following questions:

- What do you think the authorial intent is?
- How did you do the interpretation to discover the authorial intent?
- In the process of interpretation, which components did you consider most?
- How would you describe your first understanding of the passages?
- Has your understanding of passages changed after studying them?
- What do you think the most important part is?
- What would be your response to the passages?
- What makes you respond?

As part of the interpretive task, anthropological communication theory is considered to see how “receptor-oriented communication” (Kraft 1991:15) addresses the role that emotions play in the relational interaction between message and communicator. In an effort to find out how the receptor correctly interprets what the communicator intended, assumptions concerning communication are introduced, and the roles of information and emotion are compared from a communication sciences vantage point. The aspects of cognition from the field of philosophy is discussed because ethos and pathos are inextricably linked. Philosophers' perspectives on cognition could be beneficial to realize the work of intellect, but they also show the mischief of a mere intellectual practice (Kruger 2016:4).

During the normative task, four passages (Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11, John 2:1–11) are investigated to identify the suitable procedure to identify the narrative progression and to recognize the pathos of the characters. Structural and plot-shape analysis are conducted, as well as literature research using a qualitative research methodology. During the literature research, passages are studied and the emotional components influencing the determination of authorial intent are identified. In the area of hermeneutics, scholars' opinions on the role of pathos and how it functions in narrative passages are introduced. In order to answer “What ought to be going on?” as a part of the normative task, the importance of

emotional aspects is examined. Investigation reveals the characters' emotions, modes in the story, and driving tension. Theological-grammatical-historical interpretation is used to explain how emotion works in the form of contrast, comparison, emphasis, and repetition. The key component that drives the plot and narrative structure is revealed.

During the pragmatic task, the influence of applying pathos to communicating the message is explicated. With regard to the pragmatic task, the question, "How might we respond?" is addressed. This section offers suggestions related to plot, characterization and other elements. It also considers the inductive-narrative, first-person and third-person perspectives to uncover the role of pathos.

## **1.6 PRELIMINARY CONCEPT CLARIFICATION**

Pathos in this study is understood to have a direct correlation with emotions such as anger, tears, agony and joy (Brown, 2008:63). Indirectly, pathos is transmitted through plot, characters and dialogues in a story (Kuhn, 2009:4).

## **1.7 PROVISIONAL CLASSIFICATION OF CHAPTERS**

The thesis is structured as follows:

- Chapter 1: Introduction
- Chapter 2: The descriptive–empirical task
- Chapter 3: The interpretive task
- Chapter 4: The normative task
- Chapter 5: The pragmatic task
- Chapter 6: Conclusion

## **CHAPTER 2: DESCRIPTIVE-EMPIRICAL PERSPECTIVES ON THE ROLE OF PATHOS IN UNDERSTANDING AUTHORIAL INTENT**

### **2.1 INTRODUCTION**

Practical-theological reflection investigates communicative acts. Therefore, the relationship between theory and praxis is regarded as important (cf. Heyns & Pieterse, 1990:10). A dynamic relationship between theory and praxis does not entail a complete separation or a merging of the two, but a bipolar tension-filled combination. The shift from theory to praxis, and vice versa, is a qualitative shift (De Klerk & Kruger, 2017:3). Praxis must follow and transcend the theory, which is constantly verified in the process of praxis (Greinacher, cited in Heitink, 1993:152). Swinton and Mowat (2006:255) highlight the critical dynamic conversation in the process of developing. The relationship between practice and theory is not unilateral, they interact to challenge and revise critically and dialectically. The dialectical movement, critical reflection and revising practice proceed in a spiralling process (Swinton & Mowat, 2006:255). This sets up a tension-filled critical engagement of theory with praxis and praxis with theory in a continuing bipolar relationship. In attending to this interaction, practical theology is rooted in the Christian faith (Kinast, 2000:61). Pieterse (2011:50) warns that unrelated theory may become un-reflected theory: a theory constructed without specific reality points, standing free from challenge by praxis. Such an un-reflected theory tends to become static and ineffective when there is a change in its context.

This study seeks to find answers to specific questions that arise from current theory and practice. Chapter 1 highlighted the importance and contribution of this research. The problematic praxis investigated in this research is that the intellectual dimensions of biblical passages, even in narrative genres of the Bible, are often regarded as more important than the emotional focus. In Reformed circles, from the sixteenth century up until today, the focus has mainly been on the cognitive aspect of the truth (De Klerk & Kruger 2017:11). Preachers and pastors often regard logical relevance and scientific attestation as the way to interpret certain genres of the Bible (Allen, 2008:18). According to Vos and Pieterse (1997:112), this is the reason why the emotional side, the experiential side, and the contact with the mysterious side of God, have not received the proper accent. It is important to realize that the cognitive and emotional aspects should function in harmony. This unilateral emphasis on interpreting

passages intellectually leads to a misunderstanding of authorial intent<sup>2</sup>. Vos and Pieterse (1997:115) for example relate to this idea and underline the excessive appreciation of the cognitive aspects (mind and knowledge), which underplays emotion and sincere experiences. In the genre of narratives especially there is an obscure understanding of authorial intent if the pathos of the passage is not considered too, because the authorial intent is formed by the emotional tone (Brueggemann, 2010:30; Long, 2005:84; Buttrick, 1987:78), paradoxical rhetoric and metaphorical imagination (Campbell & Cilliers, 2012:185–190), arrangement of episodes (Kaiser, 1998:205) and musical expression of linguistic proclamation (Childers & Schmit, 2008:173–176) in the narrative. Therefore, the pathos of the characters and perspectives is a crucial component that helps the reader understand the story. For this reason, investigating the role of pathos in a biblical narrative can help preachers and pastors understand the passages and realize the accurate authorial intent in narratives (Kuhn, 2009:28).

The philosopher Aristotle was famous for his contribution, *Rhetorica*. In the argument (speech) of each rhetorician, three instruments (*pisteis*) are available, namely logos, ethos and pathos (De Leede & Stark 2017:152). According to this insight, it is not only the content of a sermon that is important, but also the preacher (*ethos*) and the hearer. The argument reaches its goal by means of the interrelationship between content, preacher and hearer. Rhetoric has to do with persuasion. Cilliers (2004:106–107) for example relates to this and indicates that preachers and hearers should spend time with God's Word. He described this kind of meditation as a process during which the cognitive and emotional aspects (*cum affecto*) combine to appropriate the message of God's Word. The heart (emotion) functions like the stomach of the soul (Cilliers, 2004:106). Preachers and hearers should be drenched with the meaning of God's Word.

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<sup>2</sup> The Bible clearly states that the intent of the Scriptures is not only to provide information about God and his salvation, but also to achieve other purposes such as teaching, rebuking, correcting and training in righteousness, so that the servant of God may be thoroughly equipped for every good work (1 Tim 3:16–17). The authorial intent is intrinsic to the literary context of the text (Osborne, 2006:7–9). The literary context carries the meaning of the passage to the hearers (Greidanus, 1988:19). In terms of determining the authorial intent, the literary genre serves as a hermeneutical device as an epistemological tool (Osborne, 1983:24) and influences perception (Greidanus, 1988:17). The original intent of the author is revealed by means of historical, grammatical and literary analysis (Osborn, 2006:5-8). During the process of interpretation, thus, the primary intent of the author is not discovered by only looking at the language of the text (Buttrick, 1987:295). The meaning should permeate the structural design of a sermon so that the sermon brings out structures of meaning in congregational consciousness (Buttrick, 1987:296). Authorial intent must be revealed and should be the purpose of preaching to bring change in congregations and in God's church as a whole (Adams, 1982:13). Therefore, authorial intent should be delivered by declaring the truth with clarity and by encouraging the people of God to develop Christian maturity (Stott, 1982:178). In the relationship between God with his message and people through his messenger (Long, 2005:15–50), the authorial intent aims to achieve the purpose of the passage (Craddock, 1985:123; Long, 2005:87–88).

This chapter asks how the descriptive-empirical task in relation to the pattern of interpretation in narrative passages can help preachers realize the role of pathos in understanding authorial intent. This question is addressed by focusing on Osmer's understanding of the descriptive-empirical task (Osmer, 2008:31–78), which answers the question: What is happening? According to Osmer (2008:4), this task is for “gathering information that helps us discern patterns and dynamics in particular episodes, situations or contexts.” In order to discover patterns and dynamics that derive from the information, the researcher has to approach the descriptive-empirical task with an attitude of “priestly listening in a spirituality of presence”, something that is also emphasized by De Klerk and De Wet (2013:298). The descriptive-empirical task is addressed by first considering the literature available on the topic and then considering the results of the empirical research.

In pursuit of the above aim, this chapter first describes the research, approach, design and methodology, with inclusion of a discussion on the reliability to the research findings. The chapter then proceeds to provide a cursory overview of the available literature on pathos in interpretation. This is followed by a presentation of the empirical data that were gathered to explore what the situation is in practice. The information was gathered by means of questionnaires with open-ended questions to discern patterns. The collected empirical data were interpreted within the context of the role of pathos in the interpretation of biblical narratives. According to Mouton (1996:107) and Wilson (1993:14), a well-formulated research design helps to organize the research project in such a way that it guarantees the authenticity of the research findings. The study divides into the following areas of investigation:

- Descriptive perspectives on the concept of pathos from a theological viewpoint: how important is pathos in the inspiration of the Bible? How does it relate to the authorial intent?
- Descriptive perspectives on how important pathos is in the process of interpretation in biblical narratives and what components are influenced by pathos.
- A description of the empirical findings of this study.

## **2.2 DESCRIPTIVE-EMPIRICAL TASK**

The descriptive-empirical task is primarily designed to help congregation leaders to interpret practical-theological episodes, situations and contexts in ministry and to help theological educators to train students in the same area of reflection (Osmer, 2008:33). The leaders and educators have to observe and collect information on such incidents and have to answer the question, “what is going on?” This question is the core of the descriptive-empirical task and requires “a spirituality of presence” (Osmer, 2008:33–34), which is “a matter of attending to

what is going on in the lives of individuals, families, and congregations” (Osmer, 2008:34). Thus, the purpose of this task is not only gathering information, but also showing attentiveness to people and their lives. The close attentiveness is meaningful in this task because as Osmer (2008:34) says, “How can we lead if we fail to attend to others in their particularity and otherness? What sort of influence do we have to offer if we have not struggled to overcome our own tendency to not listen, to rush to judgment, and to ignore suffering others in our midst?” This kind of ‘priestly listening’ is indispensable when trying to understand people and events, so close attentiveness should be cultivated in the context of congregational setting.

Osmer distinguishes between informal, and semiformal attention. He explains formal attention as ‘investigating particular episodes, situations, and context through empirical research’ (Osmer, 2008:38). These three levels of attention are as follows (Osmer, 2008:37–41):

- Informal attention has to do with the quality of attention in everyday life and includes active listening and attentiveness in interpersonal communication. Openness, attentiveness, and prayerfulness can be nurtured through participation in spiritual disciplines.
- Semiformal attention involves the use of specific methods and activities that provide structure and regularity in our attending. This helps us pay attention to our experience as we bring it to expression in words and reflect or meditate on it. Journaling, participation in small groups and pastoral groups for ministers are examples of semiformal attending.
- Formal attention refers to investigating particular episodes, situations and contexts through empirical research. As a disciplined way of attending to others individually, this allows leaders to attend to others in a systematic and intentional fashion.

Among three levels of attention, the researcher uses formal attention to investigate the role of pathos in understanding authorial intent in biblical narratives through empirical research on pastors at Bethel Bible College in Lesotho.

### **2.3 DESCRIPTIVE PERSPECTIVES ON THE ROLE OF PATHOS IN UNDERSTANDING AUTHORIAL INTENT IN BIBLICAL NARRATIVES**

Scholars have noticed how conspicuous emotions are in the Bible (Lord, 2010:13; Kuhn, 2009:7–9; Arthurs, 2007:14; Cilliers, 2004:103), but in the field of homiletics and hermeneutics, there has not been much emphasis on the emotional aspects involved in discovering the authorial intent and effectiveness of delivering authorial intent to achieve purposes of sermons. Scholars’ emphasis on the literary interpretation of the Bible helps realizing the importance of

characteristic components in narratives such as character, plot, tone and atmosphere. Realization of these components help people interpret passages appropriately and teach the meaning of passage to congregations. But in order to preach effectively and persuasively, the authorial intent congenial within the components of passages needs to be discovered in the process of hermeneutics and delivered by the congenial form or method to fulfil the purpose of preaching, changing the readers' beliefs and emotions. In both progress of hermeneutics and homiletics, the relationship and effectiveness of emotions to authorial intent are remarkable and indispensable. Thus, in this section investigation will be conducted in the field of hermeneutics specifically on the issue of emotional relationship to authorial intent in cognition and narrative genre. In the field of homiletics, effectiveness of emotions in persuasive progress and formulating of liturgy will be investigated.

### **2.3.1 Descriptive perspectives on pathos in authorial intent**

Three expressions of meaning involve in any type of communication: the speaker's intent, the recipient's understanding and the real meaning encoded in the text. The original speaker and recipient remain equally inaccessible in the interpretation of biblical text. In this sense, the interpreter's target is to reconstruct the encoded meaning that the author intended and the recipients understood in the text by using established standards (Stuart, 2009:5–7; Klein, Blomberg and Hubbard, 1993:7–8). The Bible is not written haphazardly but with intentionality and rhetorical skill to reveal the authorial intention (Foskett, 2009:13). Therefore, each book and genre should be approached according to specific exegetical rules not a typical way through an entire Bible; The Epistles by paragraphs of argument, The Gospels by individual units of narrative, Acts by a series of shorter narratives, Revelation by a series of visions (Fee, 2002:2–3). Although sound reasons are key components of critical exegesis, it can make lexical, grammatical, cultural, theological, historical and geographical fallacies (Carson, 1996: 16-17). Thus, in the process of finding authorial intent, the meaning of words should be understood precisely in referential, denotative, connotative, and contextual consideration with a system of grammatical and literary structure as well as considering the forms and structures used by the author to decipher and avoid the tendency to regard our experience as the standard (Stuart, 2009:9–24; Osborne, 2006:7–11).

The standard rules and methodologies have been used and approved by many scholars (Stuart, 2009:5–31; Osborne, 2006:19–144; Fee, 2002:5–38; Kaiser, 2000:69–184; Greidanus, 1999:69–163; Klein *et al.*, 1993:155–252; Greidanus, 1988:24–120). Most scholars agree that systematic analysis by using grammars and structures help to understand the meaning of the text because the meaning and structure is interdependent and in their relationship the meaning occurs (Buttrick, 2007:64). Thus, by considering the structure of biblical passages, historical

circumstances of text, theological perspective of authors and literary function can guide to the discovering of authorial intent correctly (Long, 2007:76–78; Buttrick, 2007:65). In terms of complementary relationship between meaning and forms, the form of biblical passage is a crucial vehicle to deliver the authorial intent and the structure of biblical passage causes people's mind to realize the meaning of structure (Buttrick, 2007:67). In this sense, the meaning and form are inseparable to interpret the passage and understand the authorial intent. De Leede & Stark (2016:72) indicated that preachers should keep reckoning with the homiletical triangular relationship between text, preacher and listeners. In the preacher's preparation and in working with the Biblical text, it is pivotal to also do this from the viewpoint of the listener and the question regarding what the listener is actually hearing when receiving the message is pivotal (De Leede & Stark, 2016:72).

The contents of the passage determine the appropriate form to deliver the authorial intent. In order to ignite readers' thought and feeling, the passages is formed with intellectually, psychologically and behavioural intention (Allen, 2008:4–5). In this sense, during the process of interpretation, it is advisable to know whether what elements in the passage are typical and unique of its literary form (Stuart, 2009:12; Lowry, 2001:2–3). Especially, in the work of narrative, unique elements of narrative should be considered in the relationship of emotional engagement because plot and characterization function an integral role of the affective dimension of narrative (Kuhn, 2009:31). Even in the sermon form, preachers should consider the continuity and movement of a narrative plot to deliver the authorial intent (Lowry, 2012:6). Whether it takes a fivefold sequence or a fourfold sequence, form is vital to lead people dynamically to the resolution of the particular ambiguity which implies the authorial intent (Long, 2005:117).

### **2.3.2 Descriptive perspectives on pathos in cognition**

Vacek (2013:218–241) deals with the role of emotion in cognitive and participative nature. According to Vacek, emotions are related with values and participation (Vacek, 2013:221) as essential in theology and practice. Theological and cognitive dimensions of emotions are keenly connected to the process of knowing the subjects (Louw & Louw, 2007:23; Woolfolk, 2007:39). The function of emotions is not just to have short-term experience but to affect and inform the significance of objects. Emotions reveal the value of objects. What he emphasizes emotional priority of experience in cognitive process is the truth that emotional cognition entails conceptual recognition (Vacek, 2013:224). In the theological studies, emotions connect us to the subjects with a new relationship of value. As he exemplifies, Schleiermacher's feeling of absolute dependence, Heidegger's introduction of a disclosive care, Tillich's ultimate concern, Freud's oceanic feeling and Kierkegaard's subjective thinking point to the role of affections in

encountering ultimate reality (Vacek, 2013:228). Thus, emotions cause us to engage affectively to the existential faith and affective appreciation and participation lead to intellectual assent in theology. As Vacek amplifies the role of emotions to the field of cognition in theology, emotions help conceptual cognition come to value of the subject.

Although research has been done on this topic, the importance of the role of pathos within the context of authorial intent should still receive attention because cognition is not limited to an intellectual activity, but it influences to change the view of point and decision making (Barnard, 2015:9). According to Kruger (2016:5), ancient philosophers relate cognition to not only intellectual things but also to empirical reality (Aristotle), human senses (Aquinas), sensory interaction (Kant) and in their understanding the process of thinking was influence by intellectual work and senses. By understanding the process of cognition, emotional experience can be increased in verbal communication. Kruger's study on the field of cognition leads to the field of attitude change because as he insists cognition is influential on mental processes and the attempt to make decisions (Kruger, 2016:1). In that sense, he (Kruger, 2016:1–11) talks about the influence of emotion and cognition on decisions for attitude change. In the article, 'Attitude change through understanding (cognition) of the influence of the persuasive language of liturgy', he (Kruger, 2016:1) insists that affective information and persuasive language as a prominent medium to convey meaning is important in promoting attitude change. Language provoking imagination to create new possibilities of formation (Strawn & Brown, 2013:8–9) and cognition as a process of understanding of surroundings (Fiske, 2004:123) are primarily delivering information and also influencing people's feelings to transform attitude. In order to change attitude, thus, persuasive language is intentionally used and a conscious attempt by non-verbal strategies such as metaphors, gestures, and images can be used in communication (Grant & Borchers, 2009:22, 2016: 6). In the process of cognition and changing attitude, emotions have something to do with the process of cognition which is influential in forming perspectives and changing attitudes (Kruger, 2016:5–6).

### **2.3.3 Descriptive perspectives on pathos in imagination**

The influence of emotion in language is related with imagination (Strawn & Brown, 2013:8–9; Gallet, 2000:114;) which produces vividness and helps people to experience the core of truth (Troeger, 1990:56). Language of imagination provoking emotions in the Bible is ability through God-given capacity of the mind to create images (Hogan *et al.*, 2007:60). The Bible is full of imaginative languages which causes people to recall, perceive, and combine (Wiersbe, 1997:25). The Bible uses the image-filled language and this usage of language is connected to being faithful to God's requires in interpretation and delivering the message. By using imaginative language, the Bible does not only give doctrinal facts but also create imaginative

vision of God which is more valuable (Hogan *et al.*, 2007:63). In the process of exegetical, historical, and linguistic study, vividness of the living voice of God should be heard (Cilliers, 2004:30) and in the entire process of reading and listening, intellect and emotion of preachers should be used to experience the imagines coming with God's voice (Cilliers, 2004:102). Biblical interpretation, therefore, requires preachers to submit imaginatively to the text (Hunter, 1998:94). In this sense, imaginative language which provokes emotional senses in understanding passages leads to the appropriate hermeneutics to find out the authorial intent in the passage.

In communicating God's Word, the influence of emotion in imaginative language is more remarkable. Preaching does not focus merely to deliver information about God rather perform God's voice to be heard and felt to others (Cilliers, 2004:31). Biblical preaching is not simply emphasizing accuracy of interpretation, rather it means to present the authorial intent that the Bible presents with emotion and imagination (Wiersbe, 1997:36). This is the reason why the aural quality of language that preachers' use should be an integral part of preaching God's Word (Troeger, 1990:70). By using metaphorical languages, preachers lead listeners' ears to eyes and mind to imagine and experience the truth (Wiersbe, 1997:43). The influence of emotion and imagination in languages is even indispensable in the process of liturgy (Kruger, 2015:3; Strawn & Brown, 2013:809). As Immink (2014:178) asserts, the cognition and emotion of the Word of God with the reality of people's lives have a connection. Therefore, the appropriate use of language with emotion and imagination will bring the clear meaning of intention to individuals and community.

Thus, preachers should read and preach the passage not only for meaning but also for cadences which bring imagery (Troeger, 1990:70).

#### **2.3.4 Descriptive perspective on pathos in persuasion**

De Leede and Stark (2016:143) highlighted the fact that narratives are intending to touch people's lives in order for them to make the right kind of decisions. From the ancient rhetoricians (Aristotle, Cicero and Quintilian), pathos and ethos have played an important role in persuasion to provoke listeners' feeling and response (Marty, 2007:104). The relationship of pathos and ethos has been mingled in persuasion processes to provoke emotions from listeners. The emotions that the speakers feel in themselves are revealed through ethos and pathos residing in ethos appeals listeners to persuade (Marty, 2007:105). When relationships between people and the preacher's ethos are in good order, emotional persuasion is highly effective (Bergh & Theron, 2008:180). In this relationship, pathos does not simply provoke emotions but influence rational area to cause emotional response (Gorman, 2009:47). The

influence of pathos in individual's cognitive processes result in attitude change (Bergh & Theron, 2008:175). Thus, persuasion can provoke attitudinal change either affectively or cognitively (Fiske, 2004:230). This assertion is found in stories, poetry and especially figurative language in genres which increase cognitional and emotional acceptance. By using pathos in the exordium and the peroration, speakers' appeals to emotion are crucial especially in persuasion because the ways of pathos to persuade in cooperation with ethos (Gorman, 2009:54).

The role of pathos in persuasive communication is noteworthy in terms of changing attitude (Eclov, 2016:1, Cleary, 2010:164). Persuasion is an indispensable component in preaching because listeners' minds, emotions, and wills are counter to God's desire (Eclov, 2016:1). Human beings are totally corrupted and in order to redirect them, persuasion is necessary. To gain credibility and authenticity, preachers should be aware of the importance of earnestness to the text. To enlighten listeners' minds and get consensus from the listeners, preachers should go closer to the meaning and the tone of the text. To bring the passage's voice to preaching, preachers should know that every passage has an emotional tone in the process of exegesis and should determine the tone of the text to persuade (Cilliers, 2004:30). During the process of preparation, in order to persuade people, preachers need to evoke positive emotions towards God not negative emotions towards the message (Tubbs & Moss, 2008:480). During the process of persuasive communication, preaching should not be born either out of disguised anger at congregation or frustration with congregation, rather out of loving as prophetic preaching (Tisdale, 2010:43). Loving emotions towards the congregation will cause people to recognize the genuine intent of the message. Thus, persuasion caused by ethos, logos and pathos not by manipulation should be strictly related to authenticity of the texts (De Wet & Kruger, 2013:13).

### **2.3.5 Descriptive perspective on pathos in narratives**

In terms of the literary aspects of the Bible and genre sensitive preaching, the Bible has many genres and preaching should respect genres and their rhetorical dynamics (Arthur, 2007:13). Whether discussing Psalms, Narratives, Parables, Proverbs, the Epistles or even Apocalyptic literature, preachers need to recognize the use of language, the imagery depicted in the text, the emotional intent, how the text communicates and what the text does (Green, 2003:22–27). Arthur (2007:17) does not merely delineate components and characteristics of each genre, but also shows how each genre uses its distinctiveness in different ways. In each genre, logical and emotional aspects are working together to give meaning especially in a narrative consciousness that is created by the narrative even the purpose of the narrative is to create consciousness (Eslinger, 1995:9). In this sense, by exploring the characteristic aspects of

each genre authorial intent should be the target of interpretation by means of the application of logic and emotional components in preaching (Arthur, 2007:201).

The literary aspect of biblical narrative which shows a unique form of literature and artistically intricate manner to lead people to experiencing God and realizing the authorial intent (Alter, 2011:22). Narratives are masterfully weaved with emotions. Kuhn (2009:29) insists that not only biblical narratives are composed with emotional components to move their reader's emotions but also how biblical narrative irritates and moves listeners' minds and hearts by using cognitive methods and emotional components that are consisted in narratives. In the context of Israel's history and conventions, God uses words, reported actions, and the small movements of dialogue in the patterns of repetition, symmetry, contrast to draw people into the stories. In the stories, people are exposed to motives, character traits, political, social and religious contexts so that they realize moral and theological significance which narratives unfold variously (Allen, 2008:31–34). All components and technic that the author uses in narratives are intentionally chosen to lead people to God. Especially the descriptions of characters can depict the author's assertion and explanation (Green, 2003:45). Within all circumstances surrounded, the characters can be the clues to figure out the authorial intents.

Logical and symmetrical sermons as didactic arguments have been dominated in pulpit until preachers' attention moved to affective dimension of biblical narrative which has been neglected in the study of narrative (Kuhn, 2009:15–16; Long, 2009:2; Lowry, 2001:6). Emotion has been uncomfortable with preachers but a full set of emotions is not the absence of intellectual maturity, rather emotions with images make memory last after the factual details are faded away (Craddock, 2001:69–70). In the act of preaching, emotions with images can be experienced to hearers when they are recognizable in specific and concrete relations by using imaginary languages (Craddock, 2001:75–77). In narrative preaching, emotion has an important role to communicate the plot. Emotions reside in communication interaction between preacher and congregation as well as homiletical plot (Lowry, 2001:8–12). Narrative preaching always hires emotional tension and interaction which are inherent in the passages during the development of problem-solution structure (Lowry, 2001:15–20). In terms of oral communication, emotional and intellectual experience are most influential ingredients to be considered in preaching (Craddock, 1985:32). Thus, as Craddock says, preachers need to use emotional tension and expectation in their sermon designs to cause hearers' attitudinal or behavioural change by delaying the fulfilment of solution until the listeners are sufficiently engaged to the message and responded responsibly (Lowry, 2012:23; Craddock, 1985:166). In this process, preachers need to consider use of imagery with narrative because they have a relative equity of influence in preaching (Eslinger, 1995:152). Therefore, whether preachers

take Lowry's "loop" or any type of homiletical forms which express the emotional nuances (Buttrick, 2008:110), emotional involvement in a process of increasing complication remains until the message reaches a surprising resolution (Troeger, 2008:215).

### **2.3.6 Conclusion**

In the field of cognition, emotions are related with value of objects. When people experience emotions in cognitive processes, emotional cognition entails conceptual recognition and the value (Vacek, 2013:224). This means that the presence of emotions in understanding narratives enables people to recognize the conceptual understanding of the authorial intent and leads responses in accordance with it.

In order to help cognition, imaginative languages in narrative literary and preaching are used. They are provoking readers and listeners to experience the conflict and ambiguity that drive the move to the solution. By sensing metaphorical and imaginative languages in the text and using emotional sensitive languages in communication, people vividly experience the narrative and understand the world that the passage aiming.

As preaching aims to change listeners' attitude or perspective, it necessarily uses persuasive language appealing mind and heart. It is important for preachers to recognise the voice of the text between God and his people (Cilliers, 2004:30). Throughout exegetical work the voice should be heard to preachers and delivered to people. Provoking positive emotions to God, preachers can lead people to meet God and realize his intention (Tisdale, 2010:43).

In order to make people experience the world that the text designed, narrativity needs to cause tension and give hope for the answer. Keeping tension and emotional involvement will sustain listeners' attention and help them understand the purpose of the message. Thus, emotional tension and expectation can cause people to engage sufficiently in the message and respond to change their attitude or behaviour (Lowry, 2012:23; Craddock, 1985:166).

Although the influence of emotions is conspicuous in narrative literary and narrative preaching to prompt readers' and listeners' intellectual cognition to involve themselves in the story or experience ambiguity, it is still necessary to investigate the influence of emotions in the relationship with authorial intent because not only the authorial intent in narrative is smuggled in plot, characters, and a point of view but also emotional aspects of narratives imply the authorial intent (Kuhn, 2009:31). As a major role of reading narrative, affective appeal in literary and communication compels us to experience the storied world to reflect the present world. Therefore, a close attention to emotional strategies which help us to understand the

truth better (Alter, 2011:46) will enable us to realize the authorial intent for attitudinal or behaviour change.

In this sense, in the normative task, four passages (Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11, John 2:1–11) will be investigated to identify the suitable procedure in narrative progression by using theological-grammatical-literary analysis and the emotional components influencing the determination of authorial intent in narrative structure and plot will be identified. Investigation will reveal the characters' emotions, modes in the story, and driving tension.

## **2.4 EMPIRICAL PERSPECTIVES- RESEARCH APPROACH**

The study is designed according to Osmer's (2008:47–58) elements of a research design: purpose of the research, strategy of inquiry, research plan (methods) and reflexivity. The purpose of this study is to investigate the reason for the current trends in interpreting biblical narratives only and to determine the role of pathos. These questions are addressed by means of the evaluation of collected data.

The strategy of inquiry entails qualitative research to examine the role of pathos in interpreting biblical narratives. Qualitative research is suitable when the research involves small numbers of people or in cases where the exploration centres on people's understandings and interactions (Osmer, 2008:49; De Klerk & De Wet, 2013:395). According to Louw (2015b:7), qualitative research focuses on in-depth and non-numerical data to gain an understanding of paradigms, patterns, reasons, opinions, and motivations. Osmer (2008:50–53) regards qualitative research as the best way to explore a small number of individuals or groups. He lists six strategies of research:

- Narrative research (telling individuals' stories)
- Case study research (studying a small number of cases in-depth)
- Ethnographic research (describing a cultural or social group)
- Grounded theory research (developing a theory related to the context of a phenomenon)
- Phenomenological research (seeking the essence of an activity or experience for a group of people)
- Advocacy research (contributing to social change). Due to this exploratory dimension and the nature, qualitative research is preferable for this study.

Questionnaires with open-ended questions encouraged the respondents to present their own perspectives on interpretation and their understanding of passages (Osmer, 2008:62-62). The questionnaires offered the data relevant to this research problem and purpose. According to

Dawson (2002:14), “Qualitative research explores attitudes, behaviour and experiences through such methods as interviews or focus groups.” This is also applicable to questionnaires. Questionnaire answers acquire meaning in the context of respondents’ behaviour, thoughts, feelings and perceptions. The questionnaires revealed respondents’ perspectives and understanding of their reality in interpretation tendencies. Reflexivity, description and naturalism are crucial components in qualitative research (Gibson & Brown, 2009:8). The nature of qualitative research is unpredictable and diverse because it is related to unexpected results (Holliday, 2010:8). The questionnaires focused on explorative, descriptive and phenomenological elements.

The literature review focuses on reflexivity to establish the meta-theoretical assumptions underlying the role of pathos in interpreting biblical narratives. Osmer (2008:57–58) points out that the literature review helps the researcher to become aware of the background assumptions of the research that influence the findings and to become reflexive about the research. The researcher should determine his own stance on meta-theoretical issues in relation with other perspectives. This study was enriched by three different approaches: the influence of emotion, importance of emotional process, influential component in interpretation.

#### **2.4.1 Explorative approach**

The goal of an explorative approach is to establish facts and collect new data on a topic that has not been thoroughly investigated in the particular context (Blaikie, 2000:73). The approach considers the topic within a unique setting and involves the collection of data to reveal certain patterns or regularities. Open-ended questionnaires are an appropriate method to collect information because there is a relationship with the researcher.

This approach is used in this study to explore pastors’ understanding of the role of pathos in interpreting biblical narratives. The study specifically examines the role of pathos in identifying authorial intent during interpretation. The respondents will be asked the impression and understanding of passages. Their answers will show why changes of understanding occur. The study aims to determine whether the data reveals any patterns or relationships.

#### **2.4.2 Descriptive approach**

The nature of a descriptive approach is to attend to people’s words and actions in their particularity and otherness by interpreting the information without filtering it. However, it is not entirely possible for describer to offer a pure description (Osmer, 2008:58–59). The descriptive approach focuses on the reality and precedes any recommendations for a new direction. Description takes place from a particular perspective and in a specific location. In this study,

descriptions are constructed from the data by taking a flexible, iterative and naturalistic stance (Gibson & Brown, 2009:7).

The aim of this approach is to present an in-depth description of the role of pathos in interpreting biblical narratives by looking at the role of emotions as they influence various components and decision making.

### **2.4.3 Phenomenological approach**

The nature of a phenomenological approach is to describe the essence of a particular type of event or activity for a group of people (Osmer, 2008:52). Questionnaires offer many participant responses, and the researcher can identify patterns or themes based on the responses and the context. The phenomenological approach was useful to analyse the patterns or current trends in the interpretation of biblical narratives. By presenting four different narrative passages, the researcher finds out how respondents approach narrative passages and which method they use in their interpretation. Throughout this approach the respondents' tendency and favourable components of interpretation in narrative will be revealed.

## **2.5 RESEARCH DESIGN**

This research follows Osmer's four general steps in the research process: data collection, data transcription, data analysis, and research reporting. The data collection method was questionnaires with open-ended questions. A research plan involves the people, research setting, research methods used to collect data, and analysis of data (Osmer, 2008:53). This research assumes that every participant and situation is unique, and as such the research seeks to explore this individuality. According to Seale *et al.* (2010:283), ontological and epistemological assumptions affect the methods that a researcher would employ. In the context of biblical training and preaching ministries, questionnaires are suitable for exploring the what, why, and how of reality (Seale *et al.*, 2010:15-62). This sections below detail the research setting and the characteristics of the respondents to ensure the accountability of the researcher (Holliday, 2010:20). Pastors who attend the Bethel Bible College were involved as respondents to determine the role of pathos in interpreting biblical narratives. Data were collected by means of questionnaires. A staff member of the college was approached to assist with the process of administering the questionnaires since the researcher has a relationship with the respondents.

### **2.5.1 People and setting**

Twenty-seven pastors voluntarily completed the questionnaire. The inclusion criteria were that the respondents all had to have completed the modules on biblical survey, interpretation and pastoral ministry. Respondents who studied Old Testament and New Testament were eligible to partake. All respondents were allowed to ask any questions before agreeing to participate and to withdraw from the research if they did not want to continue for any reason whatsoever. Informed consent was obtained from the respondents, and the Bethel Bible College granted permission for the researcher to administer the questionnaire. The respondents gathered in a venue made available by the college. Considering the relationship that the researcher has with the respondents, one of the school's staff members managed the whole process and the researcher did not intervene. After completion of the questionnaire, all respondents received a free meal.

### **2.5.2 Questionnaire methods**

As the first step in the empirical work, general biographical information such as gender, age, and length of time in ministry was collected. The questions for the questionnaires were first read to all the respondents and explained. Questions consisted of text preference, reason of preference, tools of interpretation, frequency of finding authorial intent and change of understanding the passage.

As the second step in this work, respondents were given four passages to read briefly. They were then provided with questionnaires. The four texts were Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11, John 2:1–11. The rationale for choosing these four passages is rooted in the essence of narrative genres, popularity and a balance between Old and New Testament texts. Respondents were allowed to use their Bibles regardless of which translation they had. The estimated time was 30 minutes, but if respondents needed more time to answer questions, they could spend more time without any pressure. They could ask questions at any point and were informed that there were no correct and incorrect answers. The research assistant did not force the respondents in a certain direction. Respondents explained their exegetical perspectives on passages and shared how they discerned authorial intent.

The respondents were asked to answer the following questions on each of the four texts (Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11 and John 2:1–11).

- What do you think the authorial intent is?
- How did you do the interpretation to find out the authorial intent?
- During the process of interpretation, which components received the most attention?

- Describe your first understanding of the passage.
- Did your understanding of the passage change after you studied it?
- What do you think the most important part of the passage is?
- What would be your response to the passage?
- What urged you to respond in this way?

### 2.5.3 Questionnaire

Please check or circle your answer

1. Gender

Male		Female	
------	--	--------	--

2. Age

20-30	31-40	41-50	51-60	Above 61

3. How long have you been preaching and in ministry?

0-3 yrs	4-7 yrs	8-10 yrs	11-15 yrs	16-20 yrs

4. What type of genres do you preach most frequently?

Narratives	Psalms	Prophets	Epistles	Proverbs

5. Indicate the reason why you prefer a certain genre.

Personal interest	Requested by church	Ministries interest	Easy to preach	Inspired by Spirit

6. What components do you consider most frequently when doing interpretation?

Logical flow	Emotion	Structure	Grammar	Theology

7. Can you identify the authorial intent easily?

Not at all	Slightly	Fairly	Mostly	Always

8. How often do you change your understanding of passages after studying them?

Not at all	Slightly	Half	Mostly	Always

(Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11 and John 2:1–11)

1. What do you think the authorial intent is?

Genesis 29:15–30	
Numbers 13:26–33	
Luke 5:1–11	
John 2:1–11	

2. How did you do the interpretation to find the authorial intent?

Genesis 29:15–30	
Numbers 13:26–33	
Luke 5:1–11	
John 2:1–11	

3. In the process of interpretation, which components did you pay attention to most?

Genesis 29:15–30	
Numbers 13:26–33	
Luke 5:1–11	
John 2:1–11	

4. How would you describe your first understanding of the passages?

Genesis 29:15–30	
Numbers 13:26–33	
Luke 5:1–11	
John 2:1–11	

5. Did your understanding of the passages change after you studied them?

Genesis 29:15–30	Yes	No	
Numbers 13:26–33	Yes	No	
Luke 5:1–11	Yes	No	
John 2:1–11	Yes	No	

6. What do you think is the most important part of the passage?

Genesis 29:15–30	
Numbers 13:26–33	
Luke 5:1–11	
John 2:1–11	

7. What would be your response to the passages?

Genesis 29:15–30	
Numbers 13:26–33	
Luke 5:1–11	
John 2:1–11	

8. What urged you to respond?

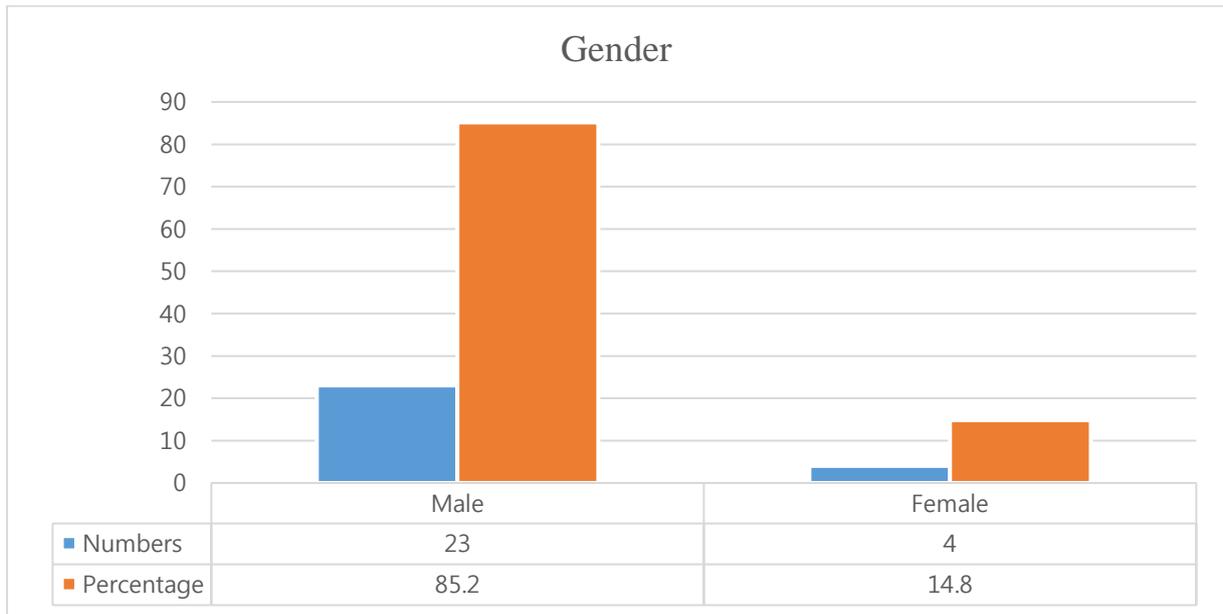
Genesis 29:15–30	
Numbers 13:26–33	
Luke 5:1–11	
John 2:1–11	

#### 2.5.4 Data collection

The questionnaire consisted of eight closed questions and eight open-ended questions on each of the four different passages. Questions 1 to 3 are related to demographics. Questions 4 to 8 concerned the general knowledge of the respondents in this study. Questions 9 to 16 are related to the passages and ask questions that would indicate their level of understanding. All questions centre on finding the authorial intent. The answers to the open-ended questions were diverse, but there was a similarity in meaning and expression. Answers were categorized into different themes.

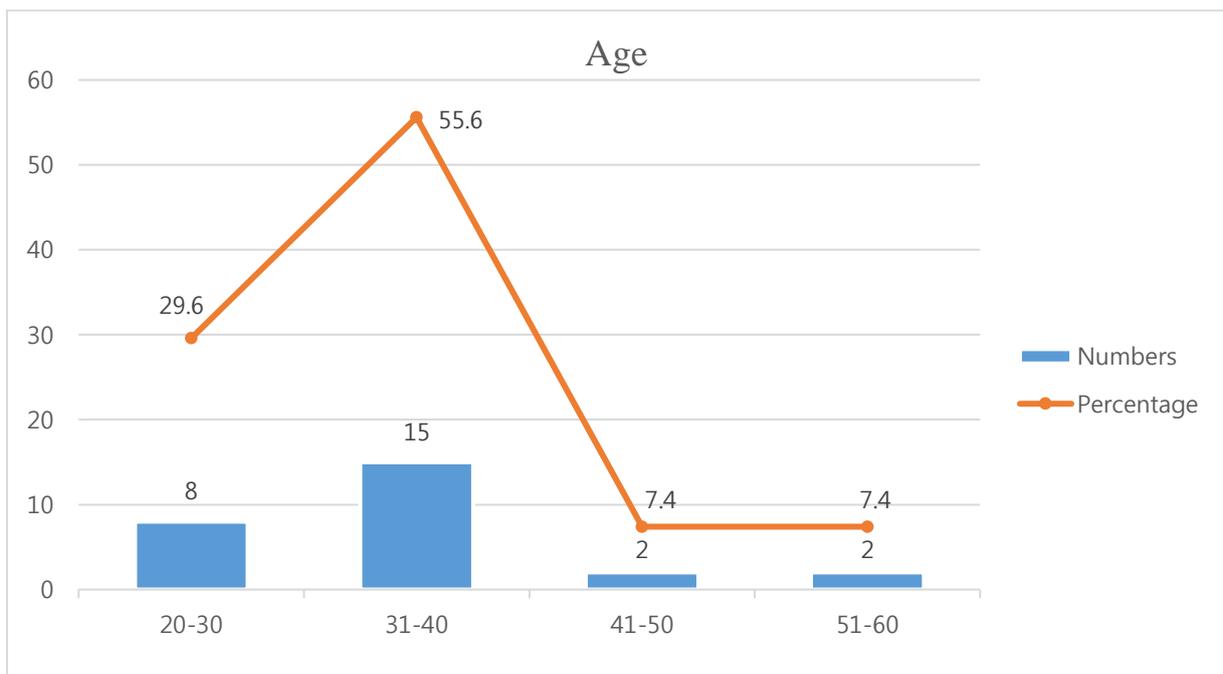
The questionnaire was printed and distributed to the respondents. Anonymity was guaranteed. A total of 30 people participated and a total of 27 questionnaires were returned. Three were not completed because the respondents were not proficient in English.

### 2.5.4.1 Demographics



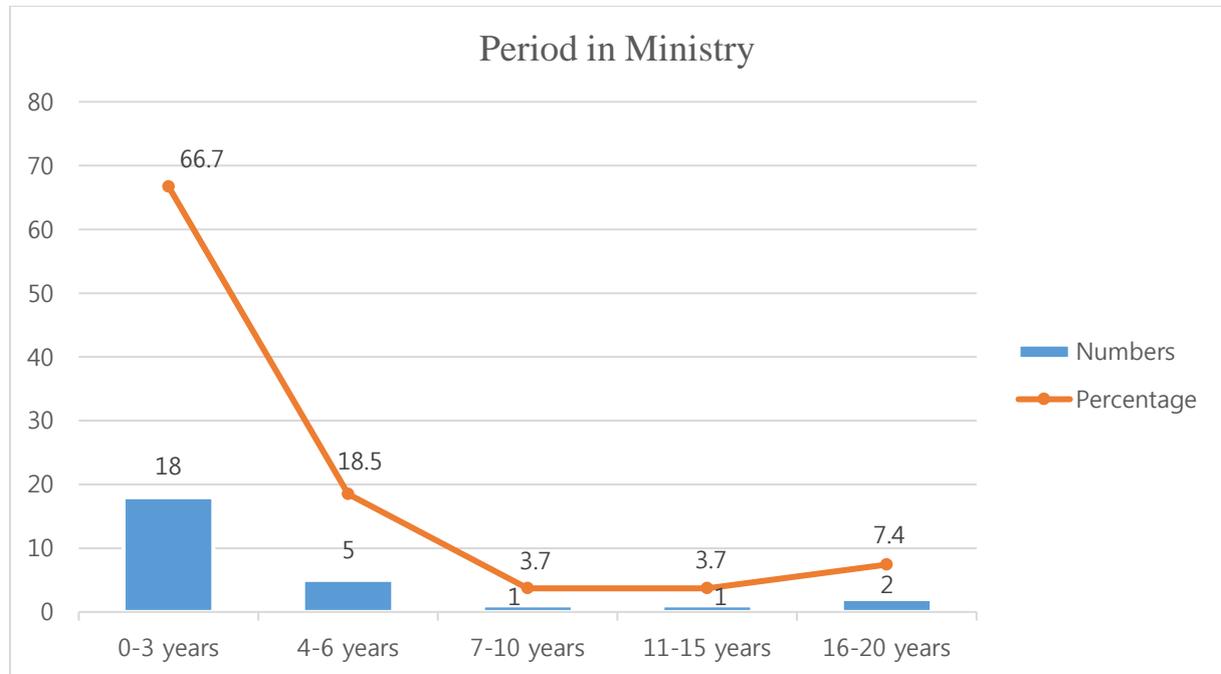
**Figure 2.1:** *The Gender of Respondents*

Figure 2.1 indicates that there were twenty-three male respondents, which makes up 85.2% respondents. There were four female respondents (14.8%). This figure indicates that the school is male-dominated. It implies that the results could most probably only be generalized to male preachers and pastors.



**Figure 2.2:** *The Ages of Respondents*

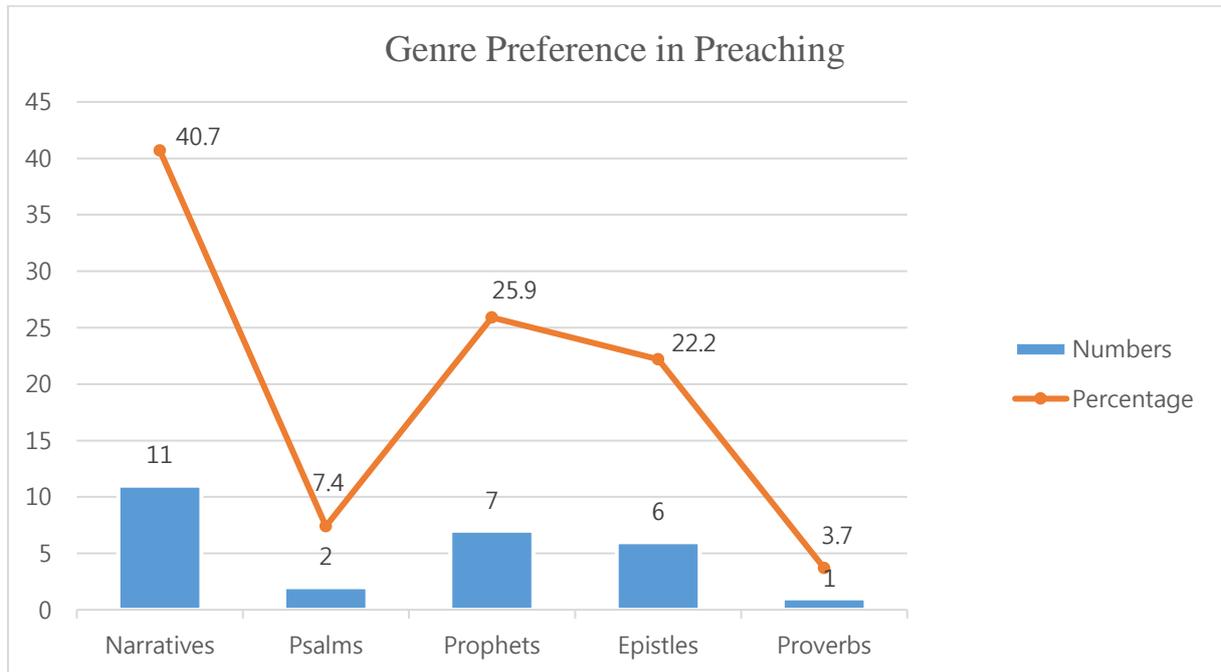
Figure 2.2 indicates that eight respondents were in their 20s and fifteen were in their 30s. In other words, 85.2% of the respondents are relatively young. The fact that most of them are in their 20s and 30s is quite promising in terms of future ministry if they are educated appropriately. There were only two respondents who belonged to the 40s and 50s groups respectively.



**Figure 2.3: Period in Ministry**

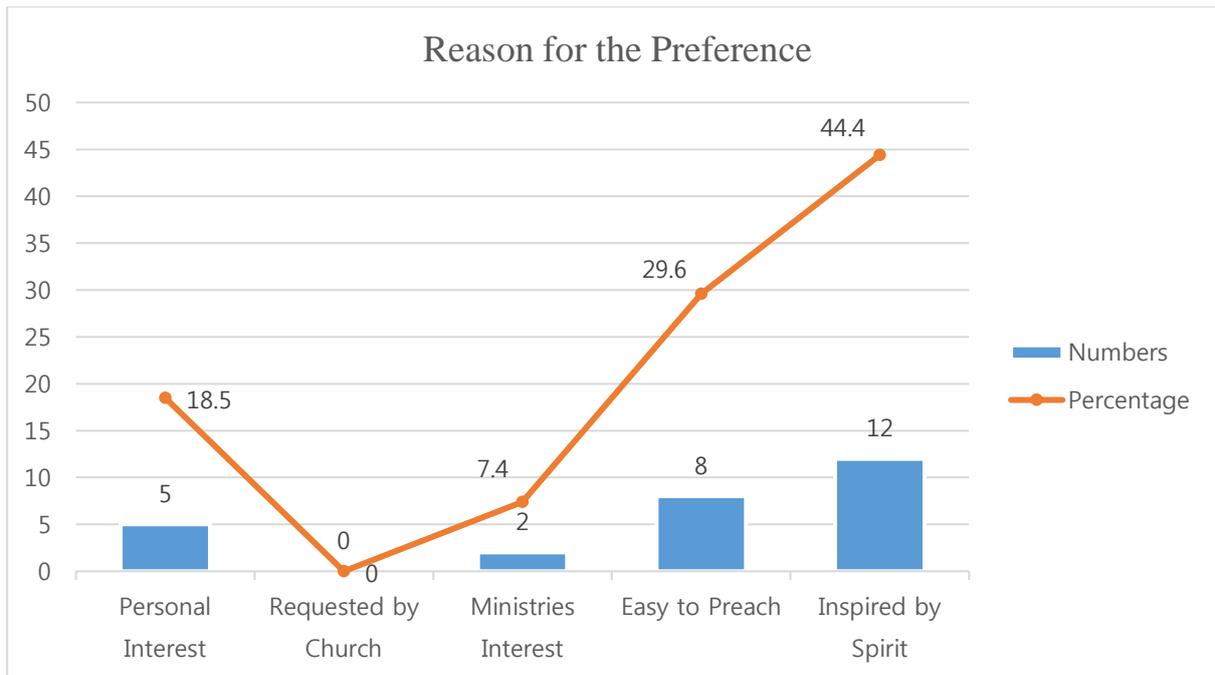
Figure 2.3 shows that twenty-three respondents (85.2%) indicated that they are not experienced pastors or preachers. Most have been in the ministry less than 6 years. However, respondents with less experience may perhaps be more likely to follow what they learned in class about the process of interpretation. With proper training on preaching, young ministers can also preach and minister efficiently. The categories 7–10 years and 11–15 years had 1 response each. Two respondents had between 16 and 20 years' experience.

### 2.5.4.2 Background of preaching



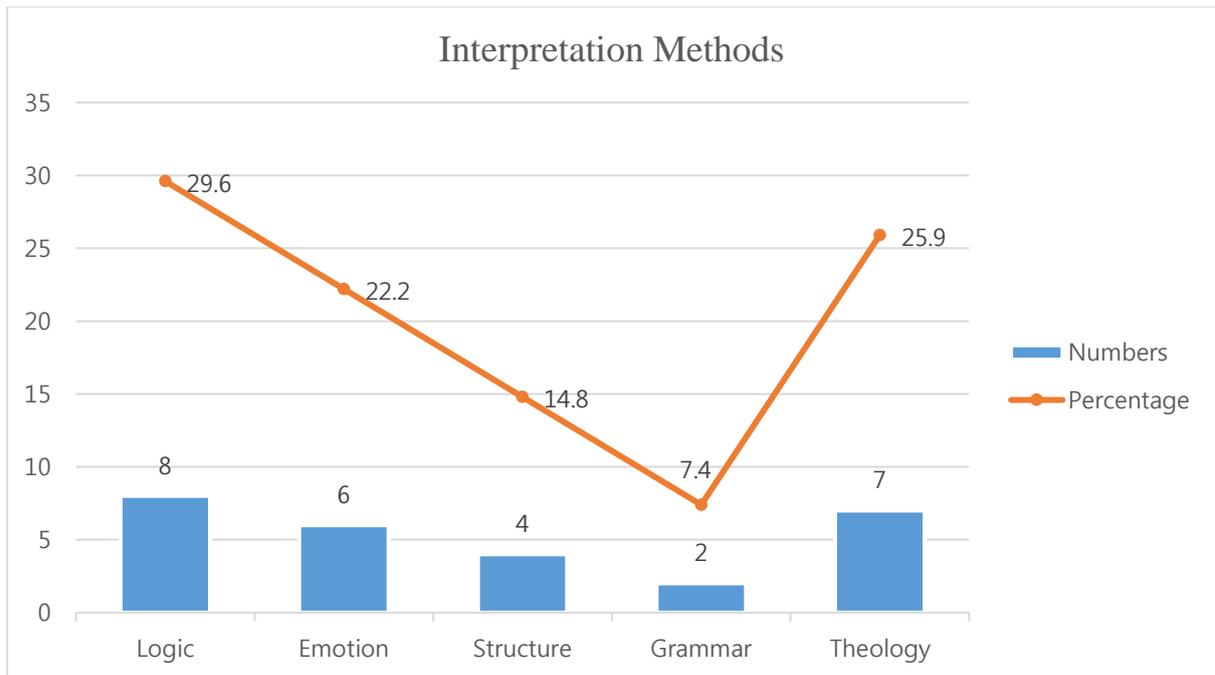
**Figure 2.4: Genre Preference**

As Figure 2.4 indicates, respondents' preferences are varied. Eleven respondents (40.7%) prefer to preach narrative passages in the Bible. The second genre that respondents like is prophetic texts. Seven respondents indicated this preference (25.9%). A very similar number of respondents (6 – 22.2%) indicated that they prefer to preach from the Epistles. Two preferred Psalms (7.4%) and one preferred Proverbs (3.7%). In light of the fact that many prophetic texts are regarded as a type of narrative (Fee & Stuart, 1981:89; Greidanus, 1988:189; Klein *et al.*, 1993:261-270, narrow: historical narrative and broad: all narrative), one can conclude that 18 respondents (66.6%) have preference for the narrative genre in the Bible.



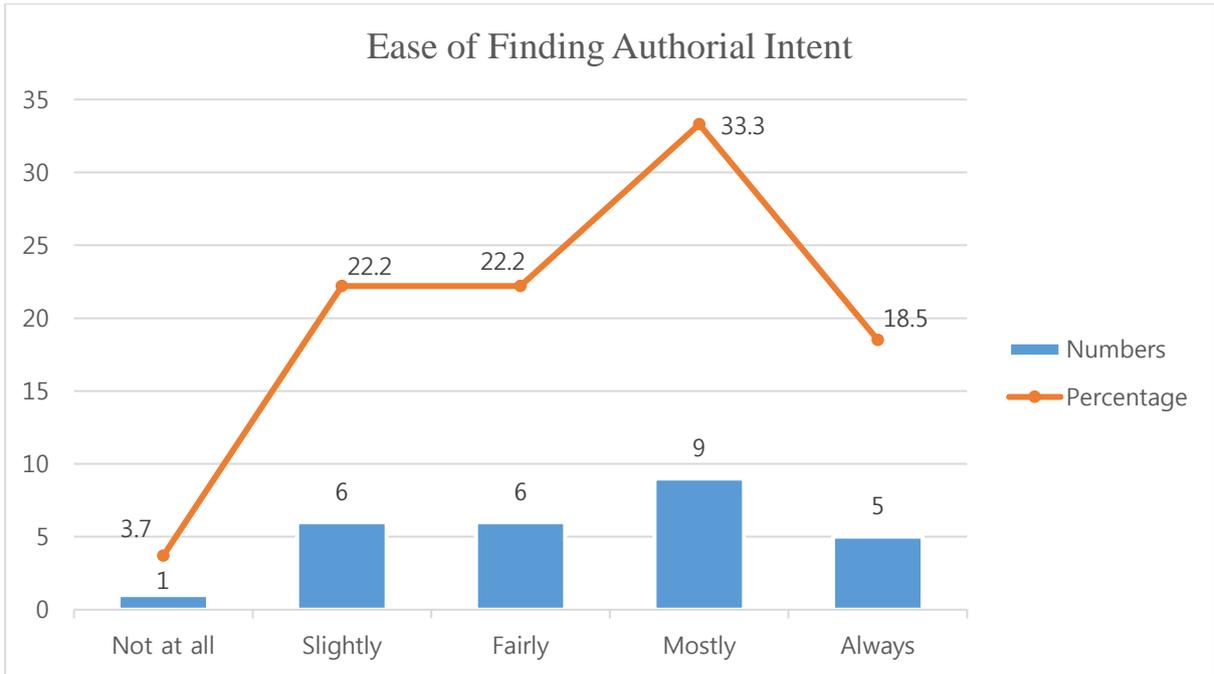
**Figure 2.5: Reason for Preference**

Figure 2.5 shows why the respondents prefer narrative genres when preaching. None of them said that the church requested a certain genre. Twelve respondents (44.4%) indicated that their preference depends on the Spirit. Eight respondents (29.6%) indicated that that they prefer a certain narrative genre because they find it easy to preach. Five respondents (18.5%) indicated that their choice was purely based on personal interest. Whatever reason the respondents mentioned, their choice of genre does seem to be a personal choice with no rule to what they prefer.



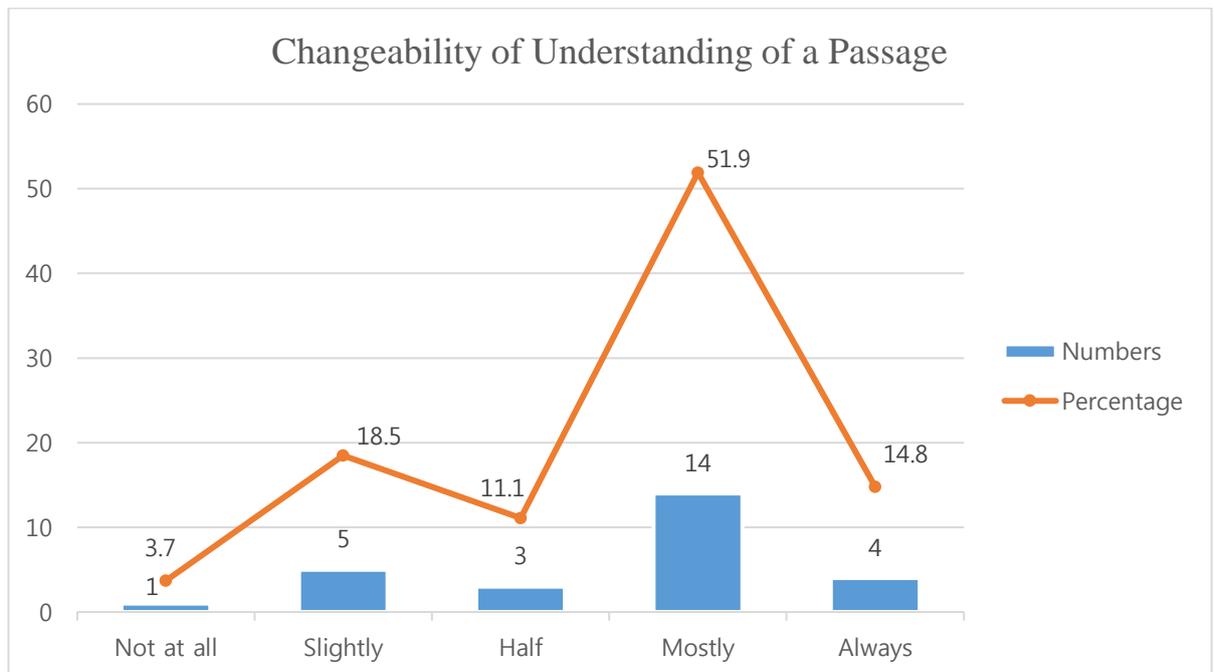
**Figure 2.6: Interpretation Methods**

As Figure 2.6 indicates, interpreting methods are diverse, but most respondents lean to logical tendency. Logic and Theology are the most frequent interpretation methods. Eight respondents (29.6%) favour Logic, seven (25.9%) favour Theology, four (14.8%) favour Structure, and two (7.4%) favour Grammar. Six (22.2%) respondents selected Emotion. This figure implies an interesting fact. In Figure 2.4, 40.7% of the respondents preferred narratives, but they do not use emotion as a primary tool in interpretation. Only one third of the 66.6% use emotion as a tool to find the authorial intent.



**Figure 2.7: Ease of Finding Authorial Intent**

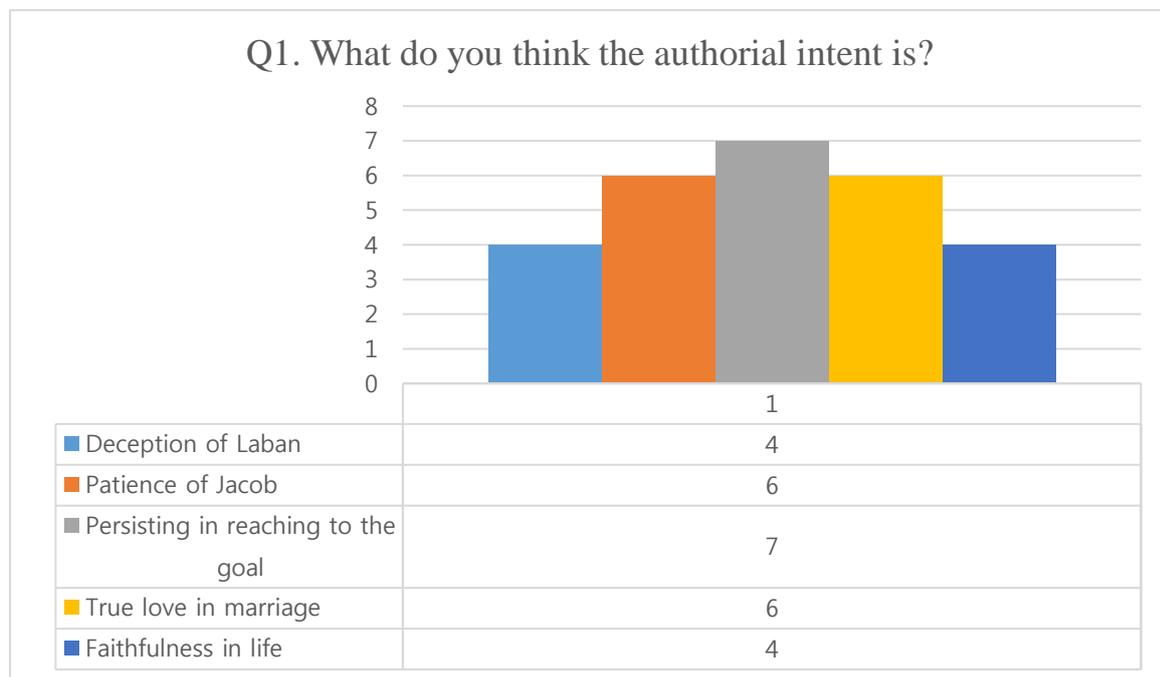
Respondents comparatively easily uncover the authorial intent by using intellectual methods. Figure 2.7 indicates that twenty (74%) respondents could find authorial intent Fairly, Mostly, and Always. Only one respondent indicates that it is not easy to find authorial intent in a passage. Six respondents (22.2%) found it slightly easy to find authorial intent.



**Figure 2.8: Changeability of Understanding of a Passage**

When read with Figure 2.7, Figure 2.8 indicates an interesting fact. Most respondents felt that their understanding of the passages did change, although they said that they can find authorial intent easily. Only one participant did not change his/her understanding of the passages after studying them. Twenty-six respondents (96.3%) felt that their understanding of the passage changed. Four (14.8%) said that their understanding always changes. Fourteen (51.9%) said that their understanding mostly changes. Three (11.1%) said that their understanding changes half of the time. Five (18.5%) said that their understanding changes only slightly.

### 2.5.4.3 Finding authorial intent

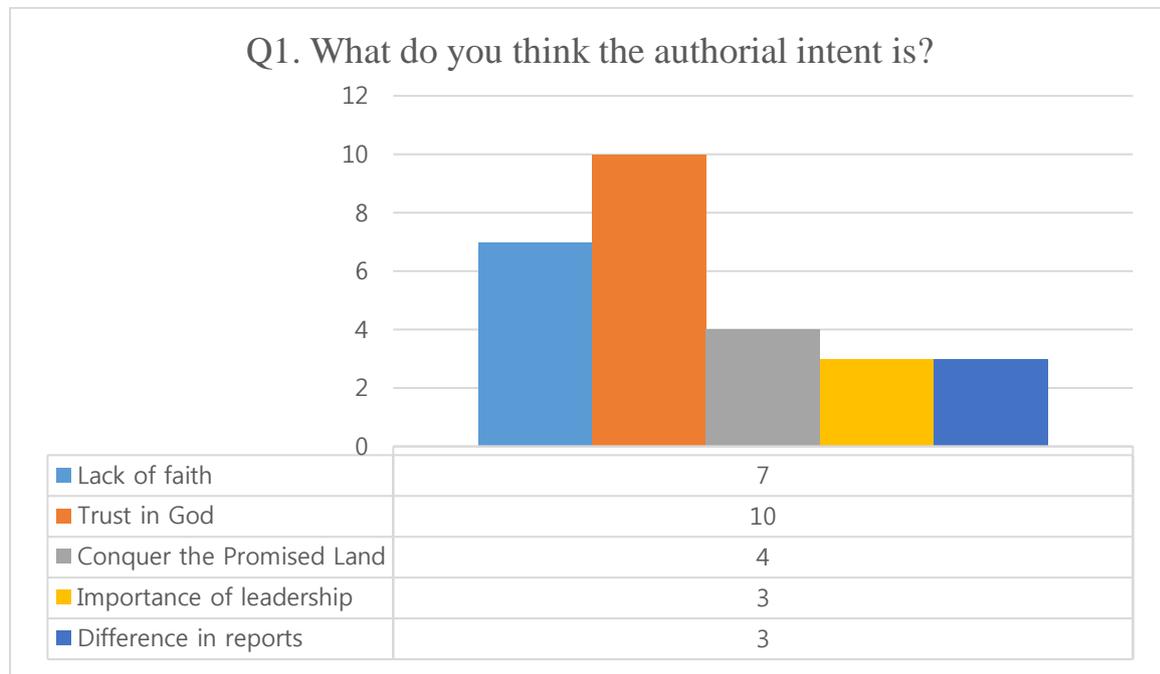


**Figure 2.9.1: Genesis 29:15–30**

Figure 2.9.1 shows how respondents understand the authorial intent of Genesis 29:15–30. They describe their understanding of authorial intent in a short sentence. Their open-ended answers were diverse, but certain themes overlapped. Most of the answers fell into one of five themes: ① Deception of Laban ② Patience of Jacob ③ Persistence in reaching the goal ④ True love in marriage ⑤ Faithfulness in life.

Four respondents (14.8%) understand the authorial intent to be ‘deception of Laban.’ Six (22.2%) said that the ‘patience of Jacob’ is the authorial intent. The largest number, namely seven (25.9%), said that ‘persistence in reaching the goal’ is the authorial intent. Six (22.2%) said that the authorial intent is ‘true love in marriage.’ Four (14.8) said that ‘faithfulness in life’ is the authorial intent.

According to the figure, sixteen respondents (59.2%) found the authorial intent to be revealed in the relationship between the components in the story; the characters and the events. Eleven (40.7%) found the authorial intent by trying to understand the story’s purpose.

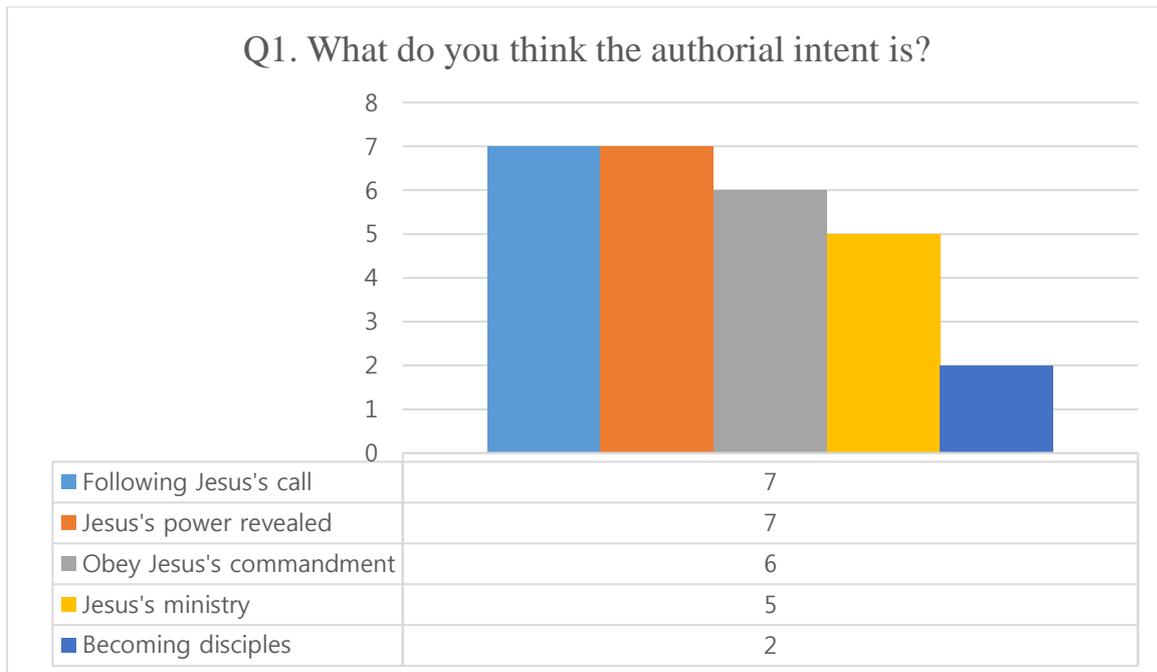


**Figure 2.9.2: Numbers 13:26–33**

Figure 2.9.2 shows how respondents understand the authorial intent of Numbers 13:26–33. Their open-ended answers were diverse, but could be sorted into themes. Most of answers are related to five themes: ① Lack of faith ② Trust in God ③ Conquer the Promised Land ④ Importance of leadership ⑤ Difference in reports.

Ten respondents (37%) said that ‘trust in God’ is the authorial intent. Seven (25.9%) understand ‘lack of faith’ to be the authorial intent. Four (14.8%) said that ‘conquer the promised land’ is the authorial intent. Three (11.1%) said that ‘importance of leadership’ is the authorial intent. Another three (11.1%) said that ‘difference in reports’ is the authorial intent.

According to the figure, seven (25.9%) identified the authorial intent on the bases of the relationship between the components in the story – land, report. Twenty (74%) identified the authorial intent from the story purpose – trust in God, lack of faith; importance of leadership.

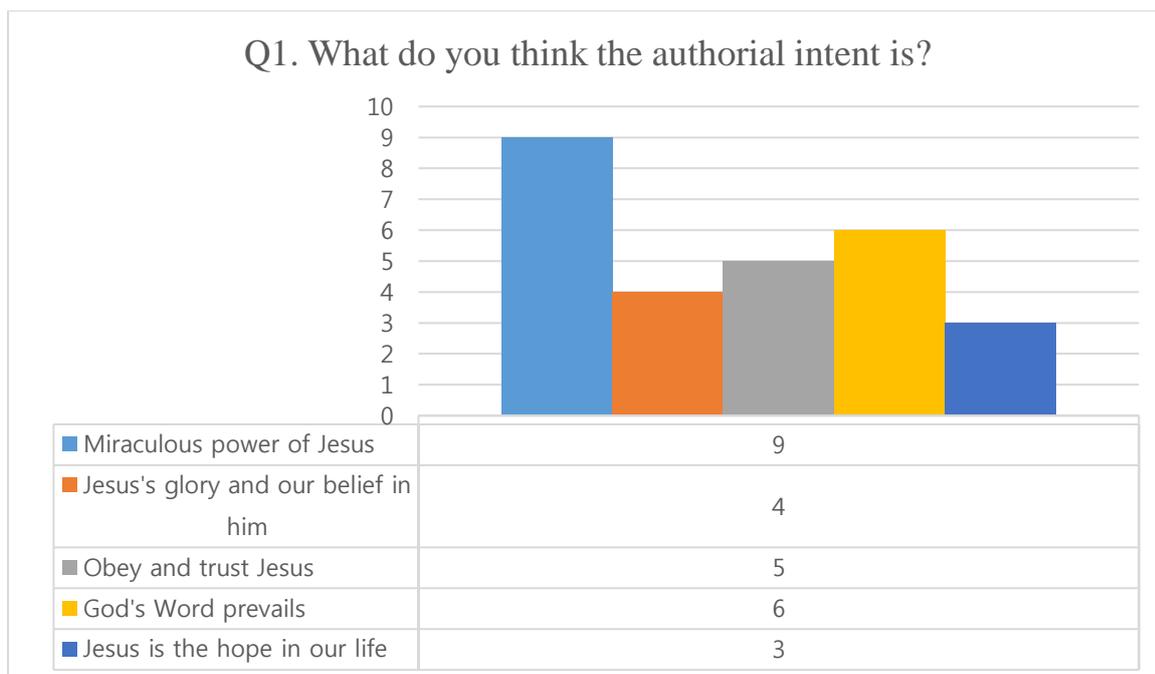


**Figure 2.9.3: Luke 5:1–11**

Figure 2.9.3 shows how respondents understand the authorial intent of Luke 5:1–11. Their open-ended answers were diverse, but could be grouped into themes. Most of answers are related to five categories: ① Following Jesus’s call ② Jesus’s power revealed ③ Obey Jesus’s commandment ④ Jesus’s ministry ⑤ Becoming disciples

Seven (25.9%) respondents said that ‘following Jesus’s call’ is the authorial intent. Another seven (25.9%) respondents understand ‘Jesus’s power revealed’ as the authorial intent. Six (22.2%) respondents said that ‘obey Jesus’s commandment’ is the authorial intent. Five (18.5%) respondents said that ‘Jesus’s ministry’ is the authorial intent. Two (7.4%) said that ‘becoming disciples’ is the authorial intent.

According to the figure, twenty-two respondents (81.4%) based their conclusion on the authorial intent in the relationship between the components of the story – Jesus’s call, Jesus’s power, Jesus’s commandment, becoming disciples. Five respondents (18.5%) based their conclusion on the authorial intent in the story meaning – Jesus’s ministry. All their answers are somewhat related.

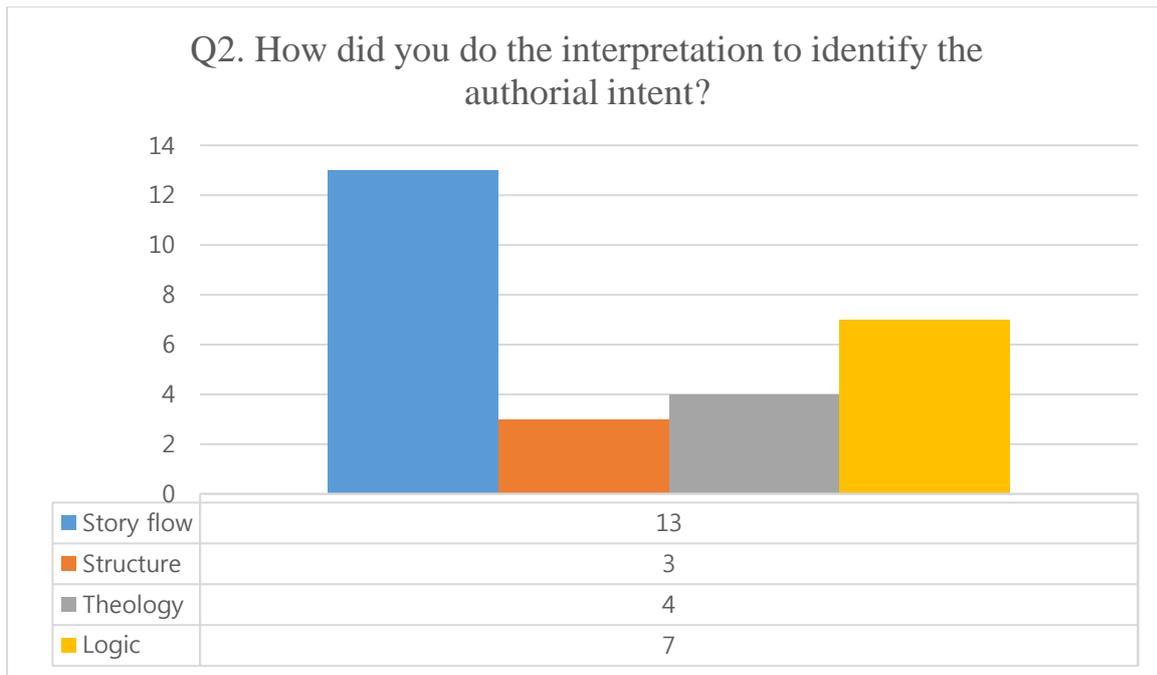


**Figure 2.9.4: John 2:1–11**

Figure 2.9.4 shows how respondents understand the authorial intent of John 2:1–11. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five categories: ① the miraculous power of Jesus ② Jesus’s glory and our belief in him ③ Obey and trust Jesus ④ God’s Word prevails ⑤ Jesus is the hope in our life

Nine (33.3%) respondents said that the ‘miraculous power of Jesus’s is the authorial intent. Six (22.2%) respondents felt that ‘God’s Word prevails’ is the authorial intent. Five (18.5%) respondents said that ‘obey and trust Jesus’s is the authorial intent. Four (14.8%) respondents propose that ‘Jesus’s glory and our belief in him’ is the authorial intent. Three (11.1%) are of the opinion that ‘Jesus is the hope in our life’ is the authorial intent.

According to the figure, eighteen respondents (66.6%) based their conclusion on the authorial intent in relationship between the components in the story – miraculous power of Jesus, Jesus’s glory and our belief in him, obey and trust Jesus. Nine (33.3%) respondents uncovered the authorial intent by looking at the story meaning – God’s Word prevails, Jesus is the hope in our life.



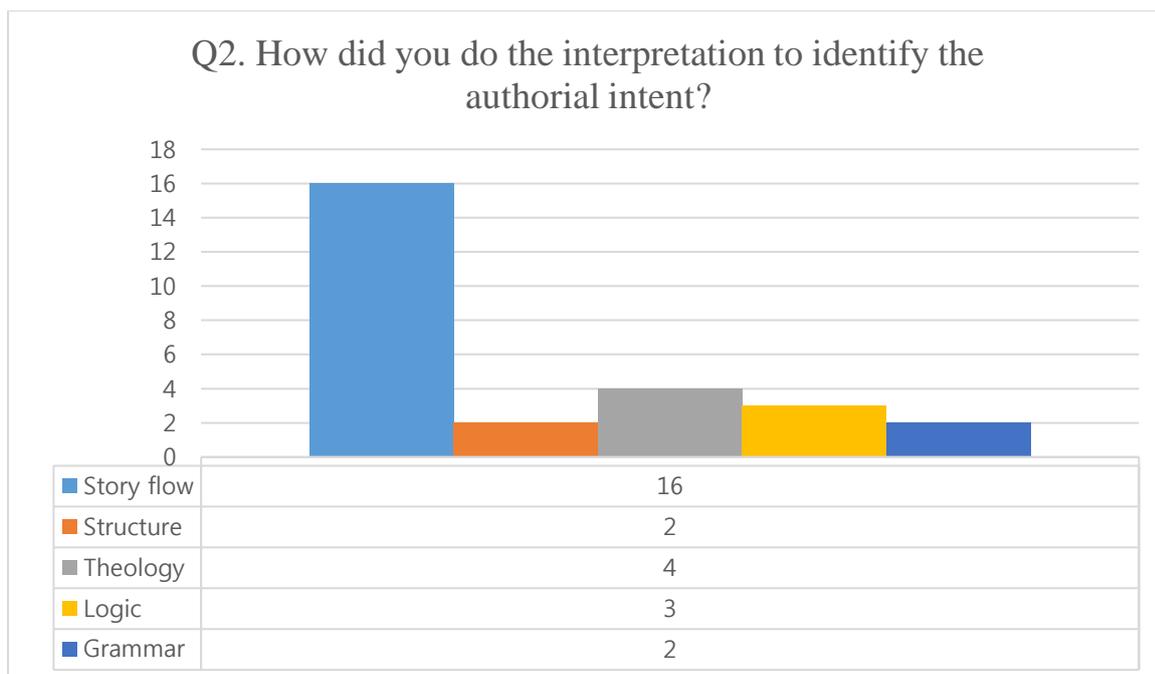
**Figure 2.10.1: Genesis 29:15–30**

Figure 2.10.1 indicates what method respondents used in their interpretation of Genesis 29:15–30 to identify the authorial intent. All answers belong to one of following categories:

① Story flow ② Structure ③ Theology ④ Logic

The majority, thirteen (48.1%), considered ‘story flow’ to identify the authorial intent. Seven (25.9%) respondents used ‘logic’ to find the authorial intent. Four (14.8%) respondents used their ‘theology’ to find the authorial intent. Three (11.1%) respondents considered ‘structure’ to identify the authorial intent.

According to the figure, all respondents, some more than others, relied on some form of reason to identify the authorial intent.



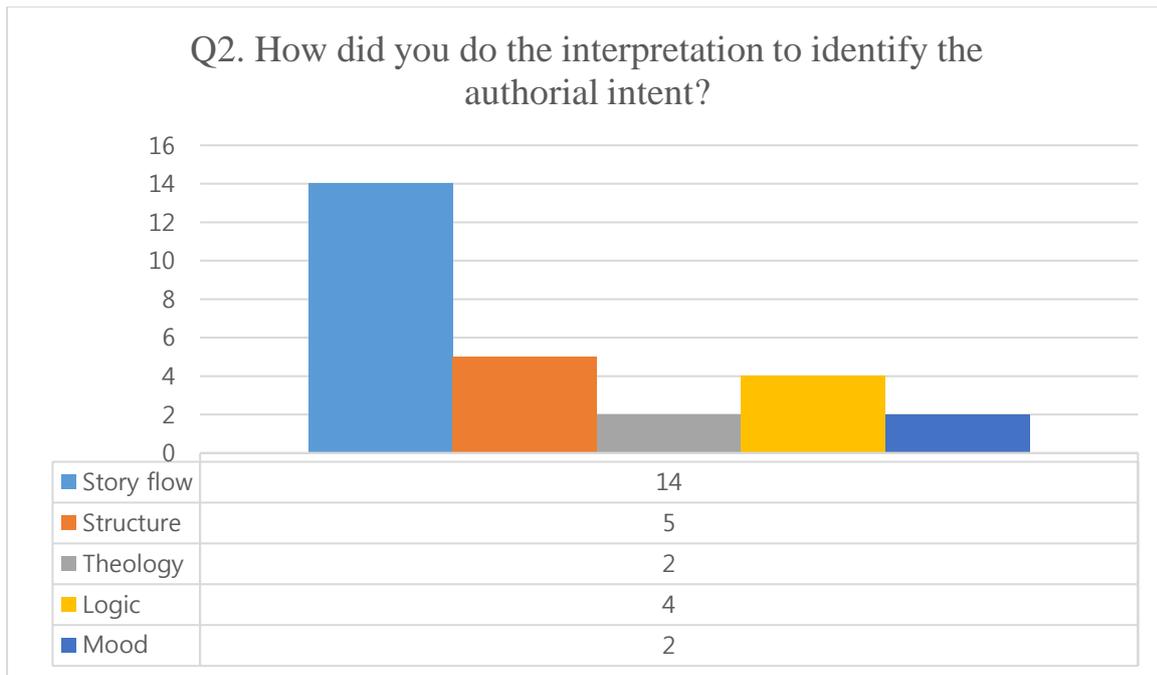
**Figure 2.10.2: Numbers 13:26–33**

Figure 2.10.2 indicates what method respondents used in their interpretation of Numbers 13:26–33 to identify the authorial intent. All answers belong to one of following categories:

① Story flow ② Structure ③ Theology ④ Logic ⑤ Grammar

The majority, sixteen (59.3%), considered ‘story flow’ to find the authorial intent. Four (14.8%) respondents used their ‘theology’ to identify the authorial intent. Three (11.1%) respondents used ‘logic’ to uncover the authorial intent. Two (7.4%) respondents considered ‘structure’ and ‘grammar’ to find the authorial intent.

According to the figure, all respondents, some more than others, relied on some form of reason to identify the authorial intent.

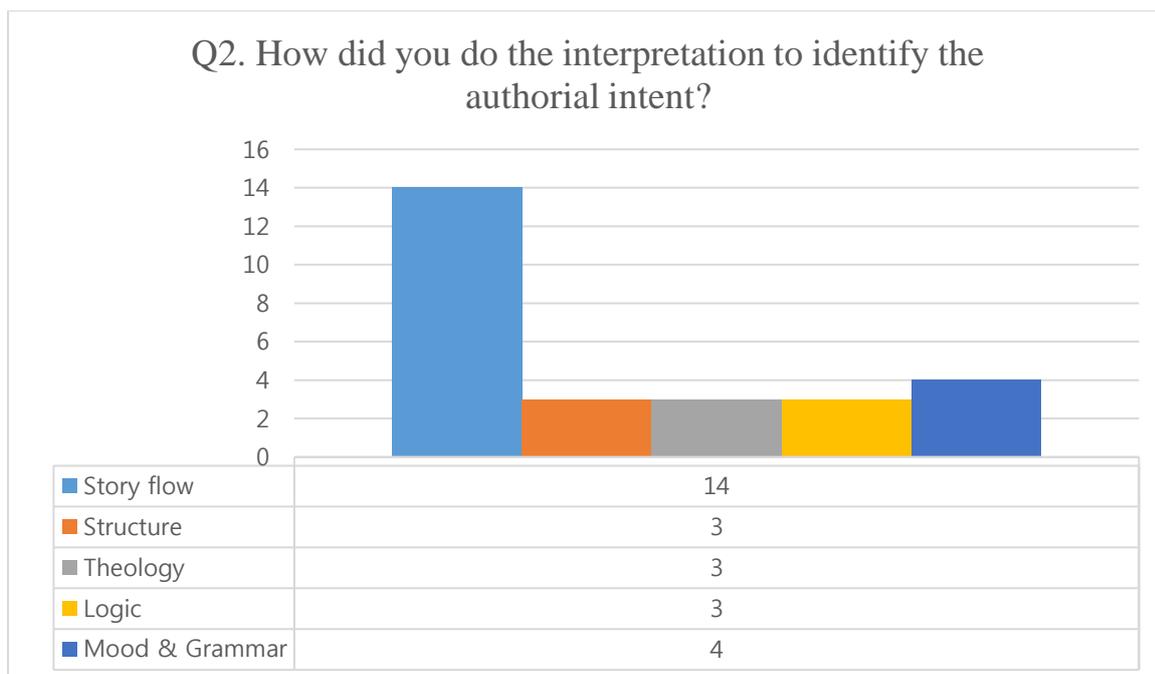


**Figure 2.10.3: Luke 5:1–11**

Figure 2.10.3 indicates what method respondents used in their interpretation of Luke 5:1–11 to identify the authorial intent. All answers belong to one of following categories: ① Story flow ② Structure ③ Theology ④ Logic ⑤ Mood

Fourteen (51.9%) respondents considered ‘story flow’ to find the authorial intent. Five (18.5%) respondents considered ‘structure’ to identify the authorial intent. Four (14.8%) respondents used ‘logic’ to find the authorial intent. Two (7.4%) respondents considered ‘theology’ and ‘mood’ respectively to find the authorial intent.

According to the figure, all respondents, some more than others, relied on some form of reason to identify the authorial intent. Only two respondents used their emotional sense and relied on the mood created in the text to find the authorial intent.

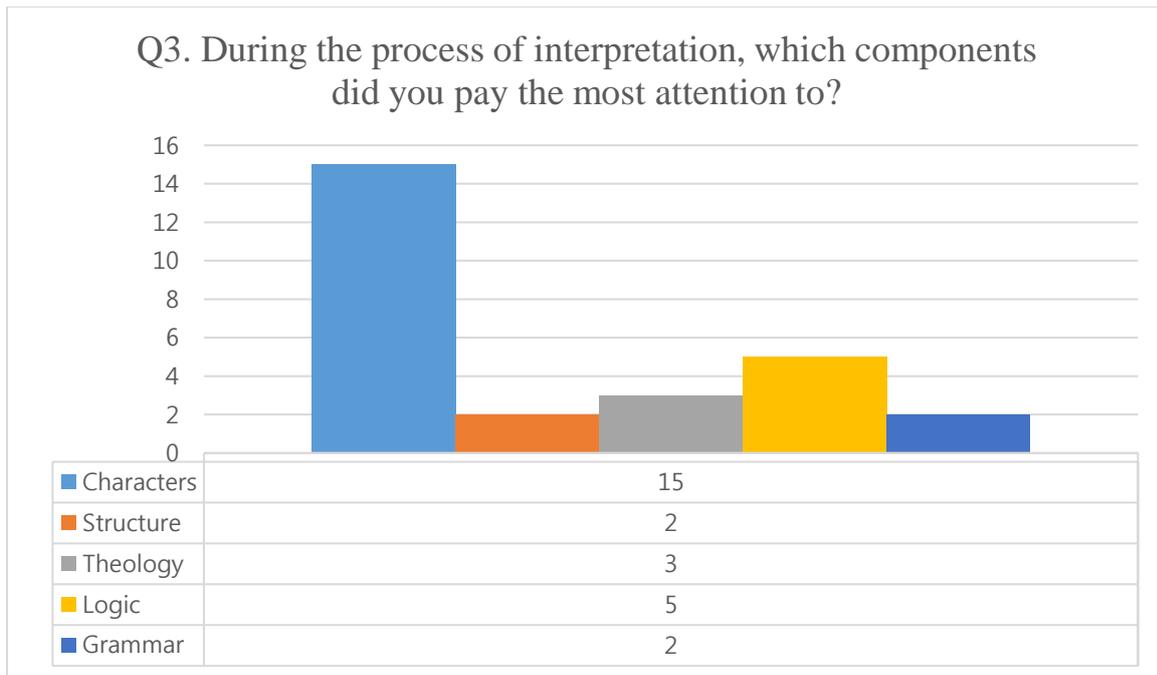


**Figure 2.10.4: John 2:1–11**

Figure 2.10.4 indicates what method respondents used in their interpretation of John 2:1–11 to identify the authorial intent. All answers belong to one of following categories: ① Story flow ② Structure ③ Theology ④ Logic ⑤ Mood & grammar.

Fourteen (51.9%) respondents considered mainly ‘story flow’ to discover the authorial intent. Three (11.1%) respondents considered ‘structure,’ ‘theology,’ and ‘logic’ respectively to identify the authorial intent. Four (14.8%) respondents considered ‘mood & grammar’ to find the authorial intent.

According to the figure, all respondents, some more than others, relied on some form of reason to identify the authorial intent. Interestingly, four respondents use their emotional sense to identify the mood of the story and used grammar to discover the authorial intent. This implies that these four respondents balance their emotions and reason when they work.



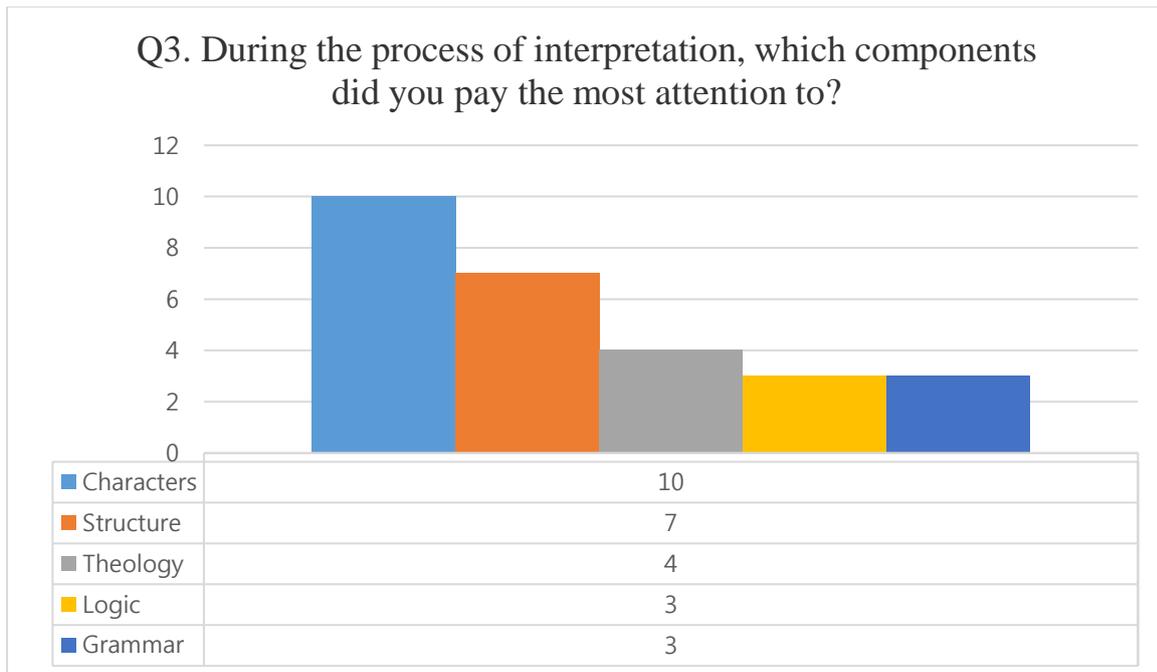
**Figure 2.11.1: Genesis 29:15–30**

Figure 2.11.1 indicates what components respondents paid most attention to in their interpretation of Genesis 29:15–30. All answers belong to one of following categories:

① Characters ② Structure ③ Theology ④ Logic ⑤ Grammar

Most respondents (15 – 55.6%) paid the most attention to ‘characters’ during interpretation. Five (18.5%) respondents emphasized ‘logic’ during interpretation. Three (11.1%) respondents mainly considered ‘theology’ during interpretation. Two (7.4%) respondents considered ‘structure’ and ‘grammar’ most during interpretation.

According to the figure, respondents considered various components during interpretation. A large number of respondents focused on the role of characters in the story and many others paid more attention to reason during interpretation.



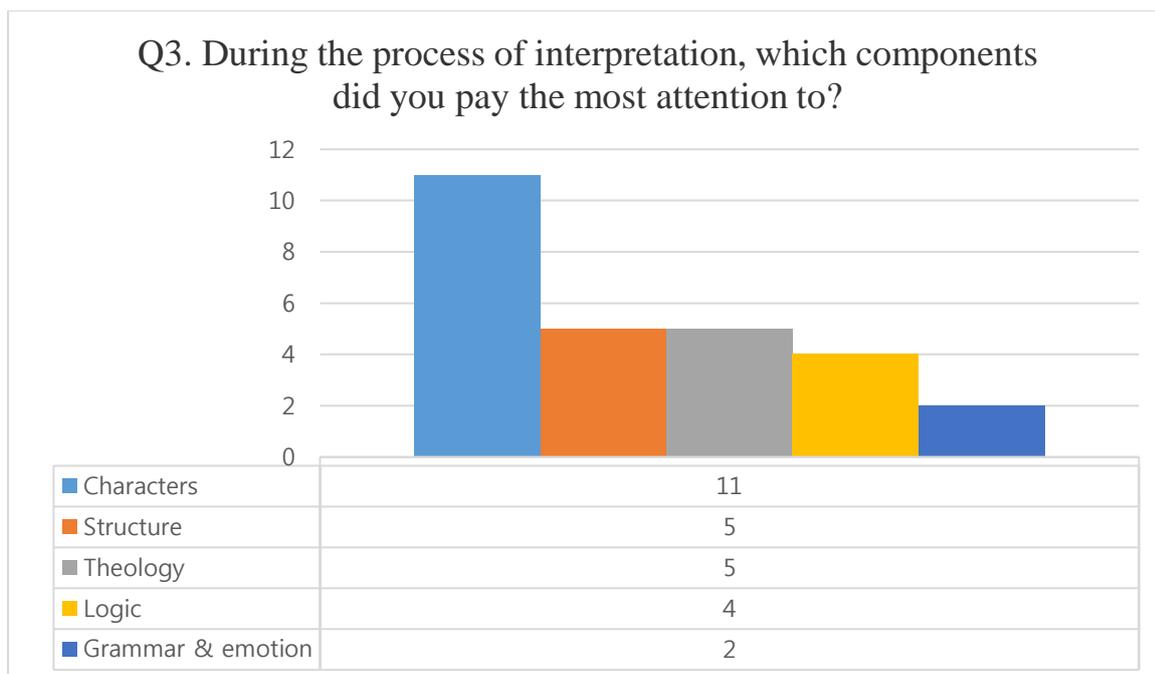
**Figure 2.11.2: Numbers 13:26–33**

Figure 2.11.2 indicates what components respondents paid most attention to in their interpretation of Numbers 13:26–33. All answers belong to one of following categories:

① Characters ② Structure ③ Theology ④ Logic ⑤ Grammar

Ten (37%) respondents considered ‘characters’ during interpretation. Seven (25.9%) respondents paid more attention to ‘structure’ during interpretation. Four (14.8%) respondents primarily considered ‘theology’ during interpretation. Three (11.1%) respondents considered ‘logic’ and ‘grammar’ during interpretation.

According to the figure, respondents considered various components during interpretation. A large number of respondents focused on the role of characters in the story and many others focused on reason during interpretation.

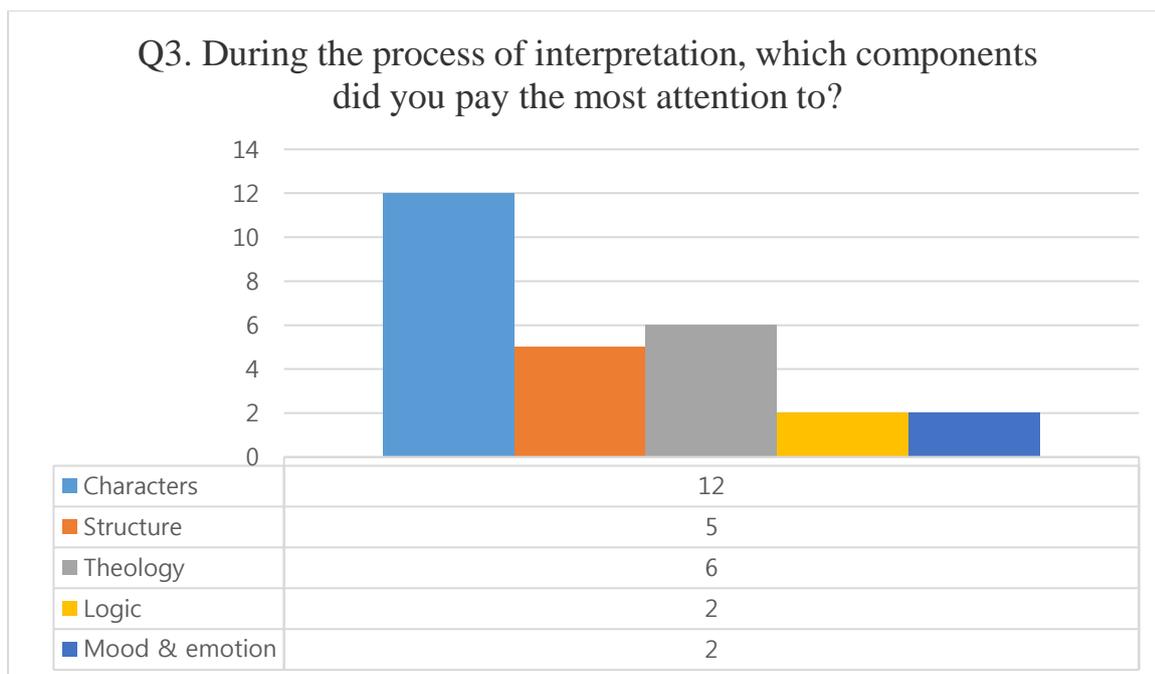


**Figure 2.11.3: Luke 5:1–11**

Figure 2.11.3 indicates what components respondents paid most attention to in their interpretation of Luke 5:1–11. All answers belong to one of following categories: ① Characters ② Structure ③ Theology ④ Logic ⑤ Grammar & emotion

Eleven (40.7%) respondents paid most attention to ‘characters’ during interpretation. Five (18.5%) respondents chiefly considered ‘structure’ during interpretation. Another five (18.5%) respondents primarily considered ‘theology’ during interpretation. Four (14.8%) respondents emphasized ‘logic’ during interpretation. Two (7.4%) respondents mainly considered ‘grammar & emotion’ during interpretation.

According to the figure, respondents considered various components during interpretation. A large number of respondents focused on the role of characters in the story and many others focused on reason during interpretation. Interestingly, two respondents use their emotional sense and grammar during interpretation. This implies that two respondents balance their reason and emotion when they work.



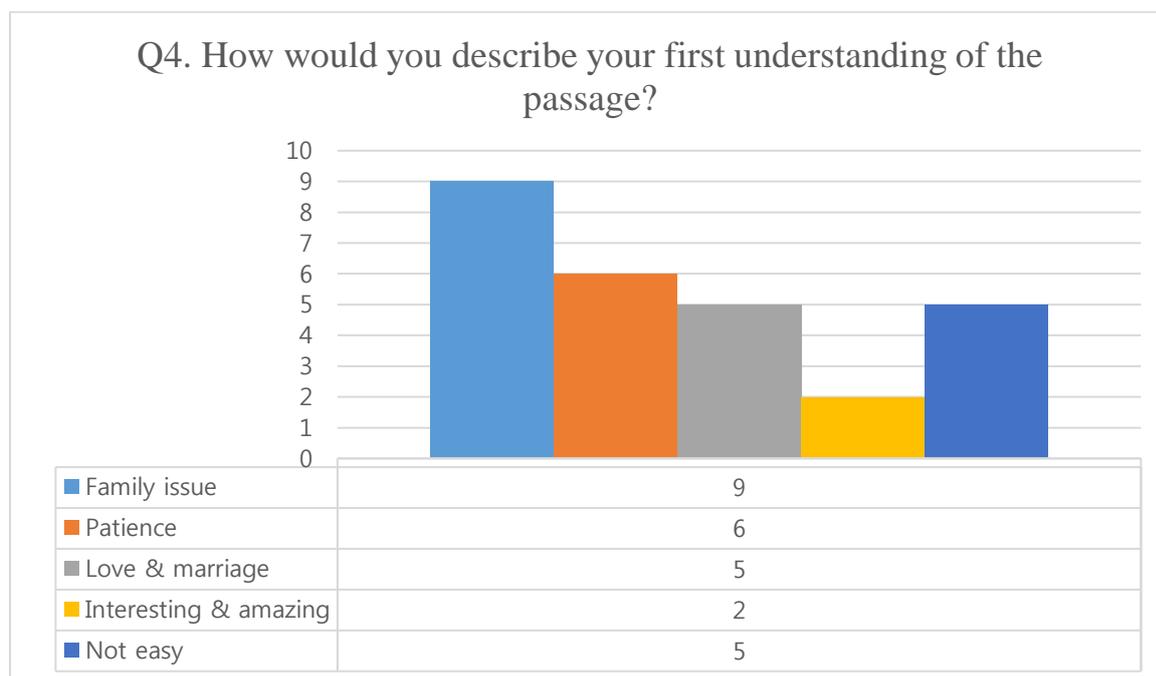
**Figure 2.11.4: John 2:1–11**

Figure 2.11.4 indicates what components respondents paid most attention to in their interpretation of John 2:1–11. All answers belong to one of following categories: ① Characters ② Structure ③ Theology ④ Logic ⑤ Mood & emotion

Twelve (44.4%) respondents considered ‘characters’ most during interpretation. Five (18.5%) respondents paid more attention to ‘structure’ during interpretation. Six (22.2%) respondents primarily considered ‘theology’ during interpretation. Two (7.4%) respondents considered ‘logic’ during interpretation. Another two (7.4%) respondents considered ‘mood & emotion’ more during interpretation.

According to the figure, respondents considered various components during interpretation. A large number of respondents focused on the role of characters in the story and many others focused on reason during interpretation. Two respondents used their emotional sense in the work of interpretation.

#### 2.5.4.4 Understanding passages

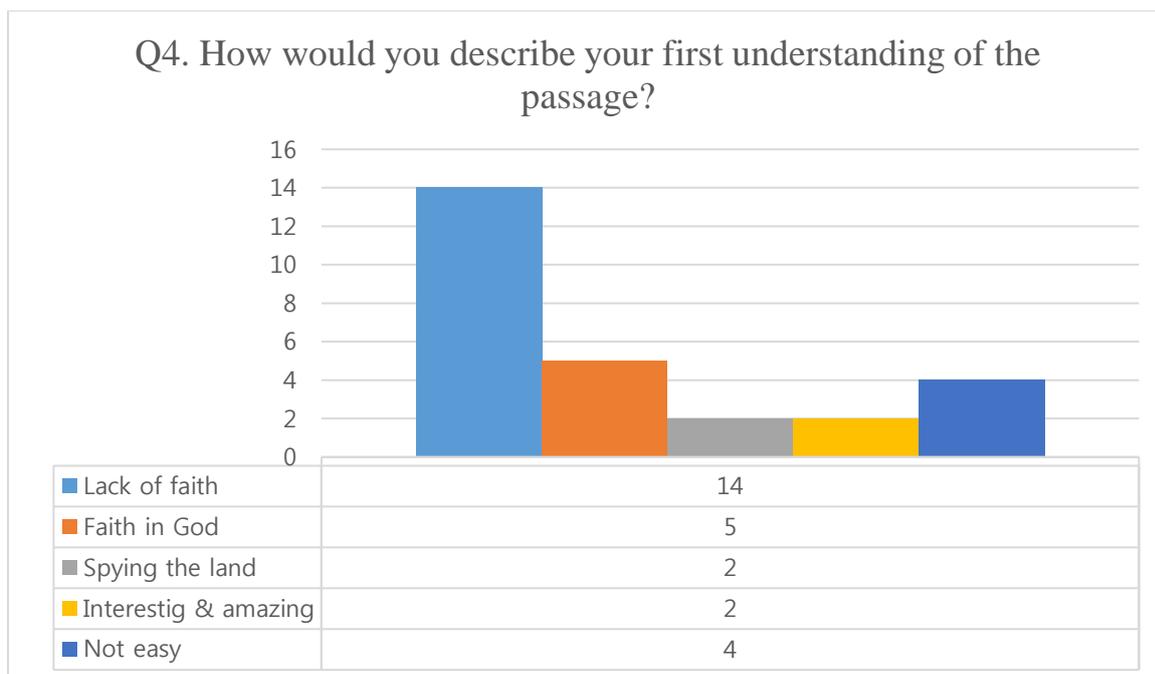


**Figure 2.12.1: Genesis 29:15–30**

Figure 2.12.1 shows how respondents described their first understanding of Genesis 29:15–30. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five categories: ① Family issue ② Patience ③ Love & marriage ④ Interesting & amazing ⑤ Not easy

Nine (33.3%) respondents first felt that the passage is about a ‘family issue.’ Six (22.2%) respondents initially understood the passage to be about ‘patience.’ Five (18.5%) respondents first read the passage to be about ‘love & marriage.’ Two (7.4%) respondents felt that the passage is ‘interesting & amazing.’ Five (18.5%) respondents initially felt that the passage is ‘not easy’ to understand.

According to the figure, most respondents understood the passage and its components. Some respondents immediately understood it and some respondents did not easily understand it.

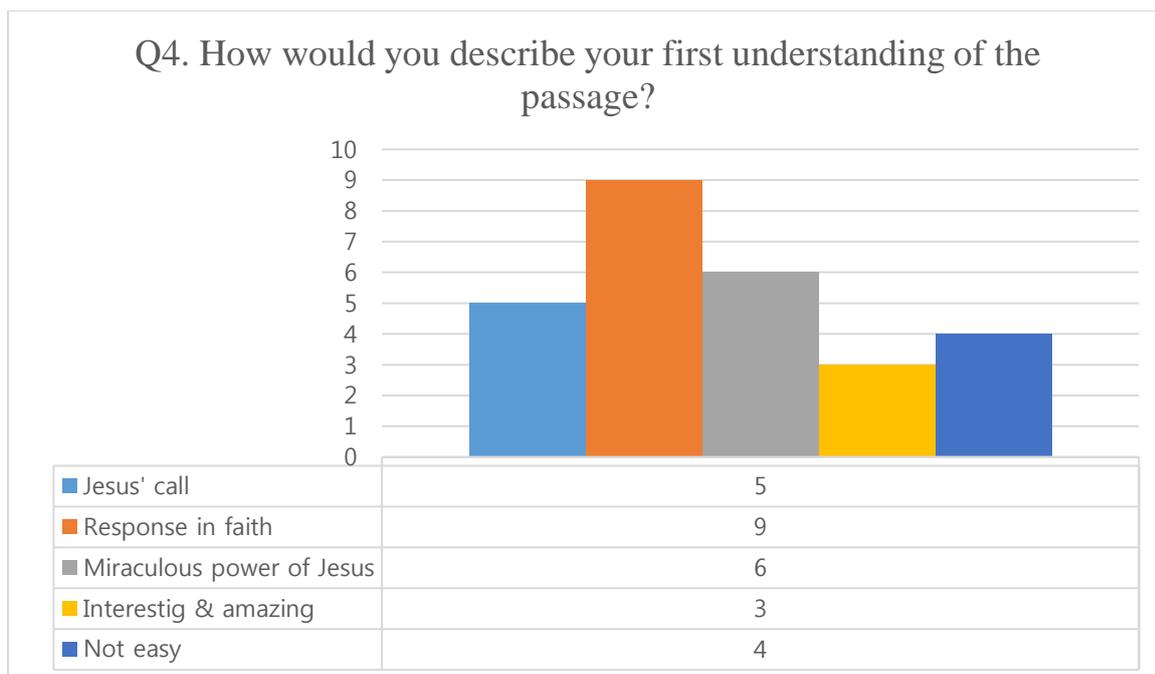


**Figure 2.12.2: Numbers 13:26–33**

Figure 2.12.2 shows how respondents describe their first understanding of Numbers 13:26–33. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five categories: ① Lack of faith ② Faith in God ③ Spying the land ④ Interesting & amazing ⑤ not easy

Fourteen (51.9%) respondents immediately understood the passage to talk about a ‘lack of faith.’ Five (18.5%) respondents initially felt that the passage talks about ‘faith in God.’ Two (7.4%) respondents felt that the passage is about ‘spying the land.’ Another two (7.4%) felt that the passage is ‘interesting & amazing.’ Four (14.8%) respondents at first felt that the passage is ‘not easy’ to understand.

According to the figure, most respondents understood the passage and its components. Some respondents immediately understood and some respondents did not easily understand it initially.

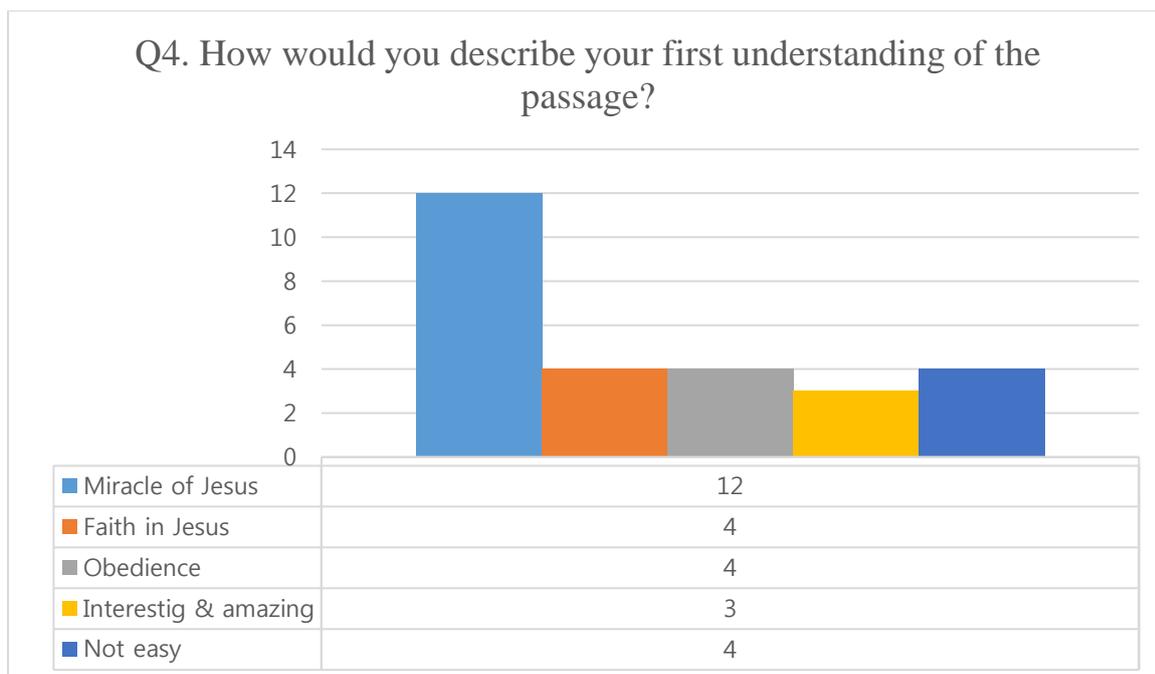


**Figure 2.12.3: Luke 5:1–11**

Figure 2.12.3 shows how respondents describe their first understanding of Luke 5:1–11. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five categories: ① Jesus’s call ② Response in faith ③ Miraculous power of Jesus ④ Interesting & amazing ⑤ not easy

With a total of nine (33.3%) most respondents first understood the passage to talk about ‘Response in faith.’ Six (22.2%) respondents understood that the passage talks about the ‘miraculous power of Jesus.’ Five (18.5%) respondents felt that the passage is about ‘Jesus’s call.’ Three (11.1%) respondents saw the passage as ‘interesting & amazing.’ Four (14.8%) respondents said that the passage was ‘not easy’ to understand.

According to the figure, most respondents understand the passage and its components. Some respondents understood it immediately and some respondents did not easily understand it.

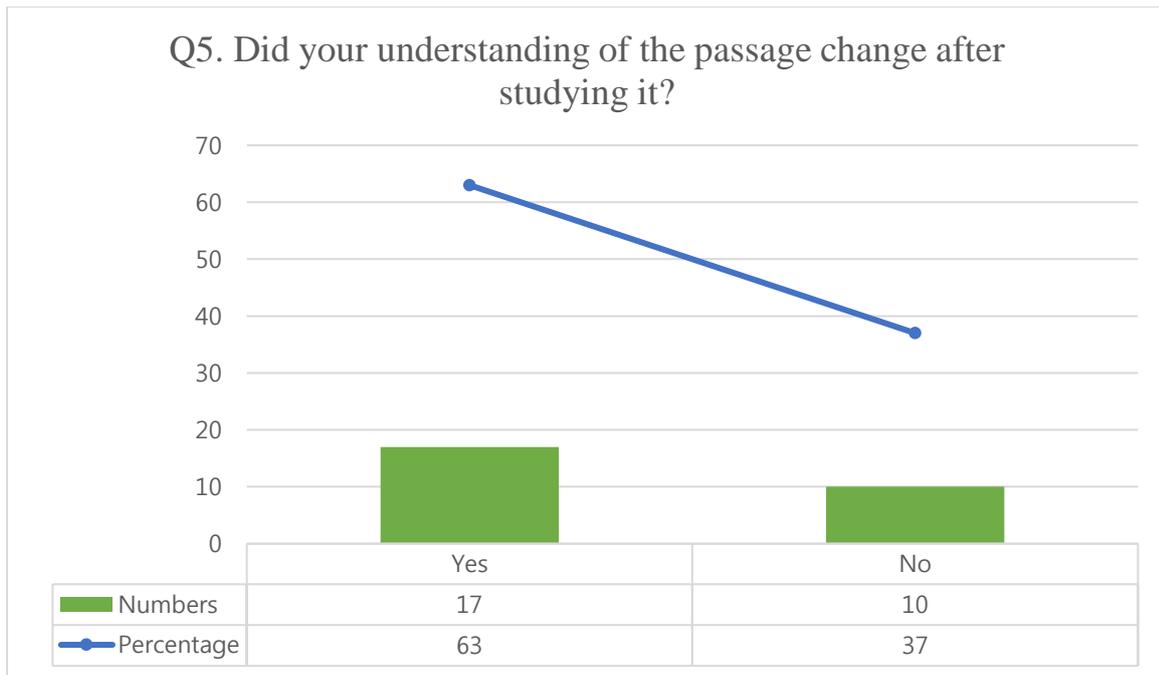


**Figure 2.12.4: John 2:1–11**

Figure 2.12.4 shows how respondents would describe their first understanding of John 2:1–11. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five categories: ① Miracle of Jesus ② Faith in Jesus ③ Obedience ④ Interesting & amazing ⑤ not easy

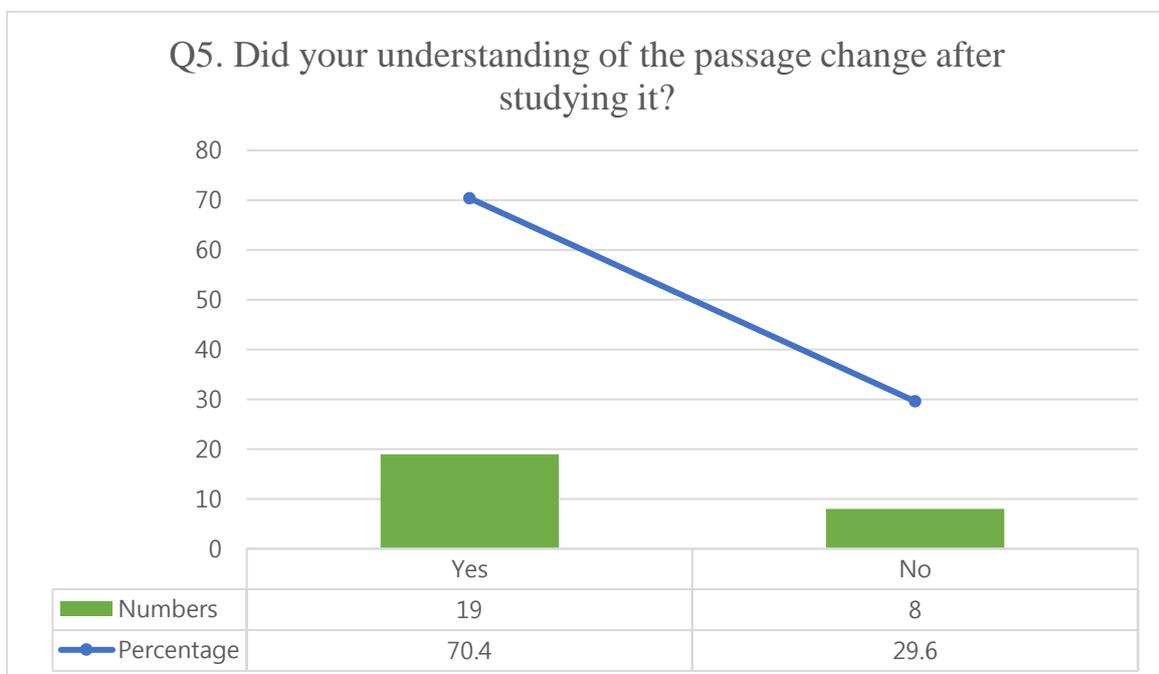
Twelve (44.4%) respondents first understood the passage as talking about the ‘Miracle of Jesus.’ Four (14.8%) respondents thought that the passage talks about ‘faith in Jesus.’ Four (14.8%) respondents said that the passage is about ‘obedience.’ Three (11.1%) respondents felt that the passage is ‘interesting & amazing.’ Four (14.8%) respondents felt that the passage is ‘not easy’ to understand.

According to the figure, most respondents understand the passage and its components. Some respondents immediately understood it and some respondents did not easily understand it.



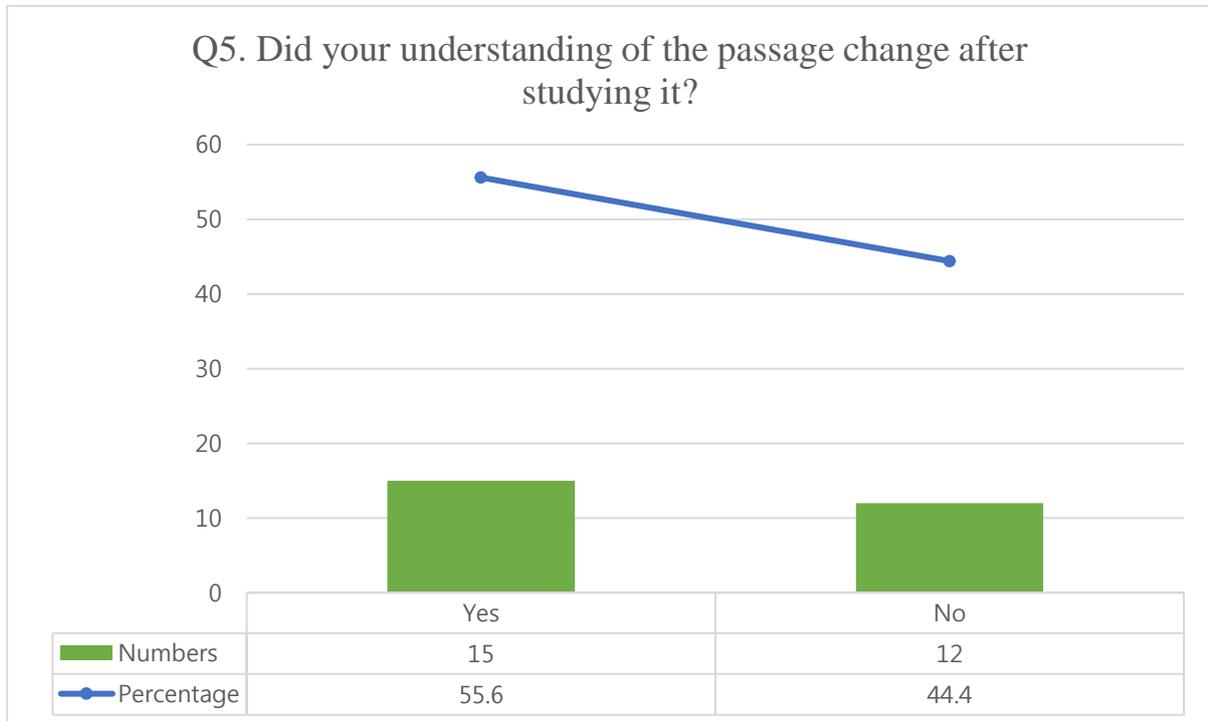
**Figure 2.13.1: Genesis 29:15–30**

Figure 2.13.1 indicates that respondents' understanding of the passage did change after studying Genesis 29:15–30. Seventeen (63%) respondents said 'yes' and ten (37%) respondents said 'no.'



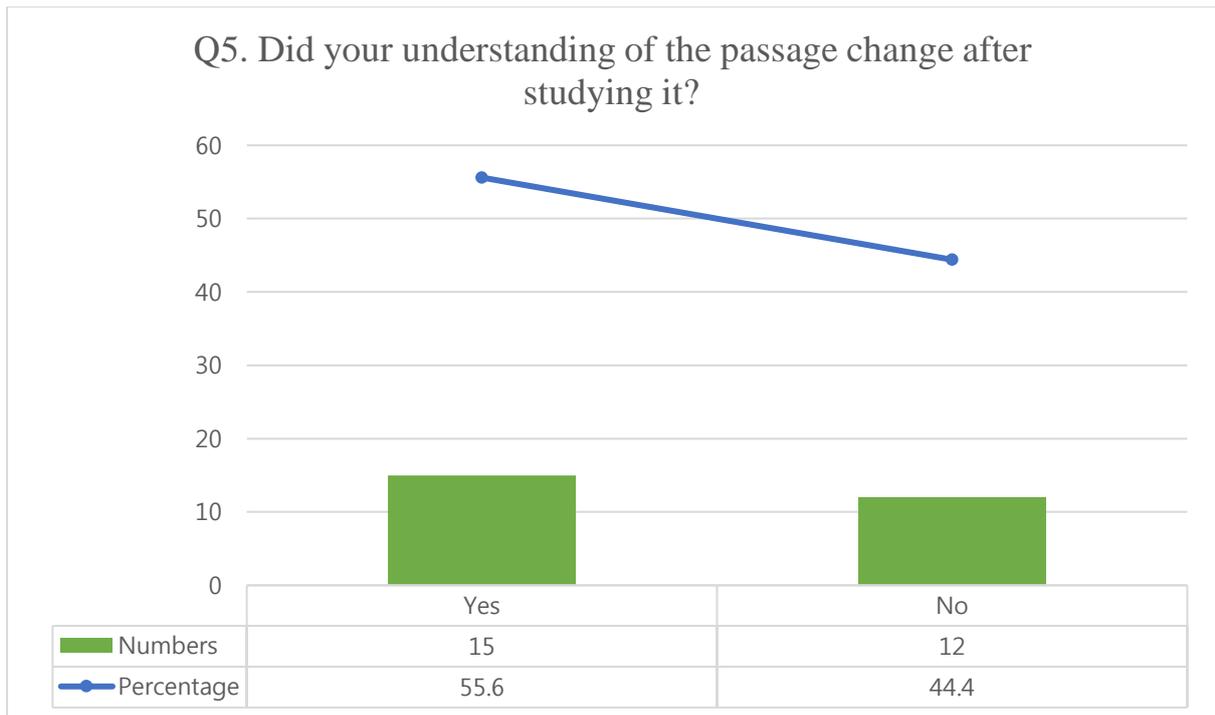
**Figure 2.13.2: Numbers 13:26–33**

Figure 2.13.2 indicates that respondents' understanding of the passage did change after studying Numbers 13:26–33. Nineteen (70.4%) respondents said 'yes' and ten (29.6%) respondents said 'no.'



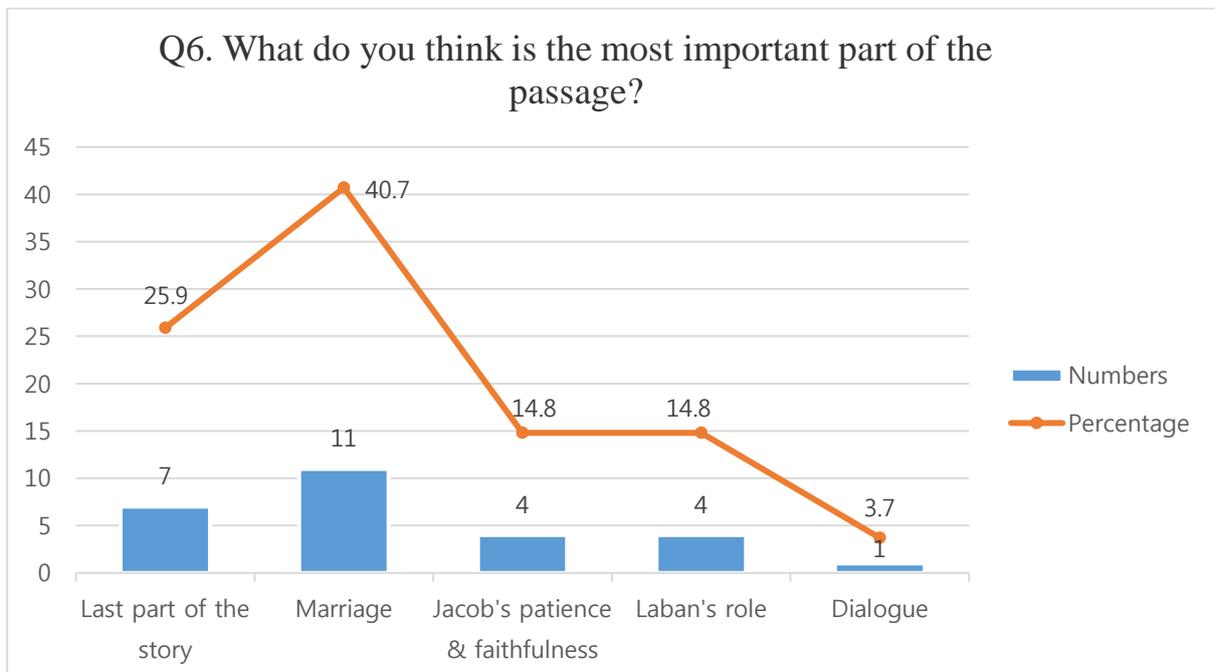
**Figure 2.13.3: Luke 5:1–11**

Figure 2.13.3 indicates that respondents' understanding of the passage did change after studying Luke 5:1–11. Fifteen (55.6%) respondents said 'yes' and twelve (44.4%) respondents said 'no.'



**Figure 2.13.4: John 2:1–11**

Figure 2.13.3 indicates that respondents' understanding of the passage did change after studying John 2:1–11. Fifteen (55.6%) respondents said 'yes' and twelve (44.4%) respondents said 'no'.

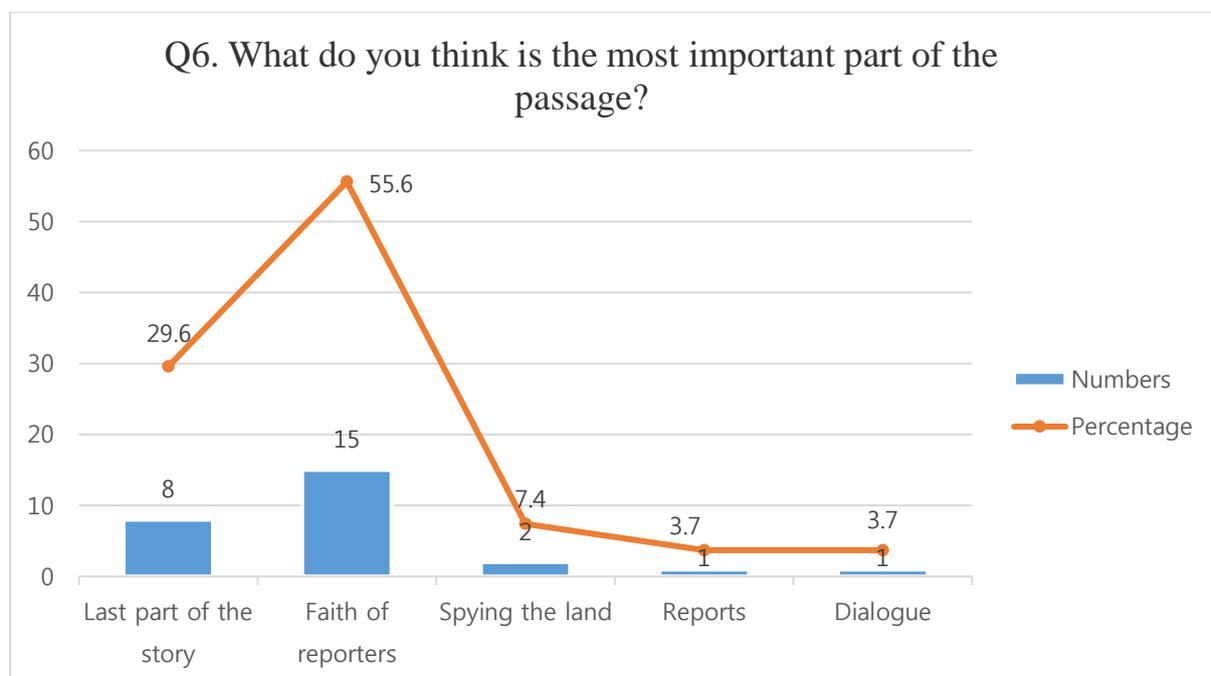


**Figure 2.14.1: Genesis 29:15–30**

Figure 2.14.1 shows what respondents think the most important parts of Genesis 29:15–30 is. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five themes: ① Last part of the story ② Marriage ③ Jacob’s patience & faithfulness ④ Laban’s role ⑤ Dialogue

Eleven respondents (40.7%) answered that ‘marriage’ is the most important part of the passage. Seven (25.9%) respondents answered that ‘the last part of the story’ is the most important. Four (14.8%) respondents answered that ‘Jacob’s patience & faithfulness’ is the most important part of the passage. Another four (14.8%) answered that ‘Laban’s role’ is the most important. Only one (3.7%) respondents felt that ‘dialogue’ is important.

According to the figure, all respondents’ answers are related to the influence of characters in the story. This implies that characters are central to understanding the passage.



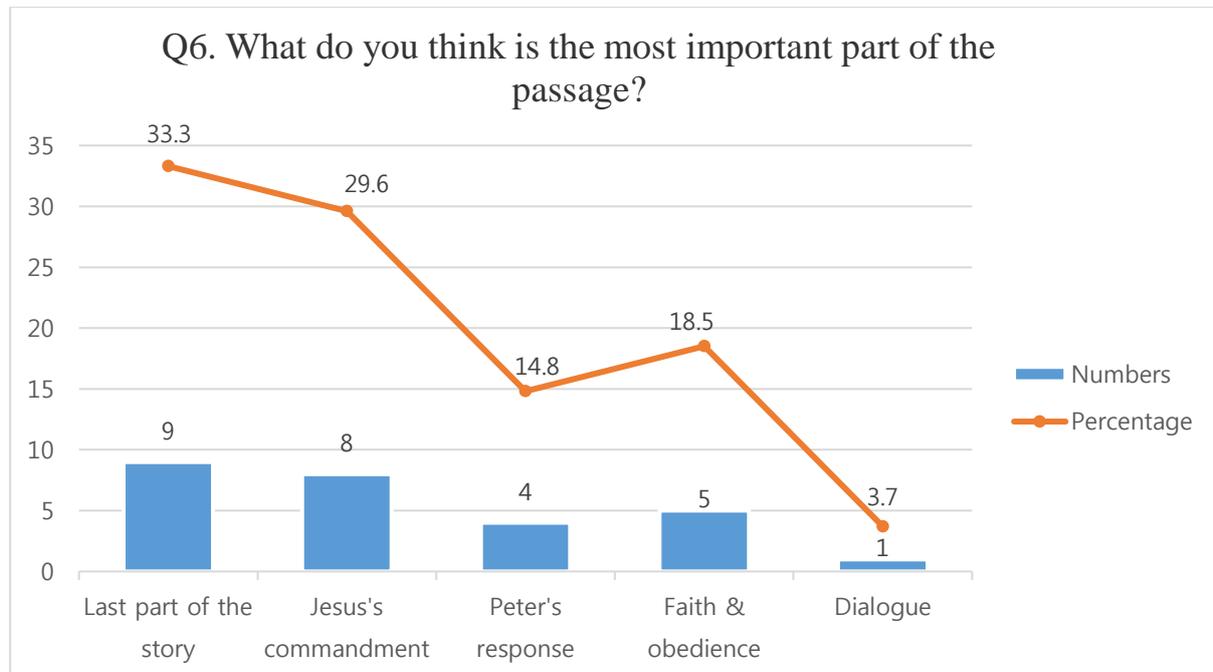
**Figure 2.14.2: Numbers 13:26–33**

Figure 2.14.2 shows what respondents think the most important parts of Numbers 13:26–33 is. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five themes: ① Last part of the story ② Faith of reporters ③ Spying the land ④ Reports ⑤ Dialogue

Fifteen respondents (55.6%) answered that ‘faith of reporters’ is the most important part of the passage. Eight (29.6%) respondents answered that ‘the last part of the story’ is the most

important. Two (7.4%) respondents answered that ‘spying the land’ is the most important part of the passage. One (3.7%) respondent answered that ‘reports’ is the most important. Another single (3.7%) respondent felt that ‘dialogue’ is important.

According to the figure, all respondents’ answers are related to the influence of characters in the story. This implies that characters are central to understanding the passage.

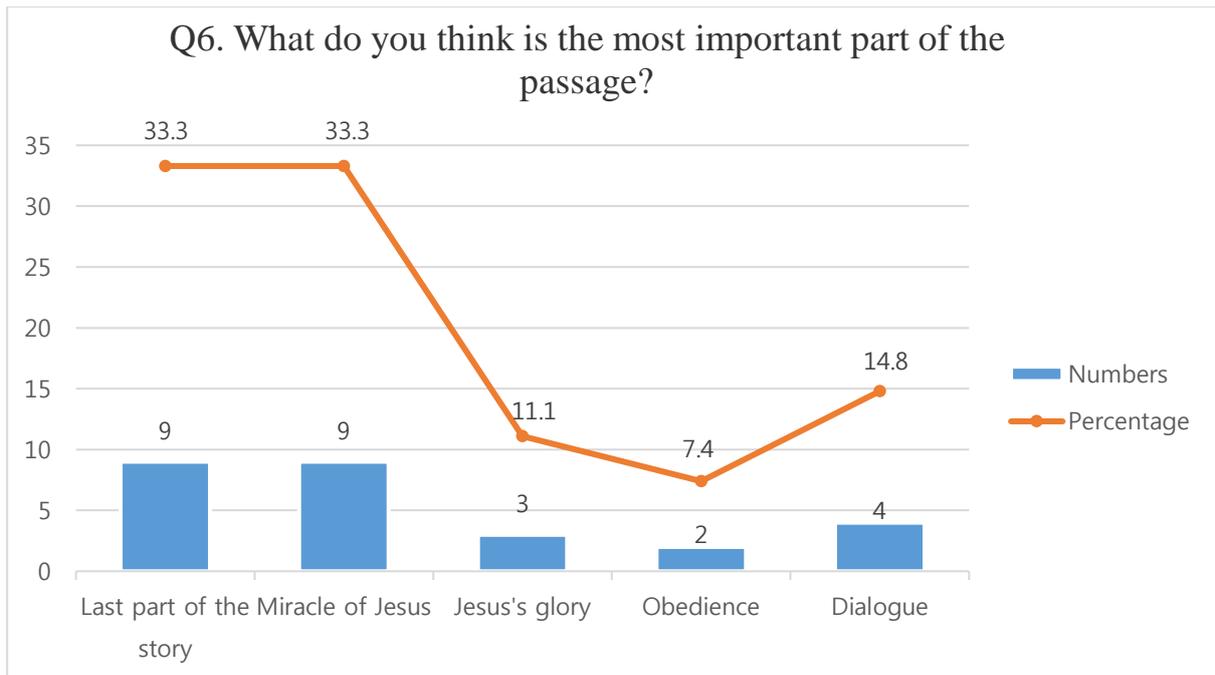


**Figure 2.14.3: Luke 5:1–11**

Figure 2.14.3 shows what respondents think the most important parts of Luke 5:1–11 is. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five themes: ① Last part of the story ② Jesus’s commandment ③ Peter’s response ④ Faith & obedience ⑤ Dialogue

Nine (33.3%) respondents answered that ‘the last part of the story’ is the most important. Eight (29.6%) respondents answered that ‘Jesus’s commandment’ is the most important part of the passage. Five (18.5%) respondents answered that ‘faith & obedience’ is the most important part of the passage. Four (14.8%) answered that ‘Peter’s response’ is the most important. A single (3.7%) respondents showed that ‘dialogue’ is important.

According to the figure, all respondents’ answers are related to the influence of characters in the story. This implies that characters are central to understanding the passage.



**Figure 2.14.4: John 2:1–11**

Figure 2.14.4 shows what respondents think the most important parts of John 2:1–11 is. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five themes: ① Last part of the story ② Miracle of Jesus ③ Jesus's glory ④ Obedience ⑤ Dialogue

Nine (33.3%) respondents answered that 'the last part of the story' is the most important. Another nine (33.3%) respondents answered that the 'miracle of Jesus's is the most important part of the passage. Four (14.8%) respondents answered that 'dialogue' is the most important part of the passage. Three (11.1%) answered that 'Jesus's glory' is the most important. Two (7.4%) respondents showed that 'obedience' is important.

According to the figure, all respondents' answers are related to the influence of characters in the story. This implies that characters are central to understanding the passage.

### 2.5.4.5 Response to the passages

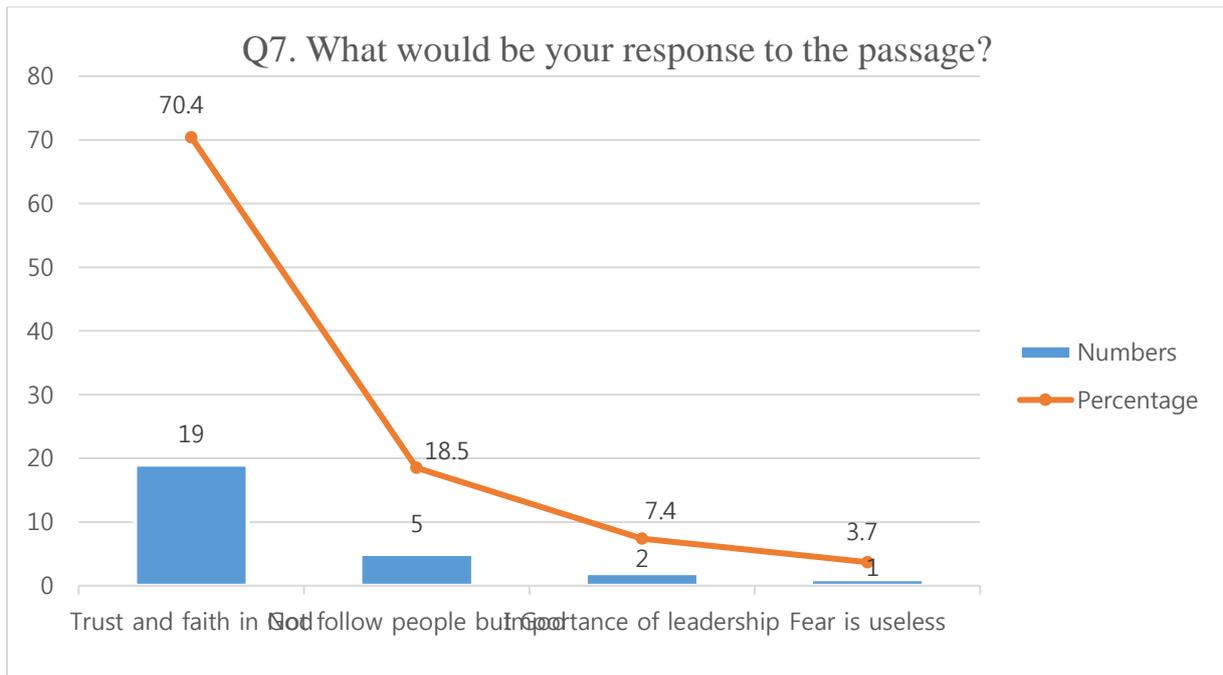


**Figure 2.15.1: Genesis 29:15–30**

Figure 2.15.1 shows how respondents would respond to the passage of Genesis 29:15–30. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five themes: ① Persevere in God ② Trust God in all circumstance ③ Will be faithful ④ Love my family ⑤ Pray until I receive

Eight (29.6%) respondents answered that their response would be to 'persevere in God'. Eight (29.6%) respondents answer that they would 'trust God in circumstance.' Five (18.5%) respondents answered that their response would be to 'love my family'. Four (14.8%) answered that their response would be to 'be faithful' Two (7.4%) respondents showed that they would 'pray until I receive'.

According to the figure, all respondents' answers are related to what characters do in the story. This implies that characters influence readers' response.

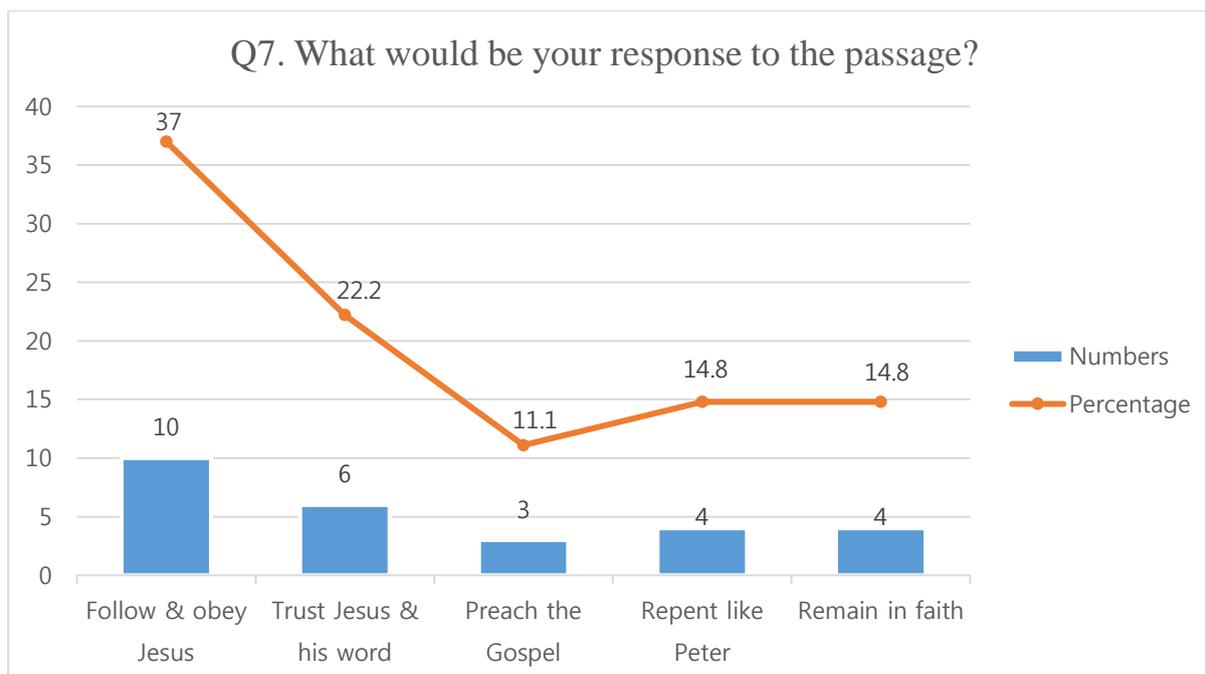


**Figure 2.15.2: Numbers 13:26–33**

Figure 2.15.2 shows how respondents would respond to the passage of Numbers 13:26–33. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to four themes: ① Trust and faith in God ② Do not follow people, but God ③ Importance of leadership ④ Fear is useless

Nineteen (70.4%) respondents answered that ‘trust and faith in God’ would be their response to the passage. Five (18.5%) respondents answered that they would ‘not follow people but God’. Two (7.4%) respondents answered that they would respond by considering the ‘importance of leadership.’ One (3.7%) answered that their response would be to realize that ‘fear is useless’.

According to the figure, all respondents’ answers are related to what characters do in the story. This implies that characters influence readers’ response.

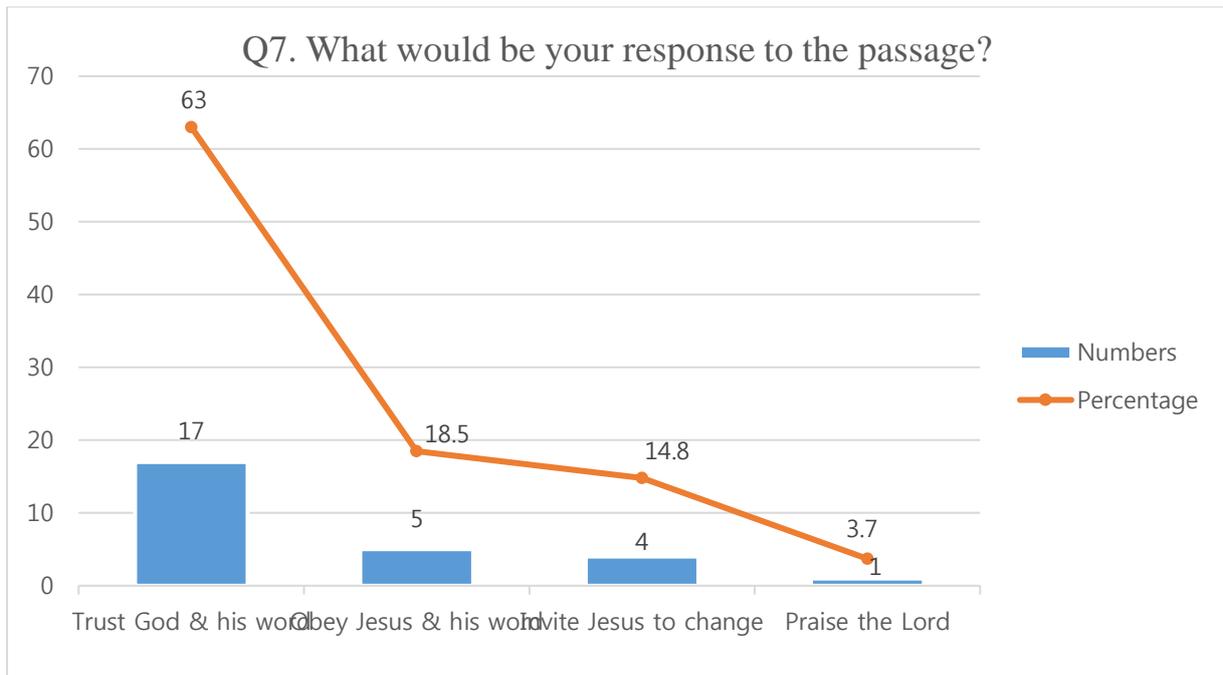


**Figure 2.15.3: Luke 5:1–11**

Figure 2.15.3 shows how respondents would respond to the passage of Luke 5:1–11. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to five themes: ① Follow & obey Jesus ② Trust Jesus & his Word ③ Preach the Gospel ④ Repent like Peter ⑤ Remain in faith

Ten (37%) respondents answered that ‘follow & obey Jesus’s would be their response to the passage. Six (22.2%) respondents answered that their response would be to ‘trust Jesus & his Word.’ Four (14.8%) respondents answered that their response would be to ‘repent like Peter.’ Four (14.8%) answered that they would response by ‘remain[ing] in faith.’ Three (11.1%) respondents showed that ‘preach the Gospel’ would be their response to the passage.

According to the figure, twenty respondents’ answers were related to what characters do in the story. This implies that characters influence readers’ response. Seven respondents’ answers were related to the influence of characters.

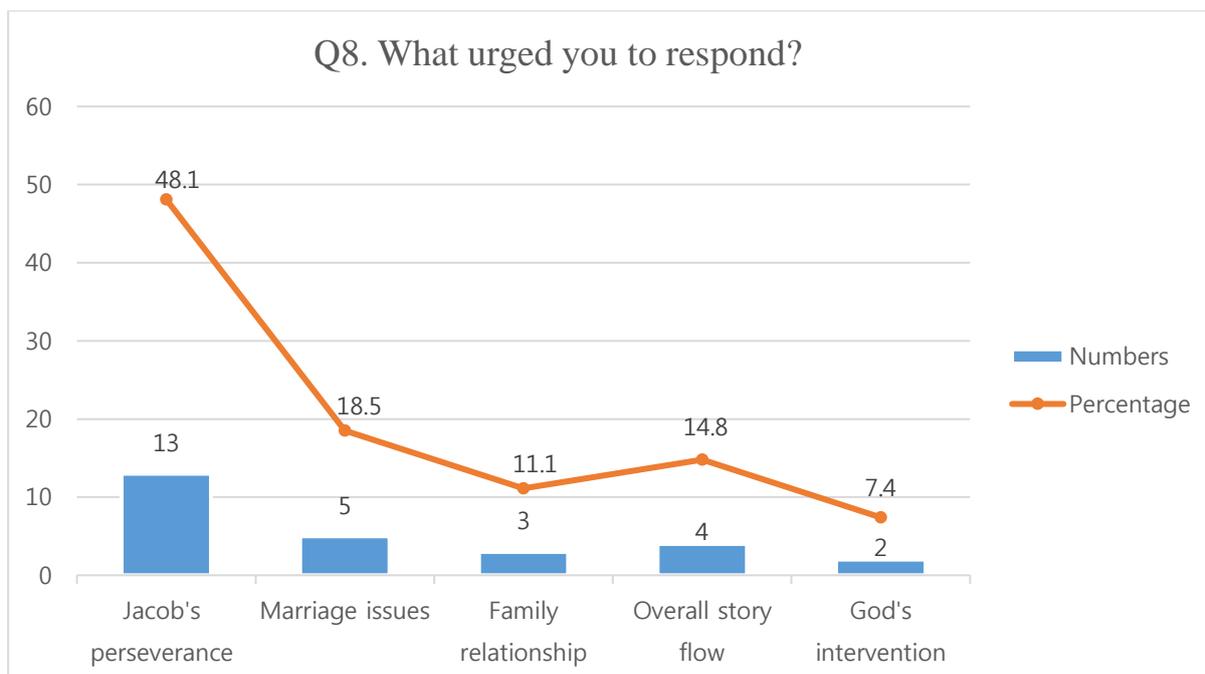


**Figure 2.15.4: John 2:1–11**

Figure 2.15.4 shows how respondents would respond to the passage of John 2:1–11. Their open-ended answers were diverse, but themes could be identified. Most of answers are related to four themes: ① Trust God & his Word ② Obey Jesus & his Word ③ Invite Jesus to change ④ Praise the Lord

Seventeen (63%) respondents answered that ‘trust[ing] God & his Word’ would be their response to the passage. Five (18.5%) respondents answered that their response would be to ‘obey Jesus & his Word.’ Four (14.8%) respondents answered that ‘invite[ing] Jesus to change’ would be their response to the passage. One (3.7%) respondent answered that his/her response to the passage would be to ‘praise the Lord.’

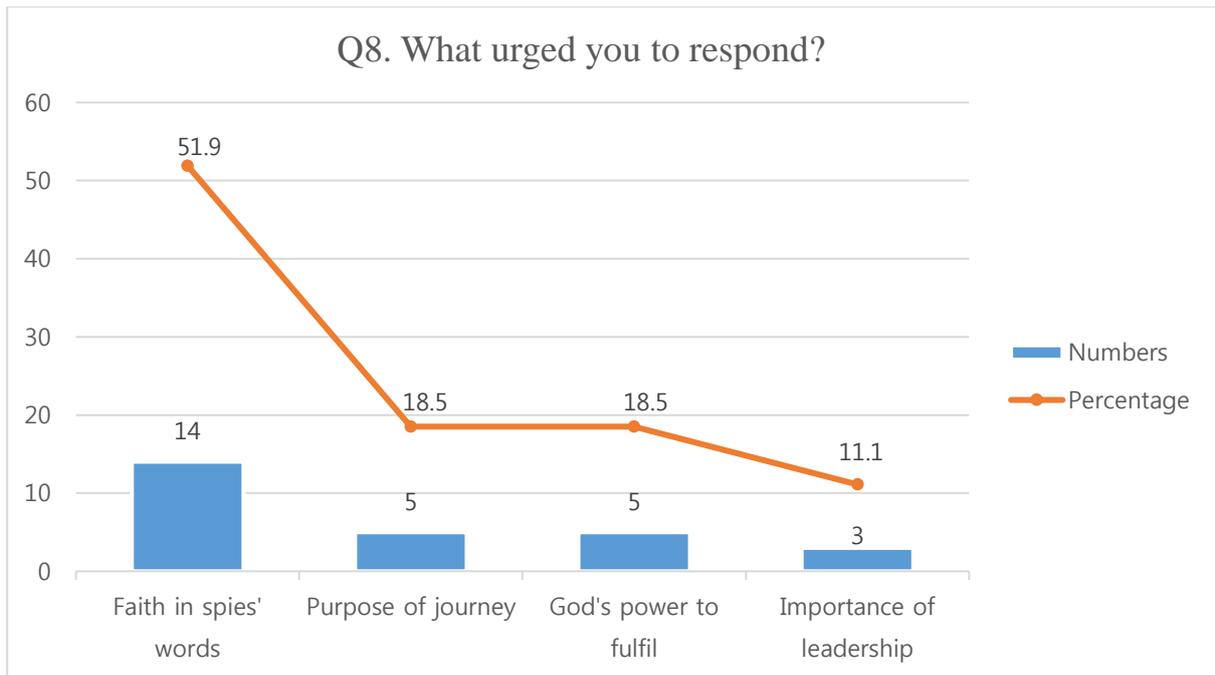
According to the figure, almost all respondents’ answers are related to what characters do in the story. This implies that characters influence readers’ response. One respondent’s answer was not related to the influence of characters.



**Figure 2.16.1: Genesis 29:15–30**

Figure 2.16.1 shows the reason why respondents responded to the passage of Genesis 29:15–30. Their open-ended answers were diverse, but themes emerged. Most of answers are related to five themes: ① Jacob's perseverance ② Marriage issues ③ Family relationship ④ Overall story flow God's intervention

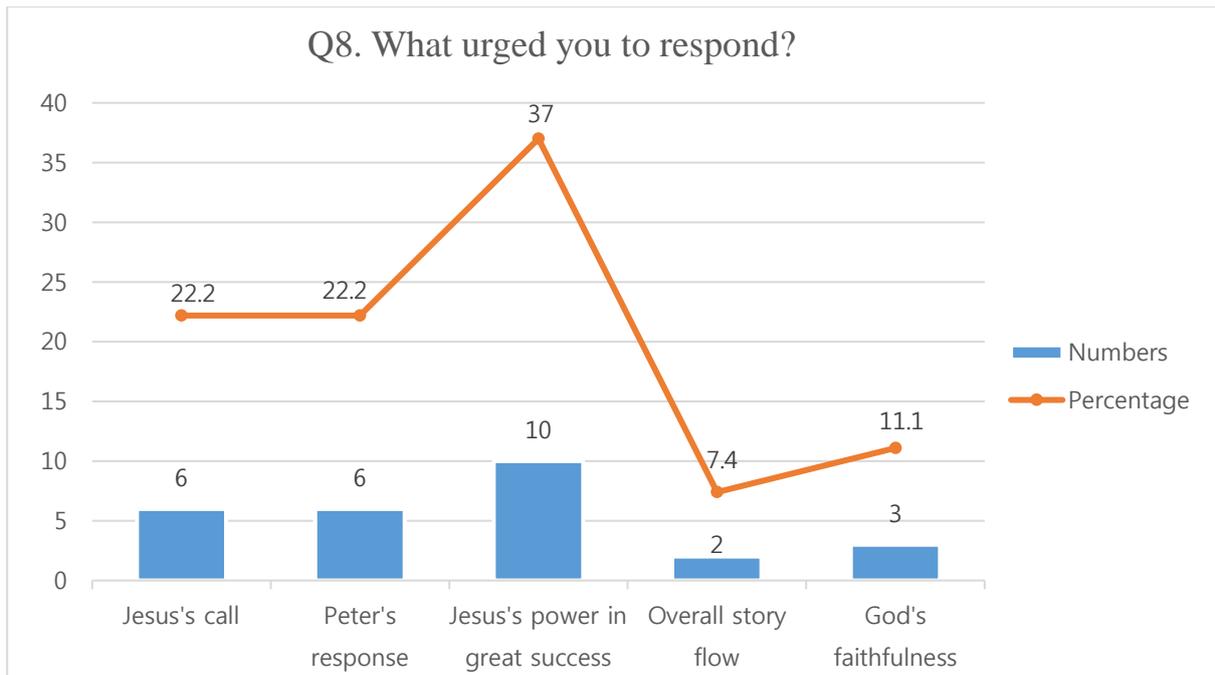
Thirteen (48.1%) respondents answered that 'Jacob's perseverance' is the reason of their response to the passage. Five (18.5%) respondents answered that 'marriage issues' is the reason of their response to the passage. Four (14.8%) respondents answered that 'overall story flow' is the reason of their response to the passage. Three (11.1%) answered that 'family relationship' is the reason of their response to the passage. Two (7.4%) respondents answered that 'God's intervention' is the reason of their response to the passage.



**Figure 2.16.2: Numbers 13:26–33**

Figure 2.16.2 shows the reason why respondents responded to the passage of Numbers 13:26–33. Their open-ended answers were diverse, but themes emerged. Most of answers are related to four themes: ① Faith in spies' words ② Purpose of journey ③ God's power to fulfil ④ Importance of leadership

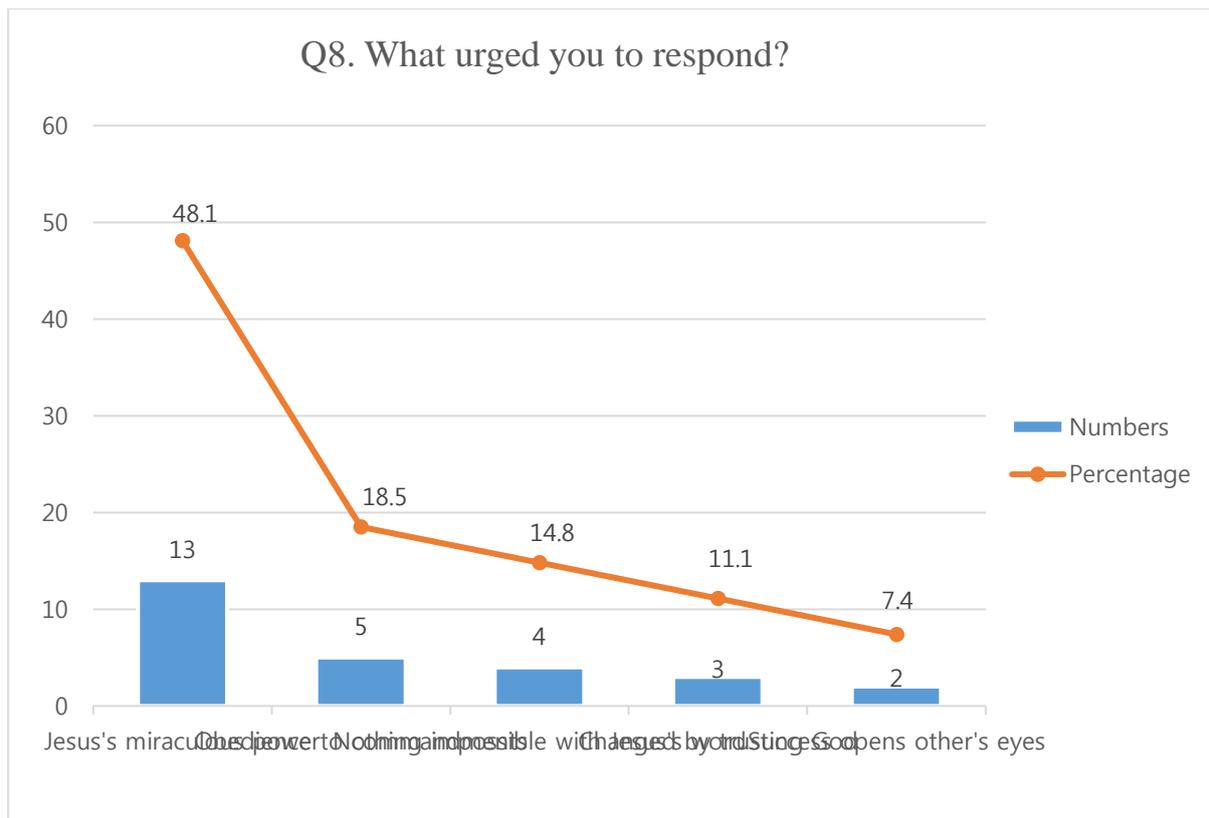
Fourteen (51.9%) respondents answered that 'faith in spies' words' is the reason of their response to the passage. Five (18.5%) respondents answered that the 'purpose of the journey' is the reason of their response to the passage. Another five (18.5%) respondents answered that 'God's power to fulfil' is the reason of their response to the passage. Three (11.1%) answered that 'importance of leadership' is the reason of their response to the passage.



**Figure 2.16.3: Luke 5:1–11**

Figure 2.16.3 shows the reason why respondents responded to the passage of Luke 5:1–11. Their open-ended answers were diverse, but themes emerged. Most of answers are related to five themes: ① Jesus’s call ② Peter’s response ③ Jesus’s power in great success ④ Overall story flow ⑤ God’s faithfulness

Ten (37%) respondents answered that ‘Jesus’s power in great success’ is the reason of their response to the passage. Six (22.2%) respondents answered that ‘Jesus’s call’ is the reason of their response to the passage. Another six (22.2%) respondents answered that ‘Peter’s response’ is the reason of their response to the passage. Three (11.1%) answered that ‘God’s faithfulness’ is the reason of their response to the passage. Two (7.4%) respondents answered that ‘overall story flow’ is the reason of their response to the passage.



**Figure 2.16.4: John 2:1–11**

Figure 2.16.4 shows the reason why respondents responded to the passage of John 2:1–11. Their open-ended answers were diverse, but most of answers are related to five themes: ① Jesus’s miraculous power ② Obedience to commandments ③ Nothing impossible with Jesus’s Word ④ Change by trusting God ⑤ Success opens people’s eyes

Thirteen (48.1%) respondents answered that ‘Jesus’s miraculous power’ is the reason of their response to the passage. Five (18.5%) respondents answered that ‘obedience to commandments’ is the reason of their response to the passage. Four (14.8%) respondents answered that ‘nothing impossible with Jesus’s word’ is the reason of their response to the passage. Three (11.1%) answered that ‘change by trusting God’ is the reason of their response to the passage. Two (7.4%) respondents answered that ‘success opens other’s eyes’ is the reason of their response to the passage.

## 2.6 DISCUSSION OF FINDINGS

Osmer calls ‘reflexivity’ the by-product of the double crisis of empirical research. The first crisis is representation: facts are not purely factual, but formed through observation, which is theory-laden and dependent on the research practices and technologies. The second crisis is

legitimization: the criteria vary, depending on the kind of research being conducted and its guiding purpose (57). Therefore, this research findings should reflect on meta-theoretical perspectives, such as the nature of reality (ontology), knowledge (epistemology), and the nature of science (philosophy of science). The following findings reply to the question: “What is this going on?”

### **2.6.1 Finding authorial intent**

The data on finding authorial intent indicate that respondents do not consider emotions as a primary method to interpret passages. However, interesting facts are revealed in the process of interpretation. While they proceed, a number of respondents use characters to explore authorial intent, and their use of characters is based on emotionally identifying with the human nature of the characters.

### **2.6.2 Understanding passages**

Respondents indicated that the influence of characters in the story is the most important in changing their understanding of the passage. This involvement with the characters is something that most respondents shared. Events related with characters, dialogues between characters, and the last part of the story are all related to the characters. The involvement of respondents in understanding passages shows how emotionally they involved in the story. Respondents’ involvement also shows all episodes and environments surrounding characters are crucial to reveal the authorial intent. In this reason, through the report of actions, descriptions of characters, comment about characters whether directly from characters or narrator, inward speech (Alter, 2011:116–117), emotional attachment and experience occur toward respondents.

### **2.6.3 Response to the passages**

Responses to the passages varied. Respondents responded differently to each passage, but there was common ground. The influence of characters affected respondents’ responses. The influence of characters is explicit.

## **2.7 DESCRIPTIVE-EMPIRICAL PERSPECTIVES ON THE ROLE OF PATHOS IN UNDERSTANDING AUTHORIAL INTENT**

This chapter outlined the findings of the empirical research and analysed the data. The analysis highlighted the key issues that emerged from the data. The findings present certain aspects that are investigated in the subsequent chapters. The data produced valuable insights

into respondents' needs. Emotional aspects as they relate to interpretation are obviously neglected, and there is a need for education on the emotional influence in narratives.

### **2.7.1 Perspectives on empirical results regarding the role of pathos in understanding authorial intent**

The following perspectives could be offered, namely;

- The emotions are not considered as a primary method to interpret passages;
- Intellectual approach toward the passage is preferred but it is not always accurate;
- Negligence of emotional aspects causes misunderstanding passage easily;
- Intellectual preference in interpretation is based on the tendency of logical preference;
- Characters in the passages are paid more attention than any other components in the process of interpretation to find out authorial intention;
- Characters have an emotional role to help people identify themselves with the human nature of the characters;
- Emotional involvement in characters help people understand passages;
- Emotional importance is not mentioned but noteworthy;
- Episodes and dialogues related to characters are key components to realize the authorial intent;
- Responses are varied but the influence of characters affect responses;
- Proper understanding emotional aspect gives benefits of experience characters emotional status in narratives, understanding passages and response accordingly.

### **2.7.2 Perspectives on theological reactions toward the role of pathos in understanding authorial intent**

The following perspectives have emerged, namely;

- The study has discovered influence of emotions in various areas such as cognition process, persuasive communication, relation with imagination, literary interpretation and narrative preaching;
- Emotional aspects in hermeneutics and homiletics are prominent;
- There is a need for the rationale behind the preference of intellectual methods over emotional aspects in the process of interpretation;
- An explanation is needed for the role of emotional aspects in understanding stories and authorial intent;

- An explanation is needed for the influence of emotions on various components of narratives;
- An explanation is needed for the influence of emotions in relation to characters on decision making;
- Preaching should deliver the emotions that exist in the text to listeners;
- Preaching targets ear and heart simultaneously;
- Imaginative languages with emotions increase the effect of narrative;
- For an effective preaching, recognizable emotions need to abide in narrative;
- Experiential preaching is more effective to reveal the authorial intent;
- Communicative, imaginative, relevant, creative and contextual preaching are in homiletical issues;
- Logos, ethos and pathos should be mingled in biblical preaching;
- Emotional appeal brings responsible response;
- Manipulation of emotions should be avoided.

Having identified the issues listed above, the interpretive task deals with a detailed discussion and perspectives from literature. In the normative and pragmatic task, components of narratives and relationship of the components will be suggested as an alternative to preferable methods of interpretation.

## **CHAPTER 3: INTERPRETIVE PERSPECTIVES ON THE ROLE OF PATHOS IN UNDERSTANDING AUTHORIAL INTENT**

### **3.1 INTRODUCTION**

The main purpose of this chapter is to seek reasons for the phenomena observed in the descriptive task, by means of literary research from philosophy, psychology, communication, anthropology, and hermeneutics on existing theories and studies done concerning the role of emotion. According to Cilliers (2004:6), perspectives from neighbouring sciences are important to understand the complex context of preaching. In order to formulate a relevant model, homiletics cannot be isolated from intra and interdisciplinary fields (Cartledge, 2003:15; Pieterse, 2001:13). The purpose of preaching is to connect two objects with God's glorious love: the Word and the listeners (Keller, 2015:14). Thus, the preaching basically takes a form of communication to deliver the message of the Word to people in the world in order to support, inform, change, or broaden the listener's faith experience (Fry Brown, 2008:14). In order to fulfil the purpose, the sermon entails basic knowledge of communication and recommunicates faithfully and skilfully what has been communicated with verbal and non-verbal language (Arthurs, 2007:14). In this process, preaching as persuasive in essence challenges the listeners dyed by worldly minds, emotions, and wills to think again the beliefs that they have by "teaching, rebuking, correcting and training in righteousness" (Eclov, 2016:1; Fry Brown, 2008:9).

Preaching as persuasive communication is effected by elements of rhetoric which Aristotle identified three classic elements: ethos (personal character of the speaker), logos (apparent proof by the words of the speech itself), pathos (putting the audience into a certain frame of mind) (Aristotle, 2004:7). Persuasion by hiring three elements is not only a process in which listeners are persuaded but also about preachers that should be first of all persuaded about the passage, then preachers are able to bring listeners face to face with God (Fry Brown, 2008:8). Thus, as equipping the preacher with three rhetorical elements is creating a good sermon, considering three rhetoric elements is caring about listeners' change (Eclov, 2016:1) But, modernity has emphasized on rationality with no regard for emotion due to the influence of modernism putting the accent on precise methodological deliberations (Du Toit, 2014:1; Marsh, 2004:24). Biblical scholars more inclined to focus on the rational aspect of the text to the detriment of emotions in the Scriptures (Martin, 2014:346). And in different contexts of Africa/South Africa, African biblical hermeneutic approach intends to create a dialogue between the contextual aspect of the text and the context of the audience, namely instances

of crime and racial tension (Nyirawung, 2013:4; De Klerk *et al.*, 2011:1) because the church's message has become irrelevant and trivial to people in their context (Linden & Nel, 2015:2). On the contrary, the biblical authors shaped their writings with intended emotional response and Bible itself clearly uses affective appeal to empathize us with characters in the biblical narratives to ignite emotional response (Kuhn, 2009:7). Thus, Martin insists that a critical investigation of the affective dimension of the biblical text needs to be included in the process of analysis as a part of holistic hermeneutic approach because emotions are not just a reflexive response to events but products of individual's interpretation of events (Du Toit, 2014:5; Martin, 2014:339–353).

Emotion has a crucial function of motivation and decision-making (Du Toit, 2014:5; Lewis & Lewis, 1989:61). As the pathos caused by awe of God's attributes motivates us to recognize and respond God's intention, pathos in our communication enhances intellectual activity (Stocker, 2004:136). As Cicero mentioned, pathos stimulates thought to encourage response and the function is more effective than truth in determinations (Solomon, 2004:83; Thonssen & Craig, 1948:360). Thus, in order to persuade a listeners' mind and behaviour, pathos needs to be in segment of preaching. People's decision and behaviour is more closely linked to pathos than others (Arthurs, 2001:2). Decision making is not only taken place in preaching but also happened in social relationships because sense-perceptions and interpersonal relations are combined to determine our moods (Du Toit, 2014:6). Emotions as dynamic model influence other human faculties so, information and experience from the past react in our response and decision (Wetherell, 2012:22). Pathos in the process of decision and response are crucial. Thus, as Eclov (2016:3) insists as our hearts are moulded by the texts, the pathos of the text which the Spirit intends to infuse is experienced and the emotion in our preaching will not be manipulative. Thus, the interpretative task identifies issues related with the role of emotion embedded within other fields related to study such as hermeneutics, homiletics, anthropological communication, psychology, and philosophy.

In response to the issues embedded, according to Osmer (2008:82), 'sagely wisdom' which requires the interplay of thoughtfulness, theoretical interpretation and wise judgement is needed to understand and respond to particular issues. Leaders need to look at closely their context and engage the social science to explain the reason of event and patterns (Osmer, 2011:2). Leaders need to think how to help a community develop norms and they need to have the pragmatic skills to embody ideas (Osmer, 2011:2). Thoughtfulness is described as the way of a leader to treat others or the insightfulness of a leader about matters in life. Treating others with consideration is necessary when a leader is dealing with people who are difficult because normal reaction from leaders is either impatience or irritation. Insightfulness

of a leader is also necessary because he is not sure how to proceed. In this study, the latter aspect of thoughtfulness is applied to the matter. In order to accomplish the task, theoretical interpretation (Osmer, 2008:83) as the ability to use other theories to understand particular issues is also needed. Osmer (2008:84) emphasizes that all theories are fallible and need to be reconsidered in the future because theories construct knowledge from a particular perspective. In this sense, meta-theoretical perspectives are important to respond the matter in the complex context of homiletics. Wise judgement is crucial capacity to interpret episodes, situation, and contexts in three interrelated ways. First, recognition of the germane characteristics of specific event and circumstances. Second, discernment of the moral ends at stake. Third, decision of most efficient way to attain these purposes considering the constraints and possibilities of a specific time and place (Osmer, 2008:84). Osmer's wise judgement is related to Aristotle's idea of *phronēsis* and two strains of biblical wisdom literature (Israel's wisdom tradition and Jesus Christ). Aristotles' idea of *phronēsis* means to choose the right way of action with understanding the circumstances rightly to achieve the moral ends of action (Osmer, 2008:84). The wisdom writers (Job, Proverbs, and Ecclesiastes) observed normal life and formulated general insights for the observable patterns of nature and life (Osmer, 2008:89). Jesus Christ is the 'Wisdom incarnate, who reveals God's secret Wisdom' (Osmer, 2008:89). He provides a radical and countercultural framework for Christians to interpret wisdom literature. Osmer (2008:100–103, 122–127) insists that interpretive guides should judge theories according to a "communicative model of rationality," which contains three basic rudiments; argumentation, perspectives, fallibility.

As Osmer insists in the process of interpretive task, the pivotal question should be; why is this going on? In order to answer this question by means of a qualitative literary research (Osmer, 2008:4), the research will be drawing on theories from hermeneutical aspects and communicative preaching aspect as well as relevant theories related with anthropological communication and psychology to explain, seemingly, why preachers neglect the influence of pathos in narrative passages.

The first part of the study will be conducted from hermeneutical communicative perspective, searching for reliable guidelines of interpretation and communication of authorial intent for faith (Pieterse, 2001:2–4 and Dingemans, 1996:82–85). This perspective is based on the relationship between theory and praxis which is vitally important in practical theology, especially in Christian faith and communication of this faith (Pieterse, 2001:2–3). Theory requires hermeneutical aspect from theological and empirical analyses, which influences on praxis to bring out actions and change of believers within and without the church (Pieterse, 2001:2, Dingemans, 1996:88). Practical theology operates alongside the historical-

hermeneutic elements of other theological disciplines and the praxis can remain in the origin and tradition of Christian faith (Pierterse, 2001:4). In this sense, it is important to know that preaching is based on the context of communicative praxis which church testifies the Gospel in words and deeds in its context (Osmer, 2011:4). According to Dooley and Vines (2010:248–249), the influence of rational reasoning on Reformed theological hermeneutics and logical emphasized preaching has been dominated in preaching even though Reformed theological hermeneutics has the basic belief that God inspired both logical and emotional elements of human authors in the Bible and God conveys his intention through the work of human authors by using different literatures such as narrative, poetry, prose, and epistles. In the process of interpretation, textual pathos is neglected because of overemphasizing textual logos or biased perspective on Scriptures (York, 2010:239). Therefore, the reasons of why preachers neglected pathos or overemphasized logos in their interpretation and communication will be investigated in the perspective of hermeneutical communication.

The second part of the study will be conducted from anthropological communication perspective. As Cilliers (2004:6–18) indicates, preaching is not only closely related with contextual circumstances and sociology but also it is inexorably tied to the field of communication. Preaching is being conducted in the context of message, sender, and receiver and its main purpose is to communicate God's intent to people. In this sense, Christian witness to others is the best model to understand anthropological communication. It is noticeable that how people communicate effectively and how communicational strategies effect to the receptors' cognition in the relational interaction (Lingenfelter, 2008:46–48; Kraft, 1991:15). In the area of "receptor-oriented communication," message and communicator are closely connected and affected by communicational elements (Elmer, 2006:66–74; Kraft, 1991:15). The message of preaching travels from one cultural area to another either homogeneously or heterogeneously. It also travels a range of ages. In the progress of communication, contextual circumstances and sociological components are influential to information and emotion, so they are easily mingled and misused (Lingenfelter & Mayers, 2003:11). In the act of delivering sermons, manipulating emotion is connected to distorting the sender's intention and that of the text as well as reluctance of receiving message emotions (Dooley & Vines, 2010:247; Edward, 2009:95). Thus, a perspective from anthropological communication will help to understand how the message travels and strategies are used in effective communication. By meticulously investigate anthropological communication, the reason why sender or receiver neglect emotions in their communication will be identified.

The third part of the study will observe emotional relevance from psychological perspective. According to Seligman (2005:3), psychology aims at 'catalys[ing] a change in psychology from

a preoccupation only with repairing the worst things in life to also building the best qualities in life'. There is similarity between preaching and psychology in a sense of building of strength and developing the quality of life (Scheffler, 2014:2). While pursuing building of strength, psychology does not deny treatment rather it focuses on avoiding mental illness and enhancing the quality of life (Scheffler, 2014:2). Psychological perspective explains emotional effects in a reconciliatory and retrievable process and concepts including compassion, love, humility, gratitude and others (cf. Scheffler, 2014:1–8; Snyder & Lopez, 2005). Preaching pursues phenomenological changes from a feeling of being wronged and the message demands a conscious decision to act otherwise emotionally and intellectually (Scheffler, 2015:5). Emotional experience increased by verbal communication in the process of cognition can reach attitudinal change because emotion and cognition are influential on mental processes and decision (Kruger, 2016:1–11). The work of intellect and the mischief of a mere intellectual practice influence on cognition in psychology (Kruger, 2016:4). This psychological cognitive process will show how emotion and information influence meaning. In this sense, cognitive process related to emotional effects in the light of psychological perspective explains the efficiency of emotion in preaching (Kruger, 2016:1). Therefore, psychological perspective on the effect of emotional recovery and persuasive language as a prominent medium is important to understand possibilities of formation and changes in preaching and behaviour (Scheffler, 2015:6; Strawn & Brown, 2013:8–9; Fiske, 2004:123). Psychological emphasis on positive changes in listeners' life and responses to the message will be a factor of the reason why preachers are reluctant to using emotions in preaching. The psychological effect of emotional recovery will be investigated.

The fourth part of the study will observe the philosophical perspective on emotion. Philosophers' point of view on emotion is revealed in rhetoric, language, and epistemology. In rhetoric, philosophers consider the importance of emotion in the aspect of persuasion. All components of rhetoric are related with persuasion which uses a combination of the science of logic, ethical support, and emotional effect (Aristotle, 2004:15). The purpose of rhetoric is to motivate the hearers logically, ethically, and emotionally to reach the judgement which the speaker intends (Marty, 2007:105–109). In communication, the role of language is highlighted because communication relied on language whether written or spoken to help social interaction (Eysenck & Keane, 2010:327). Language is the primary device to transmit knowledge from one entity to another entity and in this transition, information, intention, emotion and expectation are carried (Kruger, 2016a:3). In epistemological cognition, philosophers acknowledge that human perceives experiences through five senses; eyes, ears, nose, tongue and touch as well as mind senses which perceive abstract ideas through the rational mind and remember sense-reported data with imagery pictures (Mitchell, 2011:19).

Emotional importance in rhetoric and linguistic influence over cognition of life and other will be investigated.

### **3.2 A PRELIMINARY CONCEPTUALIZATION OF AN UNDERSTANDING PATHOS**

Aristotle's *Rhetoric* is immensely influential upon all subjects related to means of persuasion such as philosophy, politics, dialectic, apologetics, and literary (Gorman, 2009:22–25). Aristotle's lists of all emotions are practical and aesthetic insights for oral or written communication. Especially, emphasis is on the role of language in the strategy of persuasion by revealing accurate and clear thought (Malan, 2016:2). Considering the role of language on persuasion, attention is given to pathos as well as ethos and logos. Pathos as feelings attended by pain or pleasure entails changing people as to affect their judgements (Bak, 2004:60). Aristotle defined pathos as "the power of stirring the emotions of hearers" (Roberts, 2004:6), and Bean and Bean (1998:81-82) define it as an "appeal to the audience's sympathies and imagination". A definition of pathos specifically reveals that pathos influences people's responses or attitudes, which consist of three components: a cognitive component, an affective component, and a conative or behavioural component (Kruger, 2016:4). As logos influences people's knowledge, pathos influences people's different ways of thinking, which definitely affects people's feelings and attitudes (Kruger, 2016:5). In verbal communication, the emotive language of pathos is considered as a strategy for persuasion. In non-verbal communication, the indirect emotive strategies of pathos are used in the form of images, metaphors, symbols and gestures (Grant & Borchers, 2009:22).

Emotions are not only means that affect men to influence their beliefs and judgement (Bak, 2004:60; Nussbaum, 1996:316) but also responses of individual's meaningful interpretation to an object or events (Du Toit, 2014:5). Emotions are intentionally related to or about an object from the creature's point of view (Nussbaum, 1996:303). Thus, they move us toward distinctive ways and emit through us in distinctive ways (Meiring, 2016:3). The feelings that we experience cause us to direct our reactions and cognitive emotions take place where we react in an affectively unique manner (Meiring, 2016:3). In this sense, emotions are not simply motivating forces to virtuous action but also recognitions of truth and value (Nussbaum, 1996:316). Although emotion is normally short-lived and determined by the unconscious (Du Toit, 2014:4), emotions are not irrational feelings but some degree rational and intelligent (Nussbaum, 1996:304). Due to influence of emotions to intellectual understanding and responses, the basic emotions such as fear, shame, and happiness are closely related to the principal Christian doctrines which are not understood without recognizing emotions (Du Toit, 2014:7). Therefore, intentionality of pathos as Aristotle's emphasis on pathos that affect judgment is understandable as well as the relationship of logos, ethos, and pathos are

noteworthy in homiletics. Therefore, all emotions and their characteristics are markedly considerable in hermeneutics.

In sum, pathos is understood as follows:

- It is a mode that irritates receivers' emotion and thinking to achieve the intended purpose.
- It influences cognitive, affective, behaviour dimension of receiver.
- Its functional influence affects a process of interpretation of events.
- It takes different forms in accordance of verbal and non-verbal communication.

### **3.3 RECOGNITION OF EMOTION FROM PHILOSOPHICAL PERSPECTIVE**

According to Warburton (2005:40), the purpose of philosophy is to find out reasons and meanings about the common ideas or issues that people encounter without realizing them. Throughout history, philosophers have tried to answer the meaning of life (cosmology, divinity, and epistemology) and the nature of knowledge (etymology and anthropology) (Hetherington, 2003:39). The exposition of philosophers' viewpoint will help to understand the important role of emotion in thinking and behaviour. Concerning the role of emotion in language, philosophers' perspective on rhetoric is helpful.

#### **3.3.1 Cognition from philosophical perspective**

Human perceive experiences through five senses. All reports from the eyes, ears, nose, tongue and touch are recognized by mind senses which perceive abstract ideas through the rational mind and remember sense-reported data with imagery pictures (Mitchell, 2011:19). Plato (B.C 472–347) gave negative influence on emotion and affection. According to Plato, whereas soul is rational in nature, emotion including all irrational movement are derived from the flesh (Choi, 2018:239). Soul can resist rationally against emotions such as lust, anger, fear, sorrow, and pleasure. Soul can be invincible against emotions. Thus, the most excellent element is reason which needs to control passion. The ability of thinking is the uniqueness of humankind and thinking ability is developed through reason, thus Plato believed that cognition is transformed into meaning (Chambliss, 1989:164). Plato's epistemology is consisted of emotion and intellect but in terms of importance, the role of intellect is emphasized more than emotion. In order to grasp truth, the reality is understood by the work of intellect (Allen, 1985:47). In Plato's epistemology, three images namely the sun, the divided line and cave are observed by the ability of eyes and the light is also needed (Sosa, 2008:37). The only ability to realize the difference between the visible world and the intelligible world is the intellect, so the people associated with other in the caves ignore other's knowledge and do not accept the

truth that they are lack of knowledge which enlightened by people from outside (Kruger, 2016b:4). In Plato's emphasis on *sophia*, the state of the intellect is also highlighted. Plato emphasizes the importance of cognition and warns people's ignorance (Furley, 2007:2; Hetherington, 2003:43).

Aristotle (B.C 384–322) believes that people have an immanent desire of knowledge which entails the greatest pleasure, whereas Plato insists that people in the cave do not recognize their lack of knowledge nor desire to know (Furley, 2007:3). Although Aristotle emphasizes that logic is not a science but the preparation for science, in order to gain knowledge, Aristotle insists that people need logic which teaches to reason rightly (Allen, 1985:117). But Aristotle's concern about happiness reveals how important intellect is (Sosa, 2008:84; Warburton, 2005:175). In Aristotle's epistemology, human being has a purpose of thinking something to think which is the ability of expressing his rationality and the ability makes man unique (Sosa, 2008:62). Human beings only have intellectual wisdom which is a rational part of soul and obtained by learning activity (Furley, 2007:119). According to Aristotle, syllogistic reasoning makes possible think rationally and understand scientifically. Thus, people need to know premises that are true and develop conclusion emanated from the premises (Sosa, 2008:10).

Thomas Aquinas (1225–1274) highlighted the importance of cognisance in light of faith has to do with the dimensions of understanding and knowing (Kruger, 2016b:5). Cognitive has two dimensions, namely a speculative cognition which is playing a major role and a practical cognition in which human will playing a predominant role (Van der Walt, 1981:144). In regard with importance of knowledge of the universal things (Warburton, 2005:555), senses are also important because knowledge is guided by senses and gathered through senses (Kruger, 2016b:5). Knowledge on the causality of universal things has to do with speculative thinking which proves why things are like they are (Kruger, 2016b:5; Van der Walt, 1981:144). Although Thomas acknowledged faith and knowledge are function of the human intellect (Van der Walt, 1981:146), without the role of cognition in terms of knowledge, faith is not solid because human thought is preparing the way for faith and the faith functions to bridge between the processes of opinions, faith and knowing (Kruger, 2016b:5). Thus, Thomas Aquinas' concern was reasonable faith which required rational speculative cognition (Kruger, 2016b:5; Van der Walt, 1981:147).

Descartes (1596–1650) did not believe all knowledge is trustable but believe that through doubting one can reach at certainty unless he/she cannot doubt more (Hetherington, 2003:137; Allen, 1985:172). As a modern philosophy starter, Descartes paid attention on epistemology and the grounds for certainty (Kruger, 2016b:5). Due to the issue of certainty, subject such as mathematics which is apparent with doubting was preferable to Descartes as the ideal for all

knowledge (Furley, 2007:123). Descartes' philosophical method was doubting everything until the facts arrived at certainty of doubtlessness except one absolute certainty, namely cogito ergo sum (I think, therefore I am). In his philosophical premise, mind and reasoning were crucial to reach certainty (Furley, 2007:122) because Descartes did not rely on sense perception but wanted to eliminate people's dependence on sense perception and prejudices from them (Kruger, 2016b:6). In Descartes nous, although Descartes did not mention of the priority of reasoning, function of reason and concept of cognition were dominant to determine criteria by which people regulate acceptance and rejection of beliefs (Sosa, 2008:538).

Baruch Spinoza (1632–1677) and David Hume had similar voice about emotion and reason. Spinoza insisted that being enslaved by emotion is phenomenon cause by lack of rational insight entails enslave by emotion. In accordance with Spinoza (Choi, 2018:240), emotion is a chaotic notion. It increases or decreases with our physical existence and is influenced by the chaotic notion so that the mind is designed to think about the chaos. David Hume (1711–1776) opened a positive way to evaluate emotion. In accordance with Hume, reason is an ability to find out truth and false not an ability to cause an act because reason is an inactive ability which cannot cause nor motivate any activity (Hume, 1996:160). Moreover, reason as a slave of emotion provides realistic judgement to make emotional demand possible (Hume, 1996:160). In this sense, Hume says that passion causes action and passion not reason make human being possible to be good or bad (Choi, 2018:241). Hume differentiated rational ability from moral ability and established morality based on emotion (Choi, 2018:241).

Immanuel Kant's (1724–1804) 'Critique of Pure Reason' reveals that Kant's interest like Plato was how we can know the world around us (Hetherington, 2003:138). Kant emphasized experience, namely through experience we get knowledge of the world around us (Furley, 2007:124). Kant resisting the scepticism wanted to put an end to an era of speculative theories of human experience. Kant tried to explain the relationship between reason and experience. In terms of acquirement through experience, not only sensations but also cognition was important to Kant because experience comes with sensations which need interpretation and people have an ability to interpret sensation (Hetherington, 138). Kant insisted that all experienced are structured by necessary feature of mind. As Kant distinguished between phenomena and noumena, people realize only phenomena through the work of sensations with the world, thus cognition of the world relies on sensation but these sensations also need the work of cognition vis versa (Hetherington, 139). Therefore, in Kant's reasoning, emotion is necessarily to be excluded in judgement and the main role should be taken by cognition (Kruger, 2016b:6).

In western philosophy and theology, dualistic perspective has regarded emotion and reason as incompatible and exclusive (Joo, 2014:353–354). Emotion is impulsive, irrational, and illogical to Plato and Descartes, so they believed that emotion is contrary to reason and it should be controlled. Kant also insists that emotion should be excluded in moral judgement. The influence of Plato which regards emotion is inferior to reason continuously accepted through philosophy and theology. The physical and emotional dimensions are inferior or secondary to spiritual dimension (Choi, 2018:240). Thus, in theology activities of prayer, mediating the Word, and worshiping are regarded as spiritual dimension but normal account in daily life is less spiritual or separated from spiritual dimension (Choi, 2018:240). In rationalism tradition, emotion compared with reason has been regarded as a psychological element which needs to be controlled, but emotion and affection were regarded as a helpful motor to adjust and motivate a new value (Lazarus & Lazarus, 1996:13–14). According to Max Scheler (1874–1928), emotion is a propositional conception as well as movement with a certain aim. Emotion is instinct toward value and precedent to rational reasoning, so real understanding of emotion can lead will and act to ultimate goodness (Choi, 2018:240). In theology, emotion was regarded as an obstacle that is not related to God's attributes but rather to physical existence, so in order to mature spiritually, emotion should be overcome (Joo, 2012:97). Due to dualistic worldview which regarded emotion as contrary to reason, negligence atmosphere of emotion widely spread out. But Friedrich Schleiermacher, John Wesley, and Jonathan Edwards emphasized the importance of emotion in religious experience and insisted that emotional response is crucial part of believers' life corresponding confession (Joo, 2014:354).

### **3.3.2 Emotional effect in rhetoric from philosophical perspective**

In the ancient world, rhetoric was important particularly in courtroom, civil assembly, and religious celebrations (Gorman, 2009:22). Rhetoric was not only the art of persuasion but also the way of response to the need to speak persuasively (Gagarin, 2001:277). For Plato, rhetoric was primarily concerned with persuasion (Gagarin, 2001:276). Plato's aim was to change people's perceptions by stimulating and provoking them, namely deliberately withholding information to persuade (Rowe, 2007:13). Thus, Plato evidently recognized the need of questioning in dialogue as a fundamental way to reach the truth (Rowe, 2007:7). In a form of dialogue, rhetoric has characters, actions, and affections as components of rhetoric whether they are in a conversation or not (Benitez, 1992:223). Although Plato used a kind of rhetoric in his works, he neither agreed that sophistry used rhetoric properly nor put any philosophical value on the misuse of rhetoric (Canbolat, 2015:1). In Phaedrus, Plato defined the rhetorical art as an influence by means of words whether it is used in law courts, public meetings, or

private gathering (Murray, 1998:280). It is a manipulative power which opposes possibilities of the power of persuasion (Mifsud, 1999:75). Plato insisted that even though rhetoric was used widely and not limited to only words in public, rhetoric should be done truly (Canbolat, 2015:4). In Plato's sense of true rhetoric, he argues that emotional appeal in rhetoric should be used as the means to an end and not the point of the discussion, because in rhetoric, persuasion comes directly from its association with the power of logos (Gagarin, 2001:276). Plato thought that sophistry had been thought as a distorter of truth and rhetoric, as a technique, was thought both as a distorter and as an art (Canbolat, 2015:6). To avoid artfulness of wrong rhetoric, Plato emphasized the truthfulness of way of life as an argumentative part of rhetoric and the purpose of rhetoric should be for good act rather than for evil act (Canbolat, 2015:10–12).

Aristotle defined rhetoric as the power of observing the means of persuasion (Aristotle, 2004:7). As technical means of persuasion, it is important to find out available means of persuasion; ethos, pathos, and logos (Marty, 2007:103; Aristotle, 2004:7). Ethos based on the personal character of the speaker, makes us think the speaker credible and his words are reliable, so ethos is the most effective means of persuasion (Aristotle, 2004:7). Aristotle acknowledges proofs that an orator produces are greater than before a speech (Gorman, 2009:36). Thus, the personality created in the speech is more valuable (Gorman, 2009:36; Kraus, 2002:79–81). Logos is effective when listeners prove the speech with apparent truth and syllogism suitable to the case in question because logos appeals to reason whether is deductive or inductive (Aristotle, 2004:7). With deductive reasoning by enthymemes and inductive reasoning with examples, logos appeals to people's belief (Gorman, 2009:36; Kraus, 2002: 95–111). Pathos stirs hearers' emotion to agree and accept the speakers' assertion (Marty, 2007:103). People's judgment is different as influenced by emotion, so an orator accompanies emotional pleasure and pain to the speech (Gorman, 2009:38). These three components of rhetoric are related to the purpose of persuasion which uses a combination of the science of logic, ethical support, and emotional effect (Aristotle, 2004:15). The purpose of three components is to motivate the hearers logically, ethically, and emotionally to reach the judgement which the speaker intends (Marty, 2007:105–109).

Nussbaum describes three different ancient views on emotions. Whether emotional intent is correct or not, an orator uses emotions as forms of intentional awareness directed at or about an object which is described as it is (Gorman, 2009:38; Nussbaum, 1996:303). According to the emotion that people receive, people view the object regardless what object really is. Another perspective on emotion is that emotions are closely connected to belief, so modifying a belief influences on modifying emotions (Nussbaum, 1996:316). The third view is that

emotions are some degree rational or irrational and also true or false, so emotions are depended on the character of the beliefs (Nussbaum, 1996:304). These views support the reason why Aristotle understood pathos as intelligent not irrational feelings because emotion influences judgement which logos cannot change (Aristotle, 2004:60). In his understating of pathos, Aristotle classified fourteen different emotions which divided into three constituent parts; the state of mind that produces an emotion, the person toward whom an emotion is directed and the occasion that gives rise to an emotion (Aristotle, 2004:60–84). Aristotle required rhetorician to understand these three constituent to arouse emotion (Gorman, 2009:39).

Cicero defined logos as rational proofs, and ethos and pathos are non-rational appeals relying on evoking emotional responses from the audience or the judges although Cicero's list of emotion did not explain Aristotle's fourteen emotions (Gorman, 2009:43; Cicero, 1996:206). However, in both Cicero's introduction and treatment of ethos and pathos, pathos received much more attention than ethos because the arousing of the emotions is more important (Wisse, 1989:250). Cicero did not make many comments on emotions but fear and compassion which had a similar approach to Aristotle's recommendations are remarkable (Gorman, 2009:43). According to Cicero (1996:209–211), fear with a private origin will penetrate a person more deeply and compassion is awakened if human distress such as dejection and ruin of the righteous including the speaker are deeply felt. Thus, in order to transform men's feeling or influence judgement in desired way, the speaker should be spirited and emotional (Cicero, 1996:211).

Aristotle's assertion that emotion influences judgement is supported by Cicero and Quintilian. Cicero and Quintilian had a similar voice that a mood or feeling coloured the judge's judgement of the facts and the arguments although Quintilian divided emotions into two classed; emotion and moral (Katula, 2003:8). Quintilian believed that emotional appeal is to make ill which are usually regarded as tolerable, thus the audience are shocked by additional force in order to make the case seem stronger than it is (Gorman, 2009:44). In Cicero and Quintilian, pathos is the most effective of all to involve people in dangerous situations which result in successful rhetoric (Gorman, 2009:45). Whereas Cicero admits that ethos and pathos have something in common, so it is hard to keep them apart, Quintilian clarifies that ethos and pathos are of the same nature in some cases but in differing degrees (Gorman, 2009:45). In accordance with Quintilian (Inst. 6.2.12), ethos is generally employed to calm the storm aroused by pathos, namely pathos involves the more violent emotions while ethos is calm and gentle. Basically to Quintilian, ethos and pathos are suitable to depict different types of attitude which are correlated with different style of expression, so either ethos or pathos are alternative emotional

mode for the orator (Gorman, 2009:45). Thus, an important part of the relationship between ethos and pathos is that how the orators feel the emotions and how they arouse it in their audience to gain hearers' beliefs (Gorman, 2009:46; Garver, 1994:111).

It is commonly known on rhetoric that pathos as emotional appeal, ethos as appeal to the character of the speaker and logos as use of reason are components of rhetorical persuasion (Kuhn, 2009:6). Although pathos and ethos are rational proofs to lead to certain responses, philosophers had different point of views on pathos, ethos, and logos. Plato treats logos as the most important part in rhetoric (Gagarin, 2001:276) while Aristotle treats ethos as the most effective tool but pathos is more allocated in Rhetoric (Aristotle, 2004:60). In Cicero and Quintilian, ethos and pathos are neither proofs nor arguments, rather appeals which have degrees of emotion (Gorman, 2009:47). In contrast to Aristotle, Cicero and Quintilian hold that pathos is the most persuasive tool. In this sense, the place to use pathos is different to each philosopher. For Cicero and Quintilian, the most suitable places to ignite emotions are in the exordium and the peroration whereas Aristotle indicates the peroration is the best part of the speech for pathos (Gorman, 2009:52). Pathos is crucial in three philosophers and persuasive tool to influence hearers' judgement. Regardless the place to use it, emotional appeals are crucial and effective to persuade in ways.

### **3.3.3 Language as an influential factor in communication from philosophical perspective**

Communicator uses languages as intentional devices to cause hearers to connect proper ways so that the correct rules can be applied to recognise meaning (Osborne, 2006:399; Vanhoozer, 2002:127). Meaning is not defined merely in the form of word, but in the setting of situation and circumstance of communication which includes the action or functioning purpose (Osborne, 2006:400). Thus, meaning is delivered through the speech act and communicators can do five things with words: tell people how things are, get people to do something, commit themselves to do something, express feelings and attitudes, and change can result (Kruger, 2016a:3). Communication produces effects understood by hearers. In order to bring effect intended by communicator, communication delivers information, intention, emotion, and expectation (Kruger, 2016a:3). By using the method of language, communication can reach the purpose of expression to assist people in understand what real in life (Vedder, 2003:139). Thus, throughout the process of communication, communicator gives value of intention to change a frame of worldview in judgement and behaviour (Vedder, 2003:145). The function of language transmits knowledge from one entity to another entity. In this sense, communication heavily relied on language is some social interactions (Eysenck & Keane, 2010:327).

According to Ricoeur (Osborne, 2006:387), language especially symbolic or metaphorical languages helps to understand entity because the function of symbols is to recharge or recreate language which ignites something to come up with, so by understanding the symbolic languages people can have a self-understanding moment and that experience assists people to overcome finitude (Kruger, 2016a:3; Osborne, 2006:387). In this sense, for Ricoeur, language in communication is related with reality which contains experiences of the past, tradition, culture and circumstances and also language is influenced by the reality which provokes the meaning of content and manner of communication (Kruger, 2016a:4). Language related with symbols, metaphors and remembrance is closely connected with relational identity and ethical human understanding (Kang, 2012:327). In his self-understanding, language is the medium which brings power to interpret self and has the epistemological and ontological function (Kang, 2012:330). The purpose of language is to deliver something to someone in a type of communication, so receiver can understand what is real in life (Vedder, 2003:139). In order to fulfil the purpose of language, Ricoeur emphasized the importance of metaphors because metaphors cause people to understand the reality and to give value to acts (Kruger, 2016a:4; Vedder, 2003:141). Therefore, according to Ricoeur, the importance of language is not only to understand the meaning of it but also to be influenced by the transforming effect from it (Kruger, 2016a:4; Vanhoozer, 1998:215). In terms of meaning determined in community, Habermas agrees with Ricoeur (Kruger, 2016a:4). For Habermas, communication is a deliberative interaction process to reach common understanding and coordinating actions by argument and cooperation rather than simply and strictly pursuit of communicators' goals (Bolton, 2005:13). Thus, the purpose of communication for Habermas is to understand and interact based on agreed interpretations of the situation (Kruger, 2016a:4). As a mutual interaction of cooperation, power relationship in communication entails distortions and domination (Snyman, 1995:229). Therefore, language in communication should be true, right, and truthful.

According to Austin and Searle, language is speaking in action, namely language is not simple propositional statement rather executive movement itself (Kim, 2016:151). The movement of language entails three acts; locutionary (the literal) act, illocutionary (the meaning) act, and perlocutionary (the actual) act (Austin, 1962:98–108). Perception of linguistic act is not only simple description of events or deliverance of information but also faith toward continual movement force caused by a certain congruent situation (Austin, 1946:149). Therefore, the expression of language has a certain force to execute an act and the force can be reserved (Geiss, 2006:1–31). Moreover, ideal communication is not a locutionary act of wording but a illocutionary act of carrying meaning and congruent feedback to the perceptual act which entails completion by perlocutionary act of carrying effect (Kim, 2016:152). For Searle

(1971:39) the basic unit of linguistic meaning in communication is not expression of symbol, word or sentence by locutionary act but deliverance of meaning by an illocutionary act taken place in a specific situation. Searle's assertion that the illocutionary act is the main factor to create meaning is found in Austin's linguistic philosophy but Searle did not agree with Austin on dualistic distinction between locutionary act and illocutionary act, rather Searle insists that all types of locutionary acts are conducting intentional acts as illocutionary acts (Kim, 2016:154). Therefore, all types of propositional statements in essence have illocutionary force which creates meaning (Searle, 1968:405).

### **3.4 NEGLIGENCE OF THE ROLE OF PATHOS FROM HERMENEUTICAL COMMUNICATIVE PERSPECTIVE**

Whereas pathos has been recognized in the area of rhetoric, the important role of emotions has been denigrated or neglected in theology and religious studies (Viljoen, 2016:1; O'Brien, 2011:4). Vacek deals with the role of emotion in cognitive and participative nature. Vacek insists that emotions are essential in theology and practice because the nature of emotion is relational and engaging to reveal values (Vacek, 2013:221). Theological and cognitive dimensions of emotions are keenly connected to the process of knowing the subjects although emotions biologically rooted and largely subconscious and autonomous (Toit, 2014:2). In the theological studies, emotions connect us to the subjects with a new relationship of value. As Vacek exemplifies, Schleiermacher's feeling of absolute dependence, Heidegger's introduction of a disclosive care, Tillich's ultimate concern, Freud's oceanic feeling and Kierkegaard's subjective thinking point to the role of affections in encountering ultimate reality (Vacek, 2013:228). Thus, mystical dimension of emotions causes us to cement affectively to the existential faith and affective participation leads to intellectual assent in theology (Toit, 2014:8; Riis & Woodhead, 2010:190). Even though Vacek emphasizes emotional priority of experience in cognitive process which is that "emotional knowing precedes conceptual knowledge" (Vacek, 2013:224), the role of pathos is not regarded as important in the process of interpretation. Reasons are explained from diverse perspectives as follows.

#### **3.4.1 Intellectual emphasis over emotions from hermeneutical communicative perspective**

The imperialistic thinking of the Roman and Hellenistic paradigms impacted conceptualisation in Christian reflection (Louw, 2016:6). The influence of modernism on rationality and its high regards for precise methodological deliberations causes the modern inclination and concentration upon ideational/rational content (Martin, 2014:346; Marsh, 2004:24). Not only strong emphasis on rationality made by modernity but also modernity results in little or no

regard for emotion (Du Toit, 2014:1) because pathos and its use in hermeneutical exegesis as an interpreting device is regarded with suspicion. Among academics and philosophical tradition, scholars treat pathos as an inferior kind of perceiving and unconscious drives which have been associated with motivating thought patterns, attitudes and behaviour (Viljoen, 2016:1) Due to this reason, biblical scholars are also inclined to focus heavily on the rational aspect of the text (Martin, 2014:346). As O'Brien insists, the intellect has been developed and emphasized while emotions and imagination have been enormously disserved and ignored (O'Brien, 2011:1). The emphasis on the rational and analytic dimension influenced the traditional understanding of preaching as proclamation and rhetoric reasoning because preaching often emphasizes the level of understanding and cognition (Louw, 2016:1). Emotional aspects especially imagination and its use are regarded with suspicion as a hermeneutical device in biblical exegesis (Viljoen, 2016:1). Even though the affective dimension of the biblical text is not opposite of truth, rather it is a part of a holistic hermeneutic approaches (Martin, 2014:339–353; O'Brien, 2011:1), emotion/imagination have been regarded as an unconscious force (Viljoen, 2016:1). Biblical scholars have concentrated on the role of intellect in the analysis of text: author, text and receptor (Nyiauwung, 2013:1). Thus, they emphasize intellectual analysis on what the author meant to its original audience in their context; a hermeneutical perspective of considering the historical data of the text only, not concerning the sociological and contextual realities of the subject of exegesis, which is the reluctance to embrace contextual circumstances in the process of understanding (Nyiauwung, 2013:1; De Wit, 2012:11).

Historical exegetical (diachronic) approach has treated historical context as its centre of authority by focusing on the author of the text, text-immanent exegesis (synchronic) regarded the text as its centre of authority by focusing on the inner structure of the text and the reader-oriented exegetical approach focused on the reader of the text with including contextual issues of the reader's surroundings (Nyiauwung, 2013:2). Even social scientific criticism also paid attention to analysing aspects of the text originated such as social institutions, societal arrangements and social values (Nyiauwung, 2013:2). These approaches, so called 'traditional exegetical' have been seen abstract from an African point of view because they did not consider the context and life of ordinary people but only developed by intellectual progress in the ivory tower of university (Nyiauwung, 2013:2). In this reason, Bevans (1994:12–13) and Bray (1996:507) criticize the 'traditional' exegetical approaches as a highly academic entity and more intellectual. The tendency of more intellectual exegetical approaches result in intellectual methodologies as a standard of universal interpretation (Ukpong, 2002:17).

Prominent preachers also acknowledged the inclination of intellect against emotion (Piper, 2002:149; Stott, 1982:280; Lloyd-Jones, 1971:92). There is a desire of intellectualism behind the inclination of intellect. Undue emphasis of logos produced devaluation of pathos to avoid emotionalism/empiricism (Hogan & Reid, 1999:41). But due to emphasis of intellect, rationalistic paradigm and propositional logics caused people to regard preaching as boring lecture and authoritative speech (Craddock, 2001:13; Lowry, 2001:4; Reid, 1995:7; Buttrick 1987:23). People insist that one of the most intellectual authors in the Bible does not emphasize emotional aspects in 1 Corinthians 2:1-5, so even considering rhetorical effect, people think that intelligence over emotion needs to be emphasized. But in that context, Paul did not ignore the emotional aspects, rather Paul did not emphasize of intelligence deriving from the focus of logos and nor used the standard method of rhetoric which is likely to harm the essence of the Gospel (Keener, 2010:1; Smith, 2009:42–43). Chapell (2005:35) rather evaluates Paul's strategy as the collaboration of pathos, ethos, and logos in the ministry of the Word. But, the influence of rationalism and analytical approach toward the Word result in intellectual emphasis on interpretation and communication of the Word.

Emphasis on intellectual hermeneutic and homiletics lead to reluctance of emotional emphasis such as rhetoric and emotional appeals. Preachers insist that the rationale of reluctance in using rhetoric is derived from 1 Corinthians 2:1-5. Paul explains that "my preaching was not with wise and persuasive words but demonstration of the Spirit's power, so that your faith might not rest on human wisdom, but on God's power (2 Cor 2:1–5)." Because of these verses, preachers are reluctant to use and consider rhetorical dimension especially emotional appeals in their preaching, rather they want to emphasize kerygmatic dimension as proclamation (Louw, 2016:1; Galli & Larson, 1994:21). They regard rhetorical techniques as secular methodologies and artificial manipulation by ancient philosophers which cause preaching to rely on humanistic eloquence rather than the work of the Spirit (Keener, 2010:4) although rhetoric has been used diversely in biblical writing especially in Paul's writings and Jesus's teachings (Meyer, 2015:7). According to practical theologian Wilhelm Grab, we cannot ignore the dimension of rhetoric reasoning because the biblical message should be a blessing by proclamation of religious discourse (Grab, 2013:11). Paul used rhetorical means in his letters and most of them have been analysed by the Greek-Roman rhetorical standard with *exordium*, *propositio*, *narration*, *probation* and *peroration* (Snyman, 2016:1). Generally speaking, all persuasion is rhetorical and Graeco-Roman rhetorical categories evaluate persuasion (Keener, 2010:1). The influence of Greek is reflected in Palestinian Jewish works and the Gospel writers used standard rhetoric which is also helpful to check on modern speculations about ancient speech and argument (Keener, 2010:4). Due to the influence of rhetoric, Paul uses various rhetorical techniques especially forms of repetition and arguments to support his

communication; syntax, phrases, words, syllables, arguments based on comparison, on divine involvement, on allegory, and personification (Snyman, 2016:6). Even though the writers in the Bible used emotional dimensions to the recipients, in the process of hermeneutics and homiletics emotional dimensions have been neglected due to undue emphasis of intellect.

### **3.4.2 Reluctance of manipulating emotion from communicative perspective**

Preachers are afraid of considering emotional aspect in hermeneutic and homiletics because they think that emotional emphasis in their preaching might cause ethical issues such as manipulation, misguidance, and deception (Galli & Larson, 1994:19). In a real delivery of the message, preachers have possibility of manipulating their emotion to stir up listeners' emotions by undue emotional emphasis or misuse of emotions, but because of that reason preachers do not have indulgence to ignore emotional dimension (Dooley & Vines, 2010:247). Although the improper use of emotions is likely to lead to humanistic dimension of preaching spotlighting preacher not God, preachers' reluctance to consider textual emotion properly would mislead people to misunderstand the true meaning of the text and also causes different dimension of ethical issues such as unfaithfulness, ignoring the portrayal of author's intent with emotion, unbalanced interpretation (Osborne, 2006:99). Thus, concerning an issue of manipulating emotions, ignoring emotional mood in the process of discovering authorial intent to the text should not be considered to avoid manipulation and misguidance (Dooley & Vines, 2010:247).

Preaching as an act of human witness is essentially describing and imaging God whom the witness has seen (Long, 2005:48). But the act of witnessing gives a sense of perceiving to mind and leading to imaging the unseen. This is not a humanistic dimension manipulated but an event of audible wording (Louw, 2016:2) because the preacher deciphers the meaning and reveals the beauty of the image and the unseen, even though preaching is likely to connect to spirituality and religious experiences (Louw, 2016:2). Thus, the metaphoric nature of images in preaching help audiences to acknowledge transcendent experiences and create spirituality that leads to motivation (Hoeps, 2012:91–94). But picturing God and emphasizing aesthetic aspects of faith bring about the question regarding the subjectivity and anthropocentric reflection (De Klerk *et al.*, 2011:2). Campell (2002:83–84) criticizes against manipulative and absolutistic preaching when the pulpit speaks manipulative words by involving harmful forms of psychological, spiritual, and physical coercion. It is understandable that the effort and act of preaching are the endeavour to distort the fixed conception by melting the solidity of the world (Campbell & Cilliers, 2012:67–68) not with humanistic manipulation nor deception. Calvinistic tradition also emphasized that the revelation of God needs to be perceived through the Scripture and faith by faithful work of ministry not by natural human ability (De Klerk *et al.*,

2011:2). According to Cilliers (2010:1), the benefits of the emotional parts of religious aesthetics within the reciprocal relationship between emotion and truth can result in a misuse of religious aesthetics, resulting in the beauty of God's revelation being portrayed in a superficial manner (De Klerk *et al.*, 2011:3). Manipulation cannot genuinely provide the presence of Christ through the regenerative work of the Spirit revealed in the homiletical act (De Wet, 2014:7).

Liberal theologies prefer prophetic preaching to goad people to act on social issues and conservative theologies contend with predicting the future but according to Brueggemann (2012:132) prophetic preaching is an effort to imagine the Word of God's acting character in the world. Due to the characteristic of cultural relevance in nature, prophetic preaching inherently hires emotions to evoke an alternative consciousness and perception to those of the dominant culture around us (Brueggemann, 2001:3). The undeniable reality in prophetic preaching is that the language of emotions is used inevitably in positive and negative ways (Tubbs Tisdale & De Wet, 2014:2). In order to proclaim the new reign of God in current world (Campbell & Cilliers, 2012:25–26), preaching itself is to be a nonviolent act and entails a multi-sensory involvement more than just communication of cognitive understanding (Cilliers, 2017a:1). Concerning the relevance of hearers' situation, preaching should talk about physical needs of people and aid in processing the liminal experience of life especially in Africa context (Cilliers, 2017a:4–5). In this sense, prophetic preaching with communicative approach is contextual and related to the needs of justice and righteousness (Pieterse, 2012:7). In order to raise the voice against current culture and needs, the role of language is crucial and emotional aspects of language are spotlighted because the language in preaching is approaching the deep-seated stream and giving voice to those that are suffering under it (Cilliers, 2017a:5). Due to this reason, the language of grief, lament, hope and amazement can be overused violently and manipulated unless it emphasizes the both sides of authentic witness (Tubbs Tisdale & De Wet, 2014:2). Preaching one of emotional aspects related to conventional wisdom and superficial existence is distorted injustice to authentic prophetic preaching and the reality of God in the world (Tubbs Tisdale & De Wet, 2014:2; De Wet, 2014:1). In order to increase an excessive response from contextual circumstances, manipulated emotions are misused.

### **3.5 RECOGNITION OF PATHOS FROM HERMENEUTICAL COMMUNICATIVE PERSPECTIVE**

In the matter of hermeneutics, recognition of emotion is related to the issue of inspiration. God created human beings in His image including emotional components as well as intellectual ability (Grudem, 1994:447; Bavinck, 1951:86–89). God employed those human beings to write

the Bible by commingling human wills and that of the Holy Spirit verbally and in literature (Edward, 2005:18–19). Thus, the Bible is inspired in every area such as words, presentation, passion as well as logos and pathos in the text (Dooley & Vines, 2010:248–249). In this sense, either biased inclination on logos or pathos comes from unbalanced perspective on the inspiration of the Bible (York, 2010:239). The issue of authority and inspiration are crucial in biblical interpretation. Without recognizing authority and inspiration of the Bible, all works related to hermeneutics fall into the work of human intelligence. N.T. Wright deals with this issue by a dialectical approach in his book (*Scripture and the Authority of God*, 2011). The Bible has always been central and indispensable to people, church, and preaching. Throughout the history, the Bible is the key to solve all issues and medicine to heal all debates but at the same time the authority and inspiration of the Bible has been attacked ceaselessly by inside the circle of Christians and outside people (Wright, 2011:25–28). The issues of authority and inspiration are incredibly important because the Bible raises the voice and influences on all areas such as politics, philosophy, theology, and ethics (Write, 2011:21–32). He explains the authority of the Bible is more than the notion of God's kingdom. It is related to the sovereign rule and powerful love of God in Christ (Wright, 2011:31). Therefore, the authority of the Bible reminds the fact that God communicates emotionally and intellectually with purposeful composition which are intentional and well-crafted (Foskett, 2009:13). We are influenced and transformed by communication of the Word and the Word enables us to do the task of mission (Wright, 2011:31–32). This is the reason why interpretation needs to realize the authorial intent hidden in rhetorical skills with logic and emotions (Foskett, 2009:13). According to Wright's definition of inspiration (2011:35), the Bible is the way of God's communication to his people and God has an intention in his communications to deliver to his people, and also in order to deliver his intention, he uses different methods of literature. Thus, general and genre analysis with context, grammar, semantics, syntax in historical and cultural backgrounds are important because historical and theological components as parts of biblical interpretation convey authorial intent (Osborne, 2006:153). Concerning sustainment of authority, Wright (2011:74) explains how church kept the authority of the Bible by rejecting allegorical, anagogical and moral interpretation. By contrast, he suggests the strategies of reading for honouring the authority of scripture including emotional dimension: contextually, liturgically, privately, emotionally, meditatively, traditionally, and academically (Wright, 2011:128).

Wright's suggestion is found and accepted by many scholars' hermeneutical procedure (Stuart, 2009; Osborne, 2006; Carson, 1996; Klein *et al.*, 1993; Kaiser, 1981; Virkler, 1981). By following general and genre analysis, misreading and misinterpreting can be prevented. As Wright emphasizes the importance of the authority of the Bible and prevention of misreading

the Bible, the correct ways of analysis and interpretation as well as exegetical fallacies need to be considered in hermeneutics; historical-cultural and contextual analysis, lexical-syntactical analysis, theological analysis, genre analysis. In all cases of fallacies, Carson describes the tendencies why a certain mistake has occurred in hermeneutics (Carson, 1996:106–108). The root of word-study fallacies is related to presupposition of the idea that only etymology reveals and determines meaning (Carson, 1996:33). In order to avoid analytic errors, interpreters decide the meaning of the words in the context where and how the words are used (Foskett, 2009:12; Osborne, 2006:153). Fallacies of misunderstanding the role of emotion as well as tense, structure, and logic are also common. Emotional appeals can be misused in exegesis. Although emotion is conveyed by characteristic aspects of narratives, emotional appeal is not a substitute for truth (Du Toit, 2014:7; Carson, 1996:106–108). An emotional appeal is necessary in sincerity and conviction but assumption of emotional substitution for reason can cause logical fallacies. In this sense, literary aspects creating emotional involvement by using metaphor, imagination, humour and symbolism are indispensable to the procedure of interpretation (Houck, 2016:6; Osborne, 2006:153). All literary characteristics help readers inspire creative thought and theological reflection entailing ethical action (Houck, 2016:6; Osborne, 2006:156).

In respect of doing sound and general exegesis, explanations of Stuart's Old Testaments exegesis (2009) and Fee's New Testaments exegesis (2002) are also considerable in the field of hermeneutics. While Stuart suggests all methods according to general rules, Fee explains the procedure of exegesis with rules and literatures. Stuarts' explanations are based on elements of exegesis such as form, structure, context, grammatical data, etc (Stuarts, 2009:5–32). Fee's explanations are more focused on each genre's components such as nature of each genre, relationship of author and audience in Epistles, image in Revelation (Fee, 2002:5–32). They are fairly useful in full exegesis and helpful guidelines for preaching. In addition to general and genre interpretation, context needs to be considered in exegesis. Contextual background which current community involved is considered as not only mere theoretical work but also practical because the Bible is given to people in community with purposeful composition (Foskett, 2009:13). Thus, exegesis should be done in the text and behind the text: literary, theological, historical context of the text. Considering the community and reader's situation, interpretation can go more relevant level to receivers (Pieterse, 2012:7). Considering genres' characteristics and contextual background, emotion is one of most crucial components in hermeneutics. Each genre has its own emotional effect and combines feeling, faith, actions and personal traits in emotion metaphors (Snævarr, 2010:323). Considering the community and reader's situation entails contextual interpretation which reflects *viva vox evangelii* (the living voice of the Gospel) with language of grief, lament, hope, and amazement (Tubbs

Tisdale & De Wet, 2014:1; Brueggemann, 2012:132; Campbell & Cilliers, 2012:25). Scholars' emphasis on the literary aspects of the Bible in hermeneutics contains the importance of elements of narratives: character, plot, tone and atmosphere. A moral and spiritual human character, individual or communities' involved plot, a tone of belief about lives, relational atmosphere among people are articulated in the story and those four elements reinforce or challenge the readers' belief and emotion (Kuhn, 2009:29–60). In terms of literature aspect of the Bible and genre sensitive interpretation, Arthurs (2007:13) insists that the Bible has many genres and preaching needs to respect genres and their rhetorical dynamics in preaching. Language is the key component to depict the context and emotional intent in different genres such as Psalms, narrative, parables, Proverbs, Epistles and even Apocalyptic (Du Toit, 2014:6). According to the way of the text communicates and what the text does, authorial intent should be the target of interpretation by assistance of logic and emotional components (Du Toit, 2014:6; Arthurs, 2007:116–118).

### **3.6 RECOGNITION OF PATHOS FROM ANTHROPOLOGICAL COMMUNICATIVE PERSPECTIVE**

According to Kraft, anthropology as a behavioural science seeks to study what and how people behave (Kraft, 2005:36; Lingenfelter & Mayers, 2003:11). Anthropology is interested in people's total behaviour in their ordinary lives, thus it takes a holistic view of people concerning all components to understand people's behaviour (Kraft, 2005:43, Hiebert, 1997:1) whereas communicator's ethos is most influential and effective means of persuasion in rhetoric (Bak, 2004:7; Hesselgrave, 1991:148), logos and pathos are more remarkable components in hermeneutics than ethos because an author employs emotion (to stir readers' emotional rapport) and logic (to prove a truth) into context to explicate his intent (Bak, 2004:7), and all three components are rooted in the texts and furthermore they are needed to follow the direct of the Spirit in homiletics (Eclov, 2016:53). Thus, by encountering people in communication from anthropological perspective, emotion is not a neutral factor to come to body and disappear but a component to influence people's behaviours by igniting cognitive effect (Meiring, 2016:3). Cognitive emotions such as fear, sadness and delight come to our bodies in distinctive ways and move us or not to move in an affectively unique way (Meiring, 2016:3). When emotions come as a form of touch, human being as a body makes sense and receives sense to meditate and interpret (Kearney, 2015:20). From anthropological perspective, emotions embedded in life and intervenes people's way of handling events (Toit, 2014:3). In this sense, emotions are articulated and elucidated in communication so, language is not only medium to convey information but also irritate receivers' behaviours (Du Toit, 2014:6).

### **3.6.1 Dynamic dimensions of language in communication from anthropological perspective**

Communication as a process of sharing information, ideas, and feeling is the vehicle of means that people use in verbal and non-verbal form (Hybels & Weaver, 2004:7; Verderber & Verderber, 2002:16; Neuliep, 2000:6). The message of communication is encoded by a sender in a form of signal such as language and motion and transmitted to a receiver who decodes the message to realize the original intention of a sender (Verderber & Verderber, 2002:16; Litfin, 2001:18). People use communication to initiate, maintain and terminate their relationships (Verderber & Verderber, 2002:17; Neuliep, 2000:6), thus communication is relational and cultural. Whether communication is understood or used as synonymous with dialogue, rhetoric, or transmission of information, the primary medium used in communication is language (Littlejohn & Foss, 2005:51). By using languages in relational and cultural communication, psychological symptom entails sensing, intuition, feeling and thinking (Francis, 2003:17). Musical and motional language attract people by telling a certain message (Oduro *et al.*, 2008:94) and orality in communication is prior to literature (Ellis & Ter Haar, 204:19).

According to Kraft (2005:479), language in anthropology is defined as “a system of arbitrary vocal symbols employed by the members of a society for a variety of inter- and intrapersonal purposes such as: formulating and communicating ideas, inducing others to action, attracting pity, instilling fear; and expressing oneself, as in letting off steam, showing off and the like.” These characteristics of language are revealed as they are in communication while people experience acceptance and rejection that result in strong feelings of happiness and guilt (Meiring, 2016:8). Although language as the supreme stimulator of the meaning construction in people’s mind and the most dynamic factor in the process of communication, westerners used to regard language and its parts as more static than they really are (Kraft, 2005:475). From the vantage point of cross-culture, the basic thing called language is not something written but primarily the vocal communicational system which actively travels from mouths to ears even though anthropologists recognize the importance of written language (Kraft, 2005:479). Due to this dynamic dimension of moving, people in communication get information and experience different emotions linked to cultural stories (White, 2011:8). All experiences and environment which influences culture and human are elaborated and symbolised implicitly through language so that continual experiencing is occurring inherently (Meiring, 2015:5).

From anthropological perspective, language is the first of the several subsystems of culture used to connect people to people (Carson, 2008:11; Kraft, 2005:477; Niebuhr, 1951:31). In terms of grammatical language user, human as an image of God can communicate to express their intents and emotion (Kelsey, 2009:1009). This is the reason of Jesus’s incarnation as the

imager of God in humanity and why God used “Word of God” as the prior device to communicate with human beings (Kelsey, 2009:609). Languages in a form of stories and narratives inform life, keep the community, and encourage people to inhabit in culture (Meiring, 2016:7). Language has its communal and social characteristic thus, hearers in a community can predict reasonably and have an intrapersonal response to what speakers intend because the word is being used in actual life situation with social agreements (Kraft, 2005:482). Moreover, metaphorical language in communication causes our mind to ignite ample space to develop cultural practices so, new meaning can attach to practices that have been neglected in the culture (Meiring, 2016:7). In this sense, people largely realize what their language makes them sensitive to and not to. Language in narratives is being used to construct the new way of thinking to live accordingly and deconstruct negative identities linked to culture (White, 2011:8). Language keeps reminding people of both the indoctrination mechanism and structure of reality (Kraft, 2005:499). Therefore, language does not have simple function of transmitting information but complexly as an instruments it consists of conveying ideas, expressing of feeling, sharing experience, and learning people (Kraft, 2005:502; Kluckhohn, 1949:129).

### **3.6.2 Aesthetic dimension of art in communication from anthropological perspective**

The worldview of anti-emotionalism in Anglo American society was taught as if it were a cardinal doctrine so, literacy life focuses principally on intellect (Oduro *et al.*, 2008:40; Kraft, 2005:510). On the contrary, art as a part of life has been highlighted, thus artists generally attempt to please people at the sensory or emotional level by using art because art itself is an act of culture that contains an aesthetic dimension (Kraft, 2005:512). Artistic behaviour has many functions: emotional expression, aesthetic enjoyment, communication, entertainment, symbolic representation, physical response, enforcing conformity to social norms, validation of social culture, contribution to the integration of society (Kraft, 2005:513). Although everything in culture does not convey the same effectiveness with messages, all experiential culture communicates something (Kraft, 2005:515). Complex diversity of feelings and thoughts are dynamically experienced not only from language but also from all dynamic experiences in life (Meiring, 2016:3). Thus, art used to be treated as the most important vehicles for education and sending a wide variety of intentions among people, especially music, paint, and dance as teaching devices is proportionately more remarkable in traditional societies and non-Christian culture than western churches because music has been used to communicate either signal or particular thoughts with emotion (Kraft, 2005:515). Forms such as music, paint, and dance cause people’s mind and heart to move into a state of

consciousness which easily interact with messages emotionally (Kraft, 2005:515). In this sense, messages in different forms with emotional melodies increase effectiveness of communication and anticipated response.

Aesthetic dimension of art was lost in modern culture and theology (De Klerk *et al.*, 2011:2). The understanding of deity in modernity was rational and mechanical, whereas a Trinitarian theology expressed God's aesthetic dimension such as beauty, love, wonder and creativity (De Gruchy, 2001:115). God used creation to speak about the beauty of God, which is primarily perceived not by rational deduction but by the integration of the aesthetic dimension (De Klerk *et al.*, 2011:2; Zimmermann, 2004:309). Cilliers (2010:1) also emphasized religious aesthetics of interaction among beauty, goodness and truth because aesthetics is constituted when God's revelation coincides. Aesthetic dimension of God's revelation is perceived through faith which by the grace of God helps to see and pursue God's revealed purpose (De Klerk *et al.*, 2011:2). Thus, theological aesthetics is faithful receptivity of the beauty of God's revelation which results in construction of images of faith (De Klerk *et al.*, 2011:3). Moreover, theological aesthetics contributes to the hermeneutical involvement which views Scriptures not as mere text for insight but as a living relationship with Jesus Christ (De Klerk *et al.*, 2011:3), so the premodern notion can be recovered, namely through the reality of Christ the reality of the world is revealed (Zimmermann, 2004:307). Therefore, the understanding of theological aesthetic dimension is to reflect the glory of God without hindrance and to realize God's love to the world through the eyes of Christ (De Klerk *et al.*, 2011:3).

By using artistic medium, we fulfil our needs of expressing creativity while communicating messages. Singers, actors, dancers, musicians, storytellers and poets are concerned with artistic communication so, they combine communicative functions with expression within the limit of medium they use (Kraft, 2005:516). Generally speaking, the ways of communication are not statements but stories, not definitions but dancing together, not concepts but feasts, not complicated doctrines but songs (Oduro *et al.*, 2008:109). People are communicating biblical stories and teaching in a form of African rhythms, instruments and words, even translated Western hymns with African beat (Oduro *et al.*, 2008:94). However, many evangelicals tend to criticize some series of forms of art they don't agree and evaluate them as bad or evil regardless of meaning intended in the forms because the tendency comes from ethnocentrism and people are already comfortable with a critical mind cross-culturally (Kraft, 2005:517; Oduro *et al.*, 2008:37). Due to this mind-set, former missionaries used to condemn or to be suspicious of any type of African emotional physical movement because they had suspicious of syncretism in satanic involvement in medium (Kraft, 2005:521). But African can hardly think of singing without dancing to express their emotions in a message because for

may Africans, dancing and singing are identifiable (Oduro *et al.*, 2008:96). While dancers cause dust and sweat pours from the bodies of them, a faster and faster pace of singing and dancing expresses and ignites emotions or feelings of people (Oduro *et al.*, 2008:96).

Artistic expression as a medium is useful to communicate horizontally in the same social group within a society because predominant feature of art forms within a society is to strengthen group solidarity (Kraft, 2005:534). Whether in small church or in larger areas, people are drawn to those who are expressing their feeling in an artistic way because many people in a society are similar to suffering and difficulty (Oduro *et al.*, 2008:96). In anthropology, any traditional communicational form of art can be used because traditional vehicles of communication and expression are neither condemned nor limited by western philosophy and understanding but valid ways of communicating and expressing themselves and intention especially in an illiterate society (Meiring, 2016:3; Kraft, 2005:539). The aesthetical act of describing God does not merely give an explanation but ultimately prompts an action to response to God (De Klerk *et al.*, 2011:3). In this sense, informal way of literature such as radio, drama, painting, and songs in rural area are more impactful than literature, for they allow and require more creative imagination of receivers which usually results in more effective participation and attention in communication (Kraft, 2005:541). Therefore, communication considering artistic dimension gets more attention in anthropological point of view.

In accordance with Bohren's viewpoint which God becomes beautiful in the creation (Bohren, 1975:94–99), considering theological aesthetic dimension of God in a form of artistic communication can contribute the visibility of God's beauty in creation (Kessler, 2018:6). Manifestation of God's beauty by and through human creations in culture and arts is not limited in the godly but open to the ungodly due to the Spirit of God (Kessler, 2018:6; Bohren, 1975:105). In Bohren's pneumatological approach (Bohren 1975:14), Bohren insisted that our practical theology must be future-oriented because the Holy Spirit as a recreator works on creating the new earth and the new city (Bohren, 1975:14). In the Spirit's work of recreation, the aesthetic sense of God's becoming beautiful can be understood (Bohren, 1975:14). Due to the work of the Spirit of God, God's beauty is revealed in four areas: creation, culture and arts, history and the church (Bohren, 1975:94–125). Thus, theological aesthetics needs to shape the world in accordance with the laws of beauty (Bohren, 1975:15). Theological aesthetic concept of God's beauty became conjunct with God's revelation in theology which was categorised by Augustine and Aquinas as beauty, goodness and truth are part and parcel of God's revelation (Cilliers, 2010:1; Avis, 1999:78). Although aesthetic dimension of God's beauty, goodness and truth are not separated from the experience of suffering from theodicy, Cilliers insists that aesthetic dimension of God's revelation coincide as aesthetical dimension

is revealed (Cilliers, 2010:1). In this sense, theological aesthetic observation culminates in speaking and acting in particular circumstances such as poverty, diseases, and even in liturgical reforming which is an act of indicating and creating aesthetic meaning and hermeneutic (Cilliers, 2012:18; De Klerk *et al.*, 2011:3). In different sociological context, therefore, the act of revealing God's aesthetic dimension in different ways is a multifaceted manifestation of multi-coloured God's glory to the fragmented world (De Klerk *et al.*, 2011:4).

### **3.6.3 Communal dimension of emotion in African context from anthropological perspective**

In terms of the praxis of context in this study, emotions related to people in Africa and issues of comfort, hope and social transformation in African context are necessarily congenial to anthropology because anthropology pays attention to people by whom practical theology deals with problems and issues caused (Osmer, 2011:4; Steyn & Masango, 2011:2). People in Africa are more relational than westerners in their social and religious life (Lingenfelter, 2008:46), so African value reciprocity in relationship and emphasize mutual religious harmony with ancestors and neighbours because religion is not only a part of life but also closely linked to every part of life (Lingenfelter, 2008:47; Oduro *et al.*, 2008:20, 40; Denis, 2004:180). From the beginning of life to the end and continue of death, people express their emotion in different ways.

In traditional African societies, the significance of life commences with emotion long before the birth of child which is both physical and religious (Mahlangu, 2016:1; Oduro *et al.*, 2008:94; Kraft, 2005:596). Although marriage starts with joyous people singing and dancing with compliments in most societies (Oduro *et al.*, 2008:94), completion of marriage is not fully recognized until the woman gives a birth to a child because having a child is a validate factor in marriage and the barren are considered as miserable and they feel for themselves miserable in most African societies and other worlds as well (Mahlangu, 2016:2; Kraft, 2005:600). Many areas in Africa, children are not properly treated as human being but severely mistreated as means to achieve some purposes such as human traffic for slavery, abuse of labour physically and sexually, violence, poverty, and diseases (Mahlangu, 2016:4). In childhood, orphans and other vulnerable children experience grievances with anger and could not adequately express their physical, cognitive, emotional and psychological plight because they feel that they are abandoned and rejected (Mahlangu, 2016:4; Matteson, 2008:11). But when they are committed and attached culturally and historically to Africa, they feel and express identification as African (Mahlangu, 2016:3). As they realize a sense of community and ontological harmony with community, they express compassion, justice, dignity and

humanity to others because personal identity is defined in the relationship with others not individual (Mahlangu, 2016:3; Kearney, 2015:20; Oduro *et al.*, 2008:75).

In the context of marginalisation and discrimination, many African societies have suffered and still experience loneliness and sense of abandon physically and emotionally in their life because of persistent economic and social structure (Öhlmann *et al.*, 2016:3; Oduro *et al.*, 2008:73). People search for a solution not only for emotional and physical but also substantial and practical. In order to overcome emotional and physical difficulties, people come to AICs which emphasizes sense of sharing and caring as Africans with reciprocal relationship (Mahlangu, 2016:4; Öhlmann *et al.*, 2016:3; Oduro *et al.*, 2008:73). The main reason of coming to AICs is to be healed whether the emphasis is on spiritual or physical (Öhlmann *et al.*, 2016:3). AICs offer emotional and spiritual protection and contribute stabilisation of life and teach that Christian must show compassion to and take time with suffering people (Öhlmann *et al.*, 2016:3; Oduro *et al.*, 2008:75). Their emphasis is following African communalistic worldview which stresses the common good social practices such as love, compassion and respect, solidarity such as mutual support and social responsibility such as peacefulness and honesty (Mahlangu, 2016:4; Öhlmann *et al.*, 2016:3; Oduro *et al.*, 2008:76). People's communalistic worldview is not limited in the area of communal relationship only. It extends its wings towards social level of development in terms of capital and politic (Öhlmann *et al.*, 2016:3). In this sense, people in the plight of children, women, the illiterate and poor, they make sense and receive others' pains from physical touch as the vehicle of experience and emotional binding in their solidarity (Meiring, 2016:9). Emotion in the context of African is an indispensable component to understand them and become a part of them.

### **3.7 RECOGNITION OF EMOTIONAL RELEVANCE FROM PSYCHOLOGICAL PERSPECTIVE**

From psychological perspective, emotion is closely related with cognition because cognition has to do with thinking and the mental process to acquire knowledge which entails attitudinal changes (Eysenck & Keane, 2010:330). Emotion is intrinsic to language in a form of verbal and non-verbal, cognitive response, and relationship between cognition and attitude (Tubbs & Moss, 2008:82; Steinberg, 2007:131). Emotional influence is crucial in the process of forgiveness. Psychological understanding of cognition is helpful to realize the influence of emotion in language and behaviour.

### 3.7.1 Recognition of emotion in forgiveness from psychological perspective

Scholars (Frise & MacMinn, 2010; Enright & Fitzgibbons, 2000) agree that a sense of goodness takes place not only within a person as he forgives but also within an offender. This sense during forgiveness provokes an understanding of goodness and motivates to do good (Kim & Enright, 2015:22), so the form of remorse, repentance and recompense take place to the offender while he becomes trustworthy in on-going relationship (Kim & Enright, 2015:23; Worthington, 2003; Enright, 2001). In this sense, a majority of psychologists see forgiveness as emotional recovery from relational perspectives (Kim & Enright, 2014b:192; Greene & Britton, 2012; Jacinto, 2010, Hall & Fincham, 2005) even in self-forgiveness, negative feelings removed from the self who violates the conscience (Kim & Enright, 2014a:260). From psychological perspective, negative feelings are released by giving up a desire for revenge while positive feelings of goodwill are being developed in forgiveness (Kim & Enright, 2015:20). The forgiver does not deny the right to resentment but willingly gives up the negative feeling toward the offender so, the forgiver can put positive feelings such as kindness, compassion and love into practice in order to heal their emotional wounds and change behaviour (Kim & Enright, 2015:20–21; McCullough & Witvliet, 2005:447–448).

Due to feelings that have been removed and aroused, positive changes toward offender are occurring in the domains of affect, cognition, and relationship. Broken relationship is restored and an ongoing relationship is created (Kim & Enright, 2015:20). In the process of forgiveness and reconciliation, emotion is indispensable and crucial. As a potential therapeutic tool, emotional recovery is necessary to overcome negative attitude such as guilt feeling, shame, anger, condemnation (Hall & Fincham, 2008; Wohl *et al.*, 2008; Ross *et al.*, 2007). Emotion is always catalyzing both forgiveness and reconciliation, whether theologians connect forgiveness to reconciliation or psychologists disconnect forgiveness from reconciliation (Kim & Enright, 2015:20). Theologians draw emotional changes from the concept of God's unconditional love for sinners and Jesus's teaching on the act of loving the enemy while psychologists emphasize on emotional changes in the person to person relationship (Scheffler, 2015:4; Crossan, 2011:143–162). To help promote better relationship with others, forgiveness takes place in the emotional area of the forgiver, which results in provoking emotional changes to the offender. Both parties realize that emotional effect takes place with both a forgiver and an offender so the reconciliation is entailed by remorse or repentance as a result of emotional restoration (Kim & Enright, 2015:24).

The importance of emotions is revealed at the aim of forgiveness as well; to feel better, to develop more mercy, to reconcile with other, to grow in the virtue of forgiveness, to proficient in having and passing the virtue (Kim & Enright, 2015:24). According to McCullough and

Wityliet (2005:446), a conscious decision to act positively is the best way to overcome a feeling of being wronged in revenge and resentment. Forgiveness is the remedy to free us from emotional lowness and liberate us for affirmative results (Scheffler, 2015:6). In the psychological literature, one's emotional healing journey guided by a counsellor, which from estrangement to a sense of comfortable with the self (Kim & Enright, 2014a:260), entails consistent pattern of expressive behaviour (Barenbaum & Winter, 2008:11). Psychological mechanism of emotion is the key factor to fulfil cognitive changes which diminish self-condemnation, cease retaliation, overcoming feeling of grief, shame and increasing self-esteem and benevolence (Greene & Britton, 2012; Jacinto, 2010, Hall & Fincham, 2005). Without considering emotions such as patience, mercy, love, justice and kindness, psychological stability is not achieved as a moral virtue (Kim & Enright, 2014a:262).

An emotional stability and psychological well-being are achieved by a positive influence of forgiveness (Briggs, 2008:33–56) because emotional fluctuation would motivate forgivers to choose courageous act which entails positive dispositional forgiveness rebounding upon forgivers (Kim & Enright, 2016:33). Rebounded emotional disposition to forgivers produces a moral virtue which causes a person consciously to choose an act based on rational practical wisdom (Kim & Enright, 2016:33; Fleeson & Jayawickreme, 2015:83). Thus, emotional benefits are entailed by forgiveness (Scheffler, 2015:7; McCullough & Witvliet, 2005:449–453). Related to emotional benefits, according to Aristotle (Trans. 2011:17), forgiver gains the virtue concerned with goodness of character, conscious motivation to do good, cognitive representation, and maturity of the virtuous person (Enright & Fitzgibbons, 2015).

### **3.7.2 Emotional dimension of cognition, language, and attitudes from psychological perspective**

The function of attitudes is to solidify or desolidify people's relationship because through attitudes people can evaluate others as favourable or unfavourable to them (Kruger, 2016a:4; Woolfolk, 2007:89). Attitudes develop through interaction in a variety of relationship such as a period of growth, ways of learning, social and cultural engagement, and influence of mass media (Bergh & Theron, 2006:174). Whether attitudes are recognized or expressed, attitudes have cognitive, affective, and behaviour aspects in them (Kruger, 2016a:4). According to the extent, the function of attitude becomes perceptible either more cognitively or more emotionally (Bergh & Theron, 2006:173). Thus, a way of different thinking toward the same attitude influences feelings and behaviour and vice versa (Kruger, 2016a:5). Attitude formed by personal or direct experience is stronger than it by observation, so the stronger attitude predicts behaviour result (Tubbs & Moss, 2008:104). In this reason, persuasive messages need to be relevant to the issues in people's lives so, people are interested in the message

and its arguments (Kruger, 2016a:6). Persuasion to change people's attitude is dependent on communicator's likeability and the style of presentation with convincing arguments because people generally respond to the persuasive message by arguing to support their current attitude (Kruger, 2016a:6; Gass & Seiter, 2003:161). For an effective persuasion, conscious language is crucial because the role cognition and language is influential in the changing of attitude (Kruger, 2016a:6).

In terms of changing attitude, persuasive communication is highlighted. Persuasion has a deliberate attempt to change other's attitude and the purpose of persuasive communication is intentionally designed for it (Kruger, 2016a:6; Fiske, 2004:243). In order to persuade individuals to change attitude, beliefs, and behaviours, emotive languages and emotional strategies are helpful in communication (Grant & Borchers, 2009:22). Emotion influences cognition which affects every aspect of life including decision and act (Kruger, 2016a:1). As a mental process of acquiring knowledge (Bergh & Theron, 2006:373), cognition attempts to understand and decide moral choices. Cognitive decision regard moral choices is influenced not only by intellectual information but also by qualia experiences which distinguish humans' conscious experiences (Kruger, 2016b:1; Pretorius, 2016:2). Consciousness helps humans get the ability to seek a sense of understanding self and capacity for introspection (Thibault, 2014:178–179). Qualia consciousness helps to get subjective ability to appreciate beauty and agony surrounded circumstances of life such as sunsets, paintings, music, pains, distress, and sadness (Pretorius, 2016:2). From psychological perspective, qualia consciousness helps not only physical emotions around life but also spiritual experiences in the Christian sense which is supernatural awareness of the divine (Pretorius, 2016:4; Newberg & Waldman, 2010:54–56).

In other aspects of relationship between emotion and consciousness, emotional experience is influenced by both cognitive observation and appraisal the situation (Eysenck & Keane, 2010:571). When people experience positive feelings, they easily overcome difficulties while coping with tasks with difficulty by negative feelings (De Klerk & Kruger, 2016:4). As Eysenck and Keane (2010:36) insist, conscious function has to do with sensory function which perceives foremost experience such as seeing, hearing, tasting and feeling (Mitchell, 2011:19). In this sense, emotions are related to consciousness to assist brain function which requires emotional value on each element of an ethical decision determined by brain function (Pretorius, 2016:4; Newberg & Waldman, 2010:213). Therefore, as Kruger (2016a:1) mentions, in order to change the attitude of participants in any type of gathering, verbal strategies (emotive language, rhythm, repetition and quotation), and non-verbal strategies (metaphors, symbols, gestures, diagrams and pauses) with affective and behaviour information are obviously

important (Grant & Borchers, 2009:22). As cognition is essential to knowledge of life, persons cannot contact others without cognition (Bergh & Theron, 2006:153). In the process of cognition, language interwoven with cognition facilitates social communication so, according to Sapir-Whorf, language shapes a person's thoughts (Steinberg, 2007:130; Swartz & De La Rey, 2004:179). By using language, we not only communicate but also transmit the cognition of culture, so language helps to code events as verbal categories and to abstract from experiences to re-label people's experiences (Eysenck & Keane, 2010:330; Tubbs & Moss, 2008:82; Steinberg, 2007:131).

In other aspects of relationship between people and environment, cognition constitutes the process which people think and try to make sense of environment (Fiske, 2004:123), so people like to act, explore, manipulate, control, create, and accomplish things (Louw & Louw, 2007:23). In this process, people see and observe environment with the help of visual perception which influences people's senses to ensure their accurate judgement (Eysenck & Keane, 2010:35). During people's observation of things and other people, they are exposed to continuous learning process because they receive information data from their observation based on perceptual dispositions (Kruger, 2016b:7). In the process of observing others, due to people's opinions formed continuously by others manipulated sensing could be wrong (Fiske, 2004:121), the cognitive process should not consider element of personality but perceive the entire personality because information comes in through the senses is coded for storage and later it is decoded with other information to influence action (Bergh & Theron, 2006:374).

Another aspect of cognitive distortion is that cognition is distorted by misguided schemes which are created during the early stages of childhood (Barker & Angepoulo, 2010:67; Fiske, 2004:143), so the schemes have a negative impact on the relationship with contemporary peoples and with people from different cultures (Barker & Angepoulo, 2010:68). Typical cognitive distortions are overgeneralisation, arbitrary conclusions, selective abstraction, and all-or-nothing-thinking (Kruger, 2016b:7). These distortions bring about chain effect of influencing people's ability to create perspective of received data from their senses (Louw & Louw, 2007:305). People try to make sense of moral reasoning which justifies their views on the base of their cognition, so they can make moral decisions with justified answers but this process of cognition to make moral choices could go wrong because of cognitive distortions (Kruger, 2016b:8). Thus, in this process people need to realize that cognitive abilities are a part of total ability in making moral choices (Louw & Louw 2007:340–342).

Language is the most important cognitive device regardless the forms of spoken or written (Kolak *et al.*, 2006:188) because in the process of cognition, people make sense of others and

social situation by help of communication (Fiske, 2004:123). In cognition as a mental representation, language interwoven with cognition facilitates social communication and expression (Bergh & Theron, 2006:153; Swartz & De La Rey, 2004:179). Due to the role of language in communication, people develop attitudes in relationship and interaction, evaluate objects and notions, and transmit social and cultural influences (Kruger, 2016a:4; Bergh & Theron, 2006:174). By a form of language, communication provokes cognitive and behaviour changes because change of attitudes is influenced by cognitive, affective, and behavioural component (Kruger, 2016a:4). Due to usage of components and the way of thinking, attitudinal responses vary (Kruger, 2016a:4; Bergh & Theron, 2006:174). Thus, social interactions rely heavily on language communication (Eysenck & Keanne, 2010:327).

According to Eysenck and Keane (2010:330), language influences to shape person's thoughts because language used in one society or culture is linked with meaning in the culture and connected to the way people think and behave. In this sense, language as a means of cultural vehicle not only provides information but also transmits the attitudes that community regards in the culture (Tubbs & Moss, 2008:82; Steinberg, 2007:131). Moreover, choice of language by communicator according to the usage of words and the goal of communication is important. Evaluative and comparative words in delivering facts are used to persuading people while adjective and adverbs in expressing poetry and lyrics are used to provoking others' feeling (Barker & Angelopulo, 2010:266; Grant & Borchers, 2009:70). Thus, in the relationship between language and cognition, persuasion occurs and the result of persuasion is one of changing attitude, beliefs and behaviours (Grant & Borchers, 2009:21). In different aspect of persuasion, people respond arguably toward a persuasive message when they are exposed to the information which causes them to think about the issues relevant to their life (Fiske, 2004:238; Gass & Seiter, 2003:159). Thus, in order to avoid unnecessary process of low persuasion, conscious language is needed to use as method to influence people's attitude. an influential (Kruger, 2016a:6).

### **3.7.3 Embodiment of emotion from psychological perspective**

In social psychology, emotional words and physical manifestation are tied. According to Niedenthal (2007:1002), both congruence and incongruence between the sender's emotional tone of language and the recipient's body language influence comprehension of communication positively and negatively. Effect of emotion on language comprehension is generated from processes (Havas *et al.*, 2007:436). The gesture of pushing away is associated with dislike while pulling near is consistent with like (Chartrand & Bargh, 1999). Thus, the recognition of emotional facial expressions is involved emotional words' avoidance and preference (Niedenthal, 2007:1003). In information processing, information received by

sensory, motor, and emotional experience is preserved in the form of abstract symbols (Niedenthal, 2007:1003; Wilson, 2002). Embodied emotional information presents in a form of re-enactment by using emotional concepts, mindreading, and interpreting language, and also re-enactment is constructive simulation which represents conceptual content in information processing (Winkielman *et al.*, 2015:152).

While high-level cognitive process such as thought and language uses partial reactivation of state (Wilson, 2002:625), emotion represented by node activates with the relevant node when an emotion is experienced (Niedenthal *et al.*, 2009:1120; Niedenthal, 2007:1003). The node comes to mind and influences information processing whereas emotional information generates the emotion itself (Niedenthal *et al.*, 2009:1121). The brain captures modality during perception and action then re-instantiates selective aspects of the experience which are most salient and important when needed (Niedenthal, 2007:1003). Due to emotions are salient and functional, these re-instantiated aspects of the experience are stored for later reactivation as if the individual were there in the very emotional situation (Gallese, 2003:171). The information from the senses proceeds the process of coding, decoding, and combining with other information to react toward the new information (Bergh & Theron, 2006:375). Thus, in terms of embodied cognition, sensory, motor, and affective systems are highly interconnected (Niedenthal, 2007:1003). And also embodied cognition plays a valuable informative role with respect to the current internal and external environment (Winkielman *et al.*, 2015:160).

The perception of emotional meaning is critically related with the embodiment of emotion whether people respond to real emotion objects or represent the meanings of emotional symbols (Niedenthal *et al.*, 2005:192) so, observers imitate emotional expressions and gestures automatically in order to associate themselves with others' emotional state which is part of the bodily re-enactment of experience (Niedenthal, 2007:1004; Niedenthal *et al.*, 2005:192; Adolphs, 2002:21). The neural area of emotion and the motor areas associated with the mirror neuron system are activated by observation and imitation of emotional facial expression (Havas *et al.*, 2007:437). Reactions to the emotions are facilitated when physical action is congruent with concept being evaluated (Winkielman *et al.*, 2015:152). Thus, self-generated facial expressions of emotion facilitate cognitive processing of other's emotional expressions (Havas *et al.*, 2007:437; Niedenthal *et al.*, 2005:192).

As emotional information generates the emotion in response to an emotional stimulus, emotional imitation causes a strong foundation for empathy, thus observer learns re-enactment of emotional experience through transmission of emotional consequence in language (Niedenthal, 2007:1004). The mimicry of emotional gestures motivates the observer primarily to empathize with others and simultaneously the observed also experience empathy

by the echoed emotional gestures (Niedenthal *et al.*, 2005:193). Thus, gestural mimicry is linked to affiliation and rapport between two parties (Winkielman *et al.*, 2015:164). Emotional experience is not only related to situation but also connected to cognitive observation and interpretation of the situation (Kysenck & Keane, 2010:571–572). In this sense, cognitive activity is intimately connected to the relevant modality-specific processes required to interact with the environment effectively (Niedenthal *et al.*, 2005:187). Emotional experience contributes to social interaction as well as language comprehension (Havas *et al.*, 2007:436). In addition, the body is also closely connected to the processing of social and emotional information (Niedenthal *et al.*, 2005:184).

In social psychology, mood congruence (influence of previously induced emotion or mood on subsequent judgements) is noteworthy because inconsistent results occur in mimicry of emotional experience (Niedenthal *et al.*, 2002; Forga, 1995). Emotion congruence and incongruence are determined by the observer's current mood as well as observers' current mood and the simulation have the potential to interact (Niedenthal *et al.*, 2005:206). If observers' current mood and simulation are correspondent, mood congruence occurs, but inconsistency between observers' mood and simulation will not entail potential interaction although emotional words represented superficially (Niedenthal *et al.*, 2005:206). When observers evaluate people who have particular emotional properties, observers represent associated words or they simulate others because the simulation is related with the emotion induced from the same modality-specific systems (Niedenthal *et al.*, 2005:206). Physical distance and temperature moreover, are metaphorically tied to emotion (Williams & Bargh, 2008) thus, manipulation of physical distance can increase feelings of emotional distance and psychological distance which is a reliable determinant of emotional responses literally reduces skin temperature (Ijzerman *et al.*, 2012; Trope & Liberman, 2010).

### **3.8 INTERPRETATIVE PERSPECTIVES ON THE ROLE OF PATHOS IN UNDERSTANDING AUTHORIAL INTENT**

The main purpose of this chapter was mentioned at the beginning of the chapter, namely to seek reasons for the phenomena observed in the descriptive task. In order to conduct the task appropriately, literary research from philosophy, psychology, communication, anthropology and hermeneutics on existing theories and studies has been done concerning the role of emotion. Interdisciplinary research is important and helpful to understand the complex context of preaching because homiletics cannot be isolated from the influences of other fields (Cilliers, 2004:6; Cartledge, 2003:15; Pieterse, 2001:13).

In order to fulfil the purpose of preaching which targets to connect two groups of entity; earthly people and heavenly God, preaching takes a procedure of interpretation and communication of the discovered truth from interpretation. This procedure is designed to support, broaden or change the listeners' faith experience (Fry Brown, 2008:14). To be faithful to the procedure requires basic knowledge of communication and skills congruent with persuasion. As an indispensable dimension of persuasion, preaching needs to consider all plausible effects caused by communication influencing on minds, emotions and wills (Eclov, 2016:1; Fry Brown, 2008:9). In this sense, the following perspectives could be answers of the phenomena behind the question why and why not the role of emotion is neglected.

Perspectives on emotion have been various in different areas. In the ancient time, emotion was regarded as inferior to reason due to the influence of philosophers. Their epistemological approach criticized the role of emotion in cognitive process but in the area of rhetoric, emotion was highlighted as a device of persuasion. Due to the influence of intellectualism, hermeneutical perspective also neglected emotional dimension in the process. Possible ethical distortion also influences on negative perspective of emotion. But thanks to rhetoric and communication theory, emotion is emphasized. Its role and effect are crucial in cognitive process in understanding messages and responses. Emotion takes more important role in communication in terms of interacting and social understanding. In psychology, emotional effect is indispensable to understand forgiveness and cognitive process. Embodied emotion is helpful mode to interact people. Theological aesthetic dimension of art also supports the role of emotion. The primitive message of God is designed to touch people's heart and reveal the beauty of God, so to understand emotional dimension is necessary in anthropological perspective.

Regarding the topic of this chapter, all research mentioned negative and positive aspects of emotion. Some negative reasons are found in philosophy, hermeneutics, and homiletics. First of all, philosophers in epistemological cognition regarded emotions as a subject of suspicion while the role of intellect was treated importantly because they believed that intellect was reliable. As philosophers had an epistemological approach, they insisted the importance of the ability of thinking not feeling. To reach the answer for the question of identity, cognitive thinking and reasoning were developed through intellect not emotion. For Plato, the ability of thinking is to prove the uniqueness of human, so in order to realize truth, the work of intellect is necessary in the function of understanding (Furley, 2007:2; Hetherington, 2003:43). In terms of uniqueness of human being and ability of rationality, Aristotle also insisted the importance of intellect because as Aristotle said, human beings have intellectual wisdom and a purpose of thinking to think so human could express rationality and by the activity of intellect

intellectual wisdom was obtained (Sosa, 2008:62). There was no space for emotion in Aristotle's syllogistic reasoning which makes possible rational and scientific thinking. To know the truth and have certainty, emotion was excluded from the cognisance activity. For Thomas Aquinas to know and understand the truth in faith, importance of cognisance was emphasized (Kruger, 2016b:5). For Descartes, to reach certainty, reasoning was crucial even Descartes neither rely on sense perception nor eliminate dependence on sense perception and prejudices, so in Descartes' nous reason and cognition were dominant in determination of criteria which decide acceptance and rejection (Sosa, 2008:538). Moreover, Kant's reasoning relied heavily on cognition to suspect and reach certainty. In the light of philosophical epistemology, philosophers had negative perspective on emotion, rather emphasized logical cognition. Philosophical emphasis on intellect ignoring emotion influenced intellectual process in hermeneutics.

Negative evaluation on emotion in hermeneutical perspective derives from intellectualism. In accordance with Dooley and Vines (2010:248–249), the influence of rational reasoning on Reformed theological hermeneutics and logically emphasized preaching has been dominated in preaching. Preachers used to concentrate on their interpretation in analysis and logical and systematic explanation in delivery because they thought that the purpose of a sermon was to give correct explanation of what the Bible was written. The influence of modernism on rationality and its high regards for precise methodological deliberations causes the modern inclination and concentration upon ideational/rational content (Martin, 2014:346; Marsh, 2004:24). In this reason, hermeneutics has focused on logical analysis and objective findings. Thus, in the process of interpretation, textual pathos has been neglected because of overemphasizing textual logos, namely systematic analysis or biased perspective on Scriptures which required analytic approach toward the Bible (York, 2010:239). Due to this reason, biblical scholars are also inclined to focus heavily on the rational aspect of the text because they were also products of the time (Martin, 2014:346). In the analysis of the text, biblical scholars have concentrated on the role of intellect: objective facts only concerning author, text and receptor (Nyawung, 2013:1). Not only strong emphasis on rationality caused by modernity but also modernity results in little or no regard for emotion (Du Toit, 2014:1). Undue emphasis on logos produced devaluation of pathos to avoid emotionalism/empiricism and lost emotional dimension of literature (Hogan & Reid, 1999:41). Negative perspective on emotion in hermeneutics entails neglecting emotional dimension in homiletics.

Negative evaluation on emotion in homiletics derives from ethical concerns. Preachers think that emotional emphasis in their preaching might cause ethical issues such as manipulation, misguidance, deception (Galli & Larson, 1994:19). Preachers' concern was that preaching

was a holy duty to speak for God, so it should not contain any artificial sense. In order to increase the effect of the message, some preachers disguised as they were touch by the Spirit. In a real delivery of the message, manipulation of emotion by undue emotional emphasis or misuse of emotions is likely to happen (Dooley & Vines, 2010:247). This misuse of emotion derived from misunderstanding of preachers' portrait and preaching. Preaching is not only delivering the information of the text but also applying the message to the personality and transmitting the truth with a congruent emotion to hearers. If there is any emotional aim or intention in authorial intent, preacher should deliver it without distortion or dilution. Manipulation of emotion is also likely to lead hearers to a wrong direction which the author did not intend. This misguidance causes misunderstanding of authorial intent and leads unsuitable application. The improper use of emotions is likely to lead to humanistic dimension of preaching spotlighting preacher. In this reason, preachers were reluctant to reveal and use emotions in preaching. Another negative perspective on emotion is from the aspect of the subjectivity and anthropocentric reflection, using aesthetical aspects of God and faith are questioned (De Klerk *et al.*, 2011:2). People suspected about authenticity of emotions which preachers insisted that emotion were in the text not their personal meditation or insertion. Using emotion was questioned by the assertion that preaching should not capture the listeners' attention to the preacher but guide them to realize the intention of the Bible. But the high possibility of subjectivity and humanistic emphasis created the tendency to reluctance of using emotions in delivering. Thus, in order to avoid manipulation and misguidance, emotional dimension was neglected in delivering (Dooley & Vines, 2010:247). It was a quite understandable reluctance toward emotional dimension in homiletics, namely faithful to the text but it caused another dimension of danger which is not faithful to the genuine intention of the text.

In accordance with finding in this chapter, there are also positive dimension on emotions in rhetoric, anthropological communication, and psychological cognition, language, and attitude. As Aristotle mentioned, the purpose of rhetoric is to motivate the hearers in different forms of communication such as logic, ethic and emotion to influence the judgement which is guided by the speakers' intention (Marty, 2007:105–109; Aristotle, 2004:15). The ethical credibility of the speaker has a power to gain listeners' agreement. Logical argument and information are influential to people's judgement. Emotional irritation has also influence to stir hearer's emotion to agree or accept the speaker's assertion because people's judgement is not only influenced by information and fame of the speakers but also what the speakers accompanies emotionally whether it is pleasure or pain (Gorman, 2009:38; Marty, 2007:103). While Plato insists that emotion is not trustable factor and Aristotle insists that ethos is most influential factor in rhetoric, Cicero and Quintilian agreed that pathos is more important than others because in

persuasion and judgement, emotional increment is more effective, so emotionally or spiritually tempered speaker easily transform listeners' feeling to influence judgement in desired way (Cicero, 1996:211; Wisse, 1989:250). In rhetoric, emotion is effectively involving people in dangerous situation and forcing people into the case which seems serious but not as actually it is. Emotional irritation has an intentional force drawing and guiding judgement to make ills which are usually regarded as tolerable (Gorman, 2009:44–45). As a form of persuasion by language, emotional intent imbedded in rhetoric with a variety of linguistic effectiveness such as metaphors and imagination cause people to understand the reality and to give value to acts (Kruger, 2016a:4; Vedder, 2003:141).

Another positive evaluation on emotions is revealed in encountering people in communication from anthropological perspective. Anthropology as a behavioural science is interested in people's total behaviour in their ordinary lives, thus it takes a holistic view of people concerning all components to understand people's behaviour (Kraft, 2005:43; Lingenfelter & Mayers, 2003:11; Hiebert, 1997:1). In anthropological communication, emotion is not a neutral factor to come to body and disappear but a component to influence people's behaviours by igniting cognitive effect in an affectively unique way which caused by cognitive emotions such as fear, sadness and delight (Meiring, 2016:3). When emotions come as a form of touch, human being as a body makes sense and receives sense to meditate and interpret, so emotions are articulated and elucidated in communication (Kearney, 2015:20; Du Toit, 2014:6). Due to strong feelings of happiness and guilt in communication understood as relational and cultural, emotion causes people to experience initiation, maintenance and termination of their cultural relationship (Meiring, 2016:8; White, 2011:8). In this sense, emotion in a form of metaphorical and narrative communication causes our mind to ignite ample space to act cultural practices. Not only communicational dimension but also aesthetic dimension of emotion is noteworthy in anthropological perspective. Art itself has an aesthetic dimension and functions expressing emotions, symbolic and physical response although complex diversity of feelings is dynamically experienced (Meiring, 2016:3; Kraft, 2005:515). Art as the most effective vehicles for education took different forms such as music, paint, and dance which caused people's mind and heart to move toward anticipated response. Aesthetic dimension of art is not only communicational benefit but also theological understanding of God's attributes in creation; beauty, love, wonder and creativity (Kessler, 2018:6; Cilliers, 2010:1). By using artistic medium such as singing, acting, dancing and storytelling, we fulfil our needs of expressing creativity while communicating messages. Biblical storytelling and teaching in a form of instruments and body language can be a better way to reveal aesthetical dimension of God's emotion. Moreover, aesthetical expression is useful to communicate horizontally in the same social group especially in an illiterate society to draw more attention to God's attributes (Meiring,

2016:3). As Bohren (1975:94–125) insists, God's beauty is revealed in four areas: creation, culture and arts, history and the church, thus aesthetic dimension of God's revelation coincide as aesthetical dimension is revealed (Cilliers, 2010:1). Therefore, the act of revealing God's aesthetic dimension is a crucial way of anthropological communication especially in the context of African circumstances.

In terms of influencing people's behaviours by igniting cognitive, emotion receives positive evaluation not a neutral factor which has nothing to do with influence but an essential factor for mind and body to decide and act (Kruger, 2016a:1). Emotion is immanent in communication and comes to our bodies in distinctive ways to influence us to act or not to act in an affectively unique way whether contemporary generation or cultural different generation (Meiring, 2016:3). Cognitive decision regarding moral choices is influenced by both intellectual information and qualia experiences, so according to feeling people experience, they easily overcome of cope with circumstances (De Klerk & Kruger, 2016:4). This is proved by psychology and effect of forgiveness which aims at feeling better, developing more mercy and reconciling with other as well as building up of strength and developing the quality of life (Scheffler, 2014:2). From psychological perspective, emotion is a device to solidify relationship in a reconciliatory and retrievable process with the help of compassion, love, and gratitude. As mimicry of emotional gesture motivates both the giver and the receiver, emotional empathy is experienced by both a forgiver and an offender by the echoed emotional effect (Niedenthal *et al.*, 2005:193). Thus, emotional resonance whether caused by words or gestural mimicry prompts a strong foundation for emotional experience of empathy.

Negative evaluations related with preachers' ethos are understandable because they derived from issues such as unfaithfulness of the preaching, manipulation of people's emotions, and disguise of preachers' emotions. But positive aspects tell that considering pathos in preaching is necessary for several reasons. First of all, as the Bible contains a diversity of genres, emotional dimension is also emphasized in hermeneutics as well as logical dimension. Secondly, aesthetical dimension of God's truth should be delivered in different ways considering emotional artistic aspects. Thirdly, emotional dimension is not only influential in understanding the intention of the text but also in making a decision. Fourthly, in regard with communication, emotional expression helps to prompt listeners' participation empathically. Fifthly, contemporary listeners' tendency to listen a sermon needs to be scrutinized for proper usage of emotion. Lastly, emotional expression of the preacher draws resonance of listeners' emotional responses.

In sum, preacher needs to know the emotional dimension in preaching and needs to use it in preaching. The duty of preacher is not only to explain the contents of the text but also apply

the truth from the text to listeners, so connecting the text to contemporary listeners should be the main concern of preacher (Chapell, 2005:210; Robinson, 2005:306; York & Decker, 2003:145). Preaching needs to lead people to the glory and beauty of God through “sense of the heart” (Erdt, 1980:20; Edward, 1959:200) because change of life is not coming from the simple knowledge of God’s glory and holiness but coming from the sense of God’s glory and holiness, which is irritated by fundamental affections (Kim, 2014:44). Thus, Preachers need to deliver two types of knowledge namely speculative knowledge based on rational judgement and sensible knowledge containing sense, feeling and inner understanding (Park, 2006:216). Emotion and affection are not inferior to knowledge but core part to understand God’s glorious supremacy and love because as a primary subject of spiritual sense, God’s beauty and holiness are immanent in the sense of heart which realizes divine and supernatural lights (McClymond & McDermott, 2012:318; Edwards, 1959:272). By using affective languages such as vivid images and language of picture that are mostly in a form of emotional analogue and comparison (Smith, 1992:139), listeners are likely to understand the intent and beauty of God in the passage. Thus, appealing not only reason targeting mind but also emotion targeting heart should be a channel to people’s decision because the image of the text can cause a change of life as it comes to the heart of listeners (Hannah, 2002:99–100). In this sense, persuasive and effective preaching should not only rely on propositional statements but also emphasize on affective aspect of spiritual sense which can bring about effectiveness of listeners’ emotional participation.

Having mentioned the perspectives of the phenomena behind the question why and why not the role of emotion is neglected, in the normative task, selected passages will be investigated to identify the suitable procedure in narrative progression and characters to recognize pathos.

## **CHAPTER 4: NORMATIVE PERSPECTIVES ON THE ROLE OF PATHOS IN UNDERSTANDING AUTHORIAL INTENT IN BIBLICAL NARRATIVES**

### **4.1 INTRODUCTION**

As mentioned earlier, the focus of this study is to determine “what ought to be going on?”, which is the core question of the normative task (Osmer, 2008:4). The normative task, also referred to as prophetic discernment, is the third task that Osmer (2008:129) identifies. According to Osmer, prophetic discernment is the task of listening to Jesus Christ as the most authoritative Word of God and seeking God’s guidance. This means that interpreting theologically particular social conditions, events, and decisions before congregations is a matter of divine disclosure (Osmer, 2008:135). The normative task requires that the practical theologian exercise prophetic discernment, which involves both divine disclosure and the human shaping of God’s Word (Osmer, 2008:135). During the normative task, three theological approaches are employed, namely theological interpretation, ethical interpretation, and good practice. Theological interpretation does not study the scripture in the same way biblical studies, biblical theology, or systematic theology do. Theological interpretation during the normative task focuses on present episodes, situations, and context in light of theological concepts. Ethical interpretation uses ethical principles, rules, or guidelines to guide action towards moral ends. Values and norms are often in conflict with present practices, so interpretation should lead to principles, guidelines and rules to determine the goals in particular circumstances. Good practice provides two different roles: to reform a people’s present action by providing a model of practice from the past or present; and to generate a new understanding of God, the Christian life, and social values by engaging reflexively in transforming practice in the present (Osmer, 2008:139–153).

The interaction and mutual influence of the four tasks (descriptive-empirical, interpretive, normative, and pragmatic) are unique in the hermeneutical circle and they distinguish practical theology from other fields (Osmer, 2008:10). This interaction and mutual influence are related to understanding, explanation, and change, all of which focus on the hermeneutical circle and transformation (Osmer, 2008:11; Heitink, 1999:163). Practical theology should meet the praxis of pastoral care on the basis of actual theology, otherwise it will become a fragmented theology that is unable to motivate practitioners to take action (Steyn & Masango, 2011:2). According to Osmer (2011:2), practical theology should look closely at its own context and engage the social sciences to ask what is going on and why it is going on. Pastoral practice and practical

theology must deal with at least four issues, either explicitly or implicitly, at the metatheoretical level:

- The theory-praxis relationship: Drawing on philosophy, social theory, and/or theology to make decisions about the nature of praxis or practice and their relationship to theory.
- Sources of justification: The way in which a practical theologian draws on and weights the traditional sources of theological truth – Scripture, tradition, reason and experience.
- Models of cross-disciplinary work: The task of bringing two or more fields into conversation with one another. It includes the selection of dialogue partners and the way in which they are related to theology.
- Theological rationale: An account of the substantive theological convictions that explain why a practical theologian works in certain ways. It often grounds other methodological commitments or guides the way a practical theologian works on a particular issue.

Scholars acknowledge the significance of practice. Practical theology reflects critically and theologially on the practices of the church as they interact with the world to answer the question “what ought to be going on?”. A theological interpretation of the issues identified during the empirical and interpretative task is crucial because practical theology has a close relationship with hermeneutics (Brown, 2012:112; McGrath, 2011:2; Heitink, 1992:18).

In relation to this study, the task entails an investigation of four passages (Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11, John 2:1–11) to identify narrative progression and character development that can help us recognize pathos. The discussion includes structural and plot-shape analysis in accordance with the emotional components influencing the determination of authorial intent. Theological interpretation here serves to inform the importance of emotional aspects such as the characters’ emotions, modes in the story, and the driving tension. Throughout the process of interpretation, I consider the hermeneutical guidelines of biblical narrative, which contain the components in the plot and all the components prompting an experience in readers’ minds and hearts (Kuhn, 2009:33); five components of plot, namely background, conflict, rising action, climax and resolution; and general components of literature, namely characterization, reversal, and comparison. The discussion then offers practical guidelines for preachers who want to approach narratives. The four passages for discussion show the importance of emotions in structural analysis, of understanding characters, of point of view and their influence on uncovering authorial intent.

Genesis 29:15–30 illustrates the ultimate goal of each character and illuminates how authorial intent mingles with characters. By exploring each character, the text prompts readers' antipathy toward characters and provokes curiosity. The authorial intent is revealed in the pathos elicited by the characters.

Numbers 13:26–33 contrasts the two different opinions of the ten spies versus the two spies. The tension and comparison cause readers to ponder the decision. The reports elicit antipathy towards the ten spies and a positive feeling towards two spies. The emotion caused by the reports leads to the authorial intent.

Luke 5:1–11 reveals two main characters and their conversation. Through conversation, readers can sense what Peter thinks and what emotions he is feeling. The emotions that link to Peter's experience provokes reader to wonder who Jesus is and what Jesus can do. Emotional changes in Peter's attitude also cause readers to understand the authorial intent.

John 2:1–11 causes readers to wonder about the miracle and the statements of the host. Readers realize how miraculous the sign is through the emotion the servants feel. By exploring the procedure and process of making wine, readers are astonished and prompted to wonder about the author's intent.

## **4.2 NORMATIVE PERSPECTIVES ON PATHOS IN THE BIBLE**

In the different genres of the Bible, for example psalms, narratives, parables, proverbs, epistles and even apocalyptic literature, the use of language delineates the authorial and emotional intent. Language use refers to the imaginary used in the text to communicate (Arthurs, 2007:13). Some scholars (Heschel, Fretheim, and Brueggemann) explain how conspicuous the pathos in the Bible is. Although scholars do not have identical perspectives on the pathos in the Bible, they do agree on the broad idea of divine pathos (Schlimm, 2007:675). Whereas Heschel emphasizes God's independent emotional response to human (metaphorical discontinuity), Fretheim and Brueggemann stress the close correspondence between human and God (metaphorical continuity). Their understanding of God's pathos is based on God's relationship with people, events and the world.

In the Bible, the reason why God is affected by events in history is that God is interested in his people as living beings (Heschel, 1999:11). God does not have a subordinate relationship with people. He has an intimate relationship with humankind, which influences his reactions and emotions (Schlimm, 2007:675). God experiences rejection, pain, and thanklessness on the part of those whom he loves and had saved. God feels the same emotions his people are enmeshed in, and that pathos makes God voluntarily involve himself in people's suffering

(Heschel, 1999:151). God's pathos is deeply affected by the ways in which humanity is involved in suffering (Schlimm, 2007:675). According to Brueggemann (1997:299), God suffers with and for the people because of his propensity to be in solidarity with Israel (Fretheim, 1984:108). Therefore, the pathos caused by God's affectivity is not contradictory to reason but entails rationality. God's pathos in the Bible is reasonable, intentional and wilful (Schlimm, 2007:675). According to Heschel (1999:38), pathos is neither bounded by impulsion nor subjugated by passion. The divine pathos in the form of for instance mercy and anger in the Bible is not an automatic reaction to human behaviour, nor is it an impulsive peculiarity of temperament or a propensity. It arises from God's free will and is the result of injustice and idolatry (Fretheim, 2002b:1–26).

God's pathos is derived from his relationship with his creation, which causes his profound moves (Schlimm, 2007:676). God suffers grief because of people's rejection, people's suffering, and people's trouble (Fretheim, 1984:108). God is willingly and intentionally involved in emotional engagement with people. Due to God's solidarity with Israel, all compassion, relatedness and fidelity appear in God's affectivity, so God's affectivity and God's rationality do not dichotomize nor preclude each other (Schlimm, 2007:676). The images used for God in the Bible are not simply illustrative or decorative but reveal God's attributes and his involvements in events (Fretheim, 1984:168). God's intentional involvement is explicitly revealed by the metaphorical continuity in Jeremiah 31:20. In this passage, anthropomorphic metaphors reveal the extent of God's pathos with the use of metaphorical language (Schlimm, 2007:681).

*Is not Ephraim my dear son, the child in whom I delight? Though I often speak against him, I still remember him. Therefore, my heart yearns for him; I have great compassion for him, declares the Lord (Jeremiah 31:20, NIV).*

God's pathos is not an impulsive act nor a peculiarity of temperament, or irrational, or irresistible. It rather comes from God's decisions, such as moral judgement (Heschel, 1999:78). Although God is moved into grief, Heschel emphasizes metaphorical discontinuity between God and Rachel. According to Fretheim (1984:135), both metaphorical continuity and discontinuity exist. Metaphorical continuity is apparent as God takes the role of Rachel who remembers her children and weeps, but metaphorical discontinuity exists when Rachel is incapacitated by her mourning (v. 15). God can turn mourning into gladness and give them joy instead of sorrow (v. 13). For Brueggemann, God and Rachel are closely linked, and God is moved by deep pathos. It is revealed in Rachel as unrequited pathos, so God is reduced to trembling yearning (Brueggemann, 1991:65). Regardless of metaphorical continuity or

discontinuity between God and Rachel, God's intentional and rational pathos appears on this occasion. God has an inexplicable willingness to enter into a relationship with people.

When it comes to wrath, the divine pathos is always understood as fully justified because the divine anger is derived not from hostility to man, but from God's righteous concern for his people and his intolerance of injustice. It is a rational wrath with reasonableness and intentionality (Schlimm, 2007:682; Heshel, 1999:80). Although divine wrath is drastically different from human rage, it is not a mere metaphor (Schlimm, 2007:683). According to Fretheim's commentary on Jeremiah 23:19–20, which describes God's wrath as a storm attacking the wicked, God's anger is entirely contingent upon human wickedness (Fretheim, 2002a:337) and is considered an anthropomorphic metaphor analogous to that of human beings (Fretheim, 2002b:6). God's wrath is different from human anger in terms of voluntariness and purpose, but in terms of origin and being motivated by a close relationship with others, God's wrath is like human anger (Fretheim, 2002b:14). With regard to the similarity between God's wrath and human anger, Brueggemann comfortably draws connections in terms of self-concern (Schlimm, 2007:684). God's wrath is predominantly reflexive and reveals God's attentiveness to his own self, because considering the ominousness of God's potential, his anger here motivates an act in haphazard and frightening ways (Schlimm, 2007:684; Brueggemann, 1997:296). Whether God's wrath is related to intolerance of injustice or the trait of self-regard, God's pathos is apparent in the anthropomorphic metaphor of wrath.

The Bible reveals authorial intent in its stories by using pathos, and the literary aspect of the biblical narrative shows a unique form of literature and an artistically intricate manner of leading people to experiencing God and realizing the authorial intent (Alter, 2011:22). With this form of narrative, the Bible prompts people to respond sympathetically or to show an aversion to the events or characters in the story (Ryken, 1984:66). Narratives are weaved with emotions, so a literary perspective on narrative can help us see how powerfully the imagination is translated into stories (Alter, 2011:22). Almost all stories have the same components, including plot, characters, settings, dialogues between characters, and narrators' statements about characters and events. Narrative structure consists of plot, setting, and characters conveying emotions; and the structure is combined with feeling, faith, actions and emotional metaphors (Du Toit, 2014:7). The components of narrative such as scene, dialogue, metaphor, simile, allusion, pun, paradox, and irony purposefully retell the events that are intended to give meaning and direction to readers (Ryken, 1984:27; Fee & Stuart, 1981:90). Since metaphors link apparently unconnected things, emotion can be well described and understood (Du Toit, 2014:7). In the context of Israel's history and conventions, God uses words, reported actions, and the small movements of dialogue in the patterns of repetition, symmetry, and contrast to

draw people into the stories. In the stories, people are exposed to motives, character traits, and political, social and religious contexts so that they realize the moral and theological significance of the different narratives (Alter, 2011:63). All the components and techniques that the author uses to create a narratives are intentionally chosen to lead people to God, so the pathos of narratives is a crucial part of the process of narrative hermeneutics (Du Toit, 2014:7; Kuhn, 2009:28).

The emotional aspects of a narrative contain the authorial intent. It is evoked by the plot, characters and a point of view, and the affective appeal compels people to enter the storied world of the Bible (Kuhn, 2009:31). As emotion plays a major role in narrative, biblical narratives composed with emotions use emotional components and cognitive methods to stir and move readers' emotions (Kuhn, 2009:29; Pratt, 1994:320). With the goal of prompting readers' emotional responses, narratives also use imagination, which entails recalling, perceiving, combining, and creating effect (Wiersbe, 1997:25). As the Bible is full of image-filled language and emotional dimension, imagination helps better the reader's understanding and perception of the reality in the Bible. For this reason, all the various genres of the Bible must be recognized and approached with proper imagination to discover the intent (Hogan *et al.*, 2007:60; Wiersbe, 1997:28). By using metaphorical, poetic, and imaginative language such as idiomatic expressions to create imaginative pictures and tension, the Bible tries to evoke readers' imagination. The function of metaphorical, poetic, and imaginative language in the Bible is not to point out doctrinal facts, but to imply a more valuable vision of God and God's intention with human beings (Hogan *et al.*, 2007:63). Realizing the use of imagination and figurative language in stories and poetry means not only to respect the literary genre of the text, but also to be faithful to God's requirements during interpretation and delivering the message (Hogan *et al.*, 2007:63; Wiersbe, 1997:206). Noting the use of language for imagination is indisputably important for finding out the authorial intent (Hogan *et al.*, 2007:64).

While the structure and various emotional dimensions interweave with authorial intent in a narrative to elicit pathos, the characters — the main components used to communicate authorial intent in the Bible — also provoke emotional responses. Especially the descriptions of characters can reveal the author's views and intent (Overstreet, 2001:145). Whether the authorial assertion comes as a flat assertion or a motivated explanation, it shows from the characters' actions, appearance, gestures, posture, costume, characters' comments, and from the narrator's statements about the attitudes and intentions of the persons (Alter, 2011:116–117). In light of this, close attention to characters can offer a clue to the authorial intent and emotional implications of characters. It is a literary strategy by means of which the truth is expressed in the Bible (Alter, 2011:46). The pathos that shines from the characters' lives is

the key component to understanding the characters and the conduit to bring a visualization of the truths of the Bible to readers (Overstreet, 2001:145). As Pratt says, characters in the Old Testament do not simply appear to readers as people in the past, they are there to evoke responses (Pratt, 1994:147). All the emotions elicited by the characters' experience of an event or a relationship help people come to realize the universal plan of God, the plan of God's people, and the individual plan of characters (Overstreet, 2001:16). Thus, the value of the pathos elicited by the characters of the stories provides insight into human nature and the inner workings of the individual (Overstreet, 2001:17–18).

Abrahams' testing explains how accounts of the Bible elicit a sympathetic response from readers. Abraham is willing to sacrifice Isaac despite the anxiety in his heart. As God approves of Abraham's obedience and faith, the Bible expects readers to do the same (Pratt, 1994:148). In the text, the characters and the account not only provoke readers' response but also help readers understand the connotative intent (Stott, 1982:275). In the examples of the story of Shadrach, Meshach, and Abednego (Daniel 3:1–30), Paul being provoked in Athens, and Jesus's feelings about the impenitent city of Jerusalem, the stories inspire readers to realize the authorial connotative intent. The authorial intent is not stated explicitly in grammatical form, but we come to realize the connotative intent when we consider the pathos that the story employs (Pratt, 1994:124; Stott, 1982:275). By following the five steps of inspecting characters (Overstreet, 2001:79–86); examining text details; doing an in-depth study of the background; analysis by question and imagination and controlled imagination; and narrowing the subject, the authorial intent imbedded in characters can be more clearly understood.

A prominent component of pathos in the Bible is imagination. The literature in the Bible inspires people's imagination and encourages them to read texts with imagination (Barry & Connolly, 2009:58). Poems written with imagination must be read in this manner because poetic texts disclose a view of a possible world which eclipses the tangible, objective world to invite the reader to inhabit this world (Heim, 2013:28; Hall, 2006:193; Ricoeur, 1977:26). But, according to Brueggemann (2003:7), poetry is not the only genre that requires imaginal work. Whereas legal or narrative texts are more restrictive with regard to their imaginal process, apocalyptic and poetic texts allow more imaginal engagement due to their strong symbolic nature (Viljoen, 2016:2). The rich meanings of the text are accessible when we actively engage our imagination while reading the biblical text (Viljoen, 2016:2). Biblical literature does not merely describe an ancient world to give information or to form a doctrine, it explains the reality of God as a means to a spiritual encounter that forms the person's spirituality in a way that is beyond the intellect (Viljoen, 2016:3; Fleming, 2008:58; Brueggemann, 2002:17). Thus, theological imagination as good-faith extrapolation is inevitable when we want to understand

metaphors, symbols and the symbolic reality, which contains elusive subject matter (Viljoen, 2016:2; Brueggemann, 2002:16). As an inescapable process, imagination helps us to transpose ancient voices to contemporary voices of authority (Brueggemann, 2002:17). In order to ignite our imagination or to picture a symbolic reality, the Bible employs figures of speech to describe something it does not literally denote; the transference of being from genus to species, or from species to genus, or from species to species, or on grounds of analogy (*Ars Poetica* 1457b7–18, as quoted by Ashworth, 2007:312–313). There is no instantaneous understanding of what the symbol refers to or means (Viljoen, 2016:4; McGlone, 2007:109). Metaphor as a rhetoric and literary style requires a creative and imaginative act with intuition to perceive and discover a similarity between two dissimilarities (Malan, 2016:2; Hausman, 2006:214). Metaphor as a bridge between cognition and emotion entails an imaginative and emotional effect to identify pathos, which connects apparently unconnected things in the Bible to the mental world (Du Toit, 2014:7).

#### **4.3 NORMATIVE PERSPECTIVES ON THE EXEGETICAL COMPONENTS OF NARRATIVE**

God speaks through the Bible and uses almost all the different literary genres to convey his intent (Carson, 2005:164; Fee & Stuart, 2003:22). The reader can discover God's intent by approaching each literary genre according to its own characteristic features. Thus, the interpretation of a passage depends on the type of literature from which a preacher is working. The process of interpretation and the preparation of a sermon should be genre sensitive. In dealing with the epistles, logic should be considered due to the influence of logical content and rhetorical arguments (Fee, 2002:17–19). An approach to narrative literature in the Bible should consider the characteristic aspects of stories (Miller 2006:141), because narrative components woven into the text direct the plot, which reveals the authorial intent (Greidanus, 1988:17). God's intent is revealed by his emotion, and sometimes by the emotions of other characters or conflict (Brueggemann, 2010:30). Although the logic aspect can be emphasized more in some genres, such as the epistles and the wisdom literature, emotional aspects have to be analysed overall, because according to Long (2009:11), the Bible as a grand narrative fundamentally begins and ends with a story. In light of the fact that the Bible appeals to our intellect and emotions, the exegetical process of finding out the author's intent should incorporate logic and emotions in the narratives.

Generally, it is true that interpreting a passage intellectually and grammatical-historically is indispensable for understanding authorial intent and the purpose of the Bible. However, due to the influence of scientific methods and rationalism, preachers tend to place greater emphasis on the logical aspect in their interpretation and people identify ideas that have been

scientifically proven and that are universally valid (Allen, 2008:18). In that sense, preachers exaggerate the logical aspect in their interpretation of passages and pay little attention to the role of pathos, especially in biblical narratives (Vacek, 2013:218; Foskett, 2009:61). Emphasizing the logical aspect leads to the inappropriate use of Scripture by for instance psychologizing and dogmatizing the text (Adam, 2004:102). This leads to de-expositional sermons, such as de-contextualized, moralized, dogmatized and silenced sermons or sermons that use only a particular lens (Hughes, 1999:44). Considering the multitude of literary genres in the Bible, we should consider a better way to point out authorial intent (Arthur, 2007:142), especially when dealing with narratives where we cannot ignore the role of pathos and the emotional aspect because narrative passages are not metaphysical theses, but dramatic recall stories (Brueggemann, 2010:30). As Long (2005:84) says, when working with narrative texts, characters' perspectives and their experiences can help readers understand the emotions and varied perspectives. Buttrick (1987:78) also emphasizes that the author's point of view in some situations is formed by the emotional tone. Following this view helps us understand the intent. In narrative passages, characters and conflicts that cause tension and emotion are crucial components to understand the whole story and for the progress of plot. All perspectives, including the predicate part of the story, contribute to the atmosphere of the narratives. Since almost half of the Bible is narrative (Allen, 2005:265), we interpret and preach more than half a portion of the Bible inappropriately if we do not consider the characteristic aspects of narratives.

For general genres such as history and letters, theologians are used to approaching the text using the framework for a deductive sermon, which announces propositional conclusions and then breaks them down into various points. It starts with a general conclusion then moves to the particular (Campbell, 1995:270). However, for narrative genres in the Bible, interpretation should consider narrative plot and a sermon should possess a narrative structure. Such a structure revolves around four key elements so that the sermon can deliver what the Bible says and can show readers how it does so (Lowry, 1995:342). Plot, characters, setting and point of view are key elements when constructing narrative text, so preachers should look through the lens of each element when they look at the text (Arthurs, 2007:68; Mathewson, 2002:43).

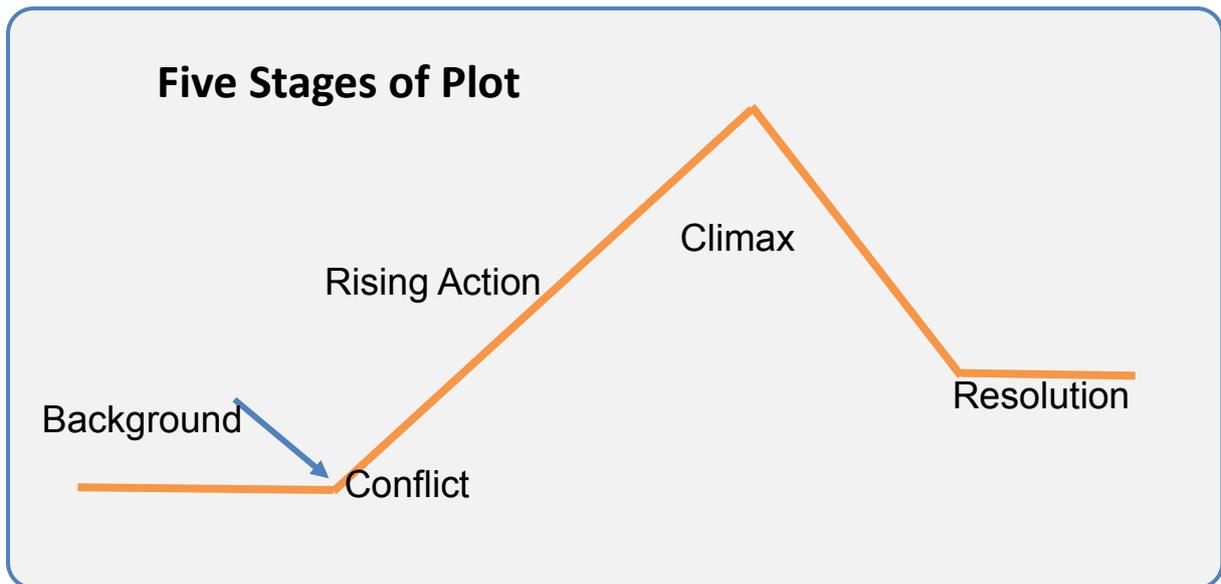
#### **4.3.1 A normative perspective on plot**

Plot, as the soul of story (Arthurs, 2007:68), refers to action, which consists of a sequence and presentation of events (Lowry, 2012:6; Kuhn, 2009:33; Mathewson, 2002:44). In the story, plot is the causally linked chain of events that moves from disequilibrium to resolution by means of conflict (Arthurs, 2007:68; Mathewson, 2002:44). Plot organizes events that arouse readers'

interests and emotional involvement, so the affective dimension of narrative is interwoven with the structure of the text (Kuhn, 2009:32; Bar-Efrat, 2004:93; Nussbaum, 1990: 297–353). Plot is teleological and the sequencing is not randomly composed but artfully and rhetorically arranged by revolving around problems to overcome (Kuhn, 2009:33). In the reason of artful composition, plot always develops a number of conflicts (person vs person, person vs nature, person vs self, person vs supernatural being, and person vs collective) and engages readers deeply in the story so that we feel and conceive of our lives as storied (Arthurs, 2007:69).

The shape of a plot narrates the events to create an experience that moves both our minds and hearts. Readers therefore approach the story with the same set of eyes with which we read our own lives and the lives of others (Kuhn, 2009:33). Other rhetorical functions of plot is to highlight an idea, induce suspense, and fulfil expectations (Arthurs, 2007:69). Highlighting often occurs at the climax of the story because that is the most attention capturing point. Highlighting shows the reader how the conflict is resolved. The most obvious rhetorical role of plot is inducing suspense. According to Kuhn (2009:33–37), the narrator intentionally increases suspense in the story so that suspense draws readers deeply into the story by teetering them on the brink as they eagerly await climatic resolution. As an affective effect, the narrator employs pathos in the plot to deeply etch the moment so that the climax can convey the truth into the hearts and minds of readers. The third rhetorical function is to fulfil expectation. Plot moves from disequilibrium to resolution. Readers want to see the resolved moments because they naturally get the ideas which imbue that affective experience (Arthurs, 2007:72).

Plots are shaped by four or five stages: Background - Conflict - Rising Action - Climax - Resolution or Exposition - Crisis - Resolution - Conclusion.



**Figure 4.1: The Five Stages of Plot**

The background is usually brief and provides limited information of physical and geographical setting. This may include laconic and generic notice of characters. The description of characters, whether main or minor, contains names, traits, and appearance (Mathewson, 2002:45, Ska, 2000:23). The writer prepares the setting for the characters' actions (Bar-Efrat, 2004:114).

As the main driving force of the story, the conflict occurs after description of background. The crisis is described as the complication, the conflict, or the tension. Once the conflict appears, the tension arises and the story moves towards the climax of the tension (Mathewson, 2002:45). By employing conflict and connecting it with characters, the author draws the readers into the narrative and elicits emotional bondage with characters or with the episode (Kuhn, 2009:49). The main purpose of the portrayal of conflict is to capture the reader's attention and to elicit an affective response of rhetorical import (Kuhn, 2009:49). By employing conflict, authors create moments pregnant with tension, and by pairing *angst* with characters, authors prompt readers to invest in the tale emotionally and to have an emotional response similar to those of the characters (Kuhn, 2009:49). The alignment of readers with perspectives that are consistent with the views of the characters is achieved by introducing conflict in the story (Kuhn, 2009:49). Until the story reaches the climax, the development is described until the tension reaches the highest level (Mathewson, 2002:45). The story moves from conflict to the climax of the development and the resolution of the original conflict. This is the moment of satisfaction for the readers.

As the conflict increases, the readers' emotional tension also increases and become positively or negatively invested in the story (Kuhn, 2009:49). After this climax, the tension rapidly drops and even disappears completely (Ska, 2000:29). The story ends with a conclusion, which generally sums up the outcome or offers a special message for readers. It can be open-ended or prepare for another plot (Mathewson, 2002:47). As the story develops, the narrator invests significant energy to create emotional effects by using various techniques (Kuhn, 2009:37–49). A bracketing technique called sandwiching helps readers to see the connection between two stories. This link could occur at the beginning and end of a narrative unit or can locate a smaller story inside of a bigger story frame. Sequencing episodes can increase a reader's perception of one event by events with a causal relationship or foreshadowing preceding it. Although most biblical narratives follow teleological moves, a technique of withholding resolution is used in deviation from a story, leaving readers blankly at the end of a story to increase and irritate the reader's wonder and astonishment. The wonder and astonishment caused by the incompleteness of Mark's narrative serve to close the story with an emotional response on the side of the readers. Another technique of astonishment and wonder is the "astonishing inversion of the expected", which entails unexpected shifts and turns.

#### **4.3.2 A normative perspective on character**

Characters are the primary components of a story and characterization are the most powerful rhetorical tools when composing a narrative (Kuhn, 2009:49). Using the primary rhetorical technique of characterization, the author causes readers to identify with characters. As Pratt insists, the presentation of characters is not to give information, but to evoke emotional responses (Pratt, 1994:147). The author elicits empathy with the protagonist and antipathy with scoundrels or antagonist (Arthurs, 2007:76). Analyses of characters in the plot helps readers understand the story, because the story is developed by the function of character (Mathewson, 2002:57). Their physical, psychological, social, and spiritual attributes are depicted in well-composed stories in accordance with their roles in the stories (Arthurs, 2007:72). The main character, called the protagonist, is the "primary struggler" and the axis of the plot. This goes together with antagonists, who are the main adversaries or forces arrayed against the protagonist. Foils shed light on the protagonist by providing a contrast or occasionally a parallel (Mathewson, 2002:58), and all characters develop in their roles and their circumstances (Arthurs, 2007:72). Some characters take up much of the story, but sometimes the narrator purposely subordinates the characters by ignoring the character's feelings and agony, even assuming the role of leading character (Mathewson, 2002:59; Berlin, 1994:26). By labelling characters according to the gravity of the emotions that readers feel,

the author intends to create a connecting point between characters and readers so the story can capture something universal (Mathewson, 2002:60).

Ancient texts are much more succinct and reticent than modern texts when it comes to the art of characterization. Sometimes biblical authors are very economic with hints about a character's appearance and actions (Alter, 2011:114). By intentionally avoiding vivid depictions, biblical authors play on our emotional connotations regarding characters (Kuhn, 2009:49; Bar-Efrat, 2004:195). Conversely, the few detailed descriptions of characters merits attention because the purpose of the detail provided is not for readers to visualize the character, but to enable them to situate and understand the character's function as a left-handed Ehud, a very fat Eglon, and the hairy Esau (Mathewson, 2002:61). Biblical authors deliver characters from threat or suffering to increase the reader's sympathy with characters. Sympathy can typically be defined as a reader's wish for a character (Kuhn 2009:50). When characters experience success, readers feel that a beneficial state has been achieved. In contrast, authors use emotional expression to increase readers' imagination. The effect of this is that readers experience emotional closeness with characters and intimately engage with them (Kuhn, 2009:50). It is true that the extent to which readers sympathize or empathize with a character is beyond the control of the author and dependent on the readers, but the author's intentional emphasis and the attention that the author gives to a character will increase and enhance emotional solidarity (Kuhn, 2009:50). In an effort to draw readers into narratives, biblical authors use affective techniques and conventions so that readers come to understand the characters' version of the world (Kuhn, 2009:51; Arthurs, 2007:73).

Dialogue, which makes up approximately fifty per cent of the biblical narrative, is the primary way in which biblical narrators convey the characters' intent (Arthurs 2007:73). Descriptive speech or dialogue between characters provide insight into characters' traits and deliver the freight of meaning (Alter, 2011: 37). The conversations are naturalistic imitations of real-life conversation and are highly concentrated and stylized because all details are calculated to fulfil a certain function, namely to reveal the psychological and spiritual state of the characters (Arthurs, 2007:73; Bar-Efrat, 2004:148). By means of dialogue between different characters, authors present a wide range of characters with whom readers may sympathize (Kuhn, 2009:51). When a character is admirable, readers develop a sense of solidarity and they are eager to identify with the character. In the case of characters who they don't admire, readers create antipathy to keep a distance from them and for self-reflection opportunities (Kuhn, 2009:51). In an effort to maximize the effect of differentiation or contrasting characters, authors use contrastable ideas or concepts in characters (Alter, 2011:72).

The author carefully depicts the physical, mental, and spiritual qualities of characters through their actions and words (Arthurs, 2007:74). By revealing characters' actions, an author portrays qualities that elicit an affective response from readers (Kuhn, 2009:51). Veritable qualities such as justice, faithfulness, wisdom, and compassion typically provoke readers to identify with characters, while negative qualities such as cruelty, ignorance, conceit, cowardice and narcissistic self-interest cause readers to distance themselves from the character (Kuhn, 2009:51). A character's nature is best revealed by showing, instead of telling (Mathewson, 2002:61). Through characterization, authors want to inspire readers to adopt certain ideas expressed by means of the characters. Conversely, readers come to reject the worldview of a negative characters (Kuhn, 2009:51). Sometimes, authors create affective dissonance by adding unexpected traits to certain characters with veritable qualities to cause readers to have mixed feeling about them. Examples of this technique include David and several of the disciples (Kuhn, 2009:51).

Titles and names also help readers spot the authorial intent. In some narratives, a change of name implies a life change. Detailed descriptions of names is a biblical strategy (Arthurs, 2007:74). Names have some aesthetic value; in some cases, they reflect God's faithfulness to promises (Mathewson, 2002:63). By changing names, authors sometimes highlight a character's qualities (Bar-Efrat, 2004:59).

Physical descriptions in the Bible do not merely offer superficial information about the character, but rather highlights the person's specific position in his/her society (Arthurs, 2007:74). In some instances, authors give limited information about characters to increase the tension (Alter, 2011:114; Bar-Efrat, 2004:195) Absalom's virility and Goliath's stature reveal how their appearance influenced people. Authorial comment is not simply a commentary on the story, but a comment on God's engagement as the ultimate verdict and decisive meaning of the story (Arthurs, 2007:75). Moreover, secondary characters' responses are often the most reliable description of a character, although such responses fulfil a subsidiary role of narration compared to direct speech (Alter, 2011:72). Sometimes speech provides accurate information about the traits of certain characters (Bar-Efrat, 2004:148). Brueggemann (2012:133) points out that sometimes simple and short utterances are more important than action because summarized descriptions or conclusions proves God's sovereignty (Alter, 2011:72). By employing a variety of devices as part of characterization, authors maximize the rhetorical effect of pathos and ethos in order to persuade readers (Kuhn, 2009:51)

### 4.3.3 A normative perspective on point of view

A biblical narrator's perspective controls the story and determines how the story should be understood and how readers will experience it (Mathewson, 2002:71). Most biblical stories have omniscient narrators (Rhoads & Michie, 2012:36; Arthurs, 2007:79). Thus, narrators' comments of the story and descriptions about characters are authoritative. Omniscient narration can give information about characters' inner state, including characters' thoughts and motives. In these cases, readers' understanding and experience of the story depend mostly on the intent of the biblical narrator (Rhoads & Michie, 2012:36; Mathewson, 2002:72). The understanding of the story and the characters is not primarily determined by the readers' ability, but by the narrators' point of view. This point of view is mediated or filtered through the author or another character (Arthurs, 2007:79; Ska, 2000:42). Whether the author uses a narrator or another character, the perspective they offer serves as a device with which readers can observe and evaluate everything (Rhoads & Michie, 2012:36). With the exception of only a few stories, the biblical narrators generally adopt a third-person perspective. Such a narrator is not bound by time or space and is invisible in every scene, capable of intervention to explain the action, thoughts, feelings, and sensory experiences of other characters (Rhoads & Michie, 2012:36). By disclosing opinions, feelings, and intentions in an omniscient manner, the authors allay any doubt about God's genuine intent to prevent any misunderstanding (Gaebelein *et al*, 2010:167).

Focalization, which refers to point of view, is another aspect of the affective dimension. There can be one of three points of view in the narrative: external focalization from the reader's point of view; internal focalization from the character's point of view; or zero focalization from the narrator's point of view (Mathewson, 2002:73). From the reader's point of view, the material in the narrative would be superficial and limited, whereas the characters' and narrator's points of view consider internal perspectives and reveal more than external facts. These three focalization techniques go along with typical expressions. In accordance with Fokkelman (2004:50–55), certain verbs of perception such as "to see, to hear, to know" indicate focalization. "To say to one's heart" is another expression of focalization. The Hebrew particle *behold* (*wehinneh*) signals a shift from the narrator's perspective to the character's perspective, while the details are showed through the eyes of the character (Arthurs, 2007:79). This perspective also shows the narrator's omniscient point of view. Internal focalization creates intimacy and concentration within readers. By focusing on details and narrowing the perspective, readers experience the story cognitively and affectively (Arthurs, 2007:80). By revealing the characters' inner worlds by zooming the focus in and out, the author prompts readers to see what characters see and to experience what characters experience. The focus

can also be shifted by changing the flow of time from fast to slow or from slow to fast. This increases the suspense and empathy with characters, whether human or divine (Rhoads & Michie, 2012:36).

Perspective produces irony as a by-product. By using verbal irony, the author expects readers to detect incongruity as a character says one thing and means the opposite. By using dramatic irony, the author counts on readers to understand that a character does not understand the full implications, and by providing situational irony, the author wants readers to experience the opposite of what a character expected (Arthurs, 2007:83; Mathewson, 2002:75–77; Bar-Efrat, 2004:20; Ska, 2000:57–61). For instance, Michal mocks David after he brought the ark of covenant into Jerusalem in 2 Samuel 6:20. Her verbal irony implies that David did not act gloriously. Sisera seeks refuge in her tent. He did not know the implication of what he said to Jael. Sisera's speech turned out to be dramatic irony. When considering Uriah's behaviour compared with David's behaviour with regard to Uriah's wife, David's behaviour is obviously the opposite of what is appropriate. These ironies have rhetorical effects (Arthurs, 2007:83–84). One effect is that irony can manipulate a reader's point of view. The author teaches lessons, prompts attitudes, and directs responses to the characters' behaviour. Readers naturally reach the point the author desires them to reach. Emotional responses and cognitive agreement are created by the author's art. The other effect is collaboration. Readers sense the incongruity of a statement, invent a hypothesis about what it means, test the hypothesis against the author's intent, and then reconstruct the actual meaning.

#### **4.3.4 A normative perspective on setting**

Time and place are two more elements that can convey authorial intent (Kuhn, 2009:33). Through the story, characters act and episodes take place based on a certain setting. This setting is related to cultural and geographical meaning (Arthurs, 2007:77). Often the time frame (Ruth 1:1 "in the days when the judges ruled") and the place (Ruth 2:3 "a field belonging to Boaz") in biblical narratives are subtle, but they help readers visualize the scene and provide the background to the story (Arthurs, 2007:77). The time period over which a narrative plays out determines the length of the actions in the story. Sometimes the narrated time is delayed or accelerated, it can even move in different directions (Bar-Efrat, 2004:142). The function of narrated setting is to emphasise something or to imply a connection between separate incidents. This creates suspense or influences readers' attitudes because the setting is closely linked to the importance of the various themes (Bar-Efrat, 2004:143).

The story of Judah and Tamar (Genesis 38:1-11) proceeds at a breath-taking pace, holding readers' attention (Mathewson, 2002:53). Another example is the birth of Judah's sons and

his sons' marriages. Judah sees, takes, and lies with a woman and she responds appropriately, conceives, and bears a son. The events of many years are depicted briefly to come to the heart of the story (Alter, 2011:6). Approximately 18 to 20 years is summarized in 11 verses. The time period forms 32 per cent of the narrative (Mathewson, 2002:55). In Genesis 22, the setting is also compact in terms of time and place. Moriah's journey of three days is narrated in two verses. The narrative then spends five verses on describing the preparation of the offering. The rapid advance of the main storyline in verses 9–10 increases the readers' empathy with Abraham as he arrives the place, builds the alter, arranges the wood, ties up Isaac, lays him on the alter, and picks up the knife. As Alter says (2011:80), a single subject with unbroken chains of verbs in a condensed composition provokes intensity, rapidity, or a single-minded purposefulness of activity. The technique of loosening and tightening time and place creates suspense.

Considering the settings of biblical narratives, two issues arise. One is the meaning of the historical, cultural and geographical setting, which literary scholars typically refer to as physical setting; and the other is positional meaning of the story in the metanarrative framework, which scholars refer to as the literary setting (Arthurs, 2007:78; Mathewson, 2002:68). The physical setting is the space in which the plot develops. This may include selective details on history, culture and geography. It offers restricted ground for characters' performance. This physical setting draws readers' attention and give symbolic value to the story's theme (Gaebelein *et al*, 2010:155; Mathewson, 2002:68; Chisholm, 1998:151). In 2 Kings 1:9, the king's captain commands Elijah to come down from the top of a hill, but Elijah calls fire down. Elijah's elevated position symbolizes God's authority. In Ruth, the change of the physical setting from Israel to Moab and back to Israel implies the spiritual meaning of abandoning the covenant community. The time setting also suggests spiritual problems. In 2 Samuel 11–12, the periodic setting provides the background to the spiritual and physical problem by provoking suspicion about David's intentions among readers. By detailing the historical, cultural, and geographical setting, the author counts on the imaginations of the readers, because the setting helps readers visualize the actions and feel the intention of the author (Arthurs, 2007:77). Setting not only sparks imagination and implies significance, but also touches on the metanarrative framework. One narrative may allude to another, and the full meaning of the narrative becomes clear when read together with the other narrative (Gaebelein *et al*, 2010:46). The story of Solomon with two prostitutes verifies how God gave Solomon a wise heart. Genesis 38 verifies how a small narrative connects to the metanarrative. The seemingly sudden appearance of Judah and Tamar's affair shows us how the Messianic lineage is constructed and how the Abrahamic blessing is upheld. Thus, the setting of a narrative should be understood in light of the redemptive metanarrative (Arthurs, 2007:78).

#### **4.3.5 A normative perspective on imagination**

Plot, setting, characters, and point of view are compulsory components when constructing any story. In order to create and affective response, the authors of biblical narratives offer discourse by employing artfully crafted rhetorical devices such as contrast, paradox, comparison, reversal, nostalgia, and literary patterns (Johnson, 2009:117; Kuhn, 2009:52–55). By using these rhetorical devices, the biblical authors pursue maximized imaginal engagement with rational aspects of the text (Martin, 2014:346). The author intentionally helps readers understand authorial intent by using rhetorical devices for both heart and mind so readers can connect the superficial meaning of a passage to the theological redemptive purpose of the metanarrative as it relates to readers' lives (Johnson, 2009:123). By using rhetorical techniques, the author of a biblical narrative seeks to change readers' understanding of God and the world (Johnson, 2009:65). Therefore, the purpose of rhetorical devices is obviously to gain the attention of readers and to provoke an emotional response (Kuhn, 2009:52).

In the Synoptic Gospels, approximately one-third of the narratives are parables, especially those narratives that detail Jesus's teaching, ministry and identity (Snodgrass, 2013:45). In Mathew 13, all seven parables allude to the kingdom of heaven: the sower (v.3–9), two sowings (v.24–30), mustard seed (v.31–21), the leaven (v.33), the hidden treasure (v.44), the pearl of great price (v.45–46), and the dragnet (v.47–50). These parables stir readers' imagination so that they understand the meaning of God's kingdom as it is heralded with the person of Jesus: in the breaking of kingdom, the nature of kingdom, and the mystery of kingdom (Johnson, 2009:34; Kistemaker, 2002:14). In the first century Palestine was under Roman dominance. Jesus aligns parables to the kingdom of God to clarify it within the context of the tension within Judaism between the Pharisees and Sadducees, and the differences between life in the cities and life in the rural villages (Arthurs, 2007:103). A parable as a figure of speech does not explain the object but creates meaning through nature or common life (Bailey, 2008:280; Wiersbe, 1997:164). Realistic stories and examples give truth to their literal narrative. In one case though (Mark 4:11–12), the meaning of the parable was concealed from the primary listeners, but revealed to those who needed to know. Thus, for the targeted people, the parable conjures an image in their mind and there is an alignment of cognitive and emotional response (Arthurs, 2007:104). By prompting readers' imagination, the author gives readers a vivid experience so that an emotional response is sparked to reproduce the effect of the text (Arthurs, 2007:125). Parables draw people into particular and concrete narrative worlds so that they can participate in an imaginary world and make decisions about their own worlds and lives (Snodgrass, 2013:46). Metaphorical descriptions in parables catch readers'

attention because their function is to cause readers to doubt the link of these descriptions with the more vivid descriptions (Arthurs, 2007:104). The effectiveness of a parable relies on the innate nature of indirect communication, which enables people to discern a message from the image created by the parable (Snodgrass, 2013:47; Bailey, 2008:280). Thus, a parable creates proximity to provoke participation in a narrative world through insight and the solutions offered to perceived situations (Snodgrass, 2013:58).

The biblical authors use the affective dimension of paradox and reversal to describe characters responding to paradoxical realities (Kuhn, 2009:53). Mixing of seemingly incompatible categories lead people to suspect the objective and to start probing the idea behind the objective by using their imagination (Louw, 2016:4). By using paradoxical or reversal techniques to assign seemingly disparate attributes to a certain object, the biblical authors prompt cognitive and affective dissonance (Kuhn, 2009:52). This technique is mainly applied to characters. In Jesus's humanity and deity, paradox exists. As the divine, he inaugurates messianic kingship as the powerful son of God. Simultaneously he is a humble human being who suffered, was rejected, and crucified on the cross. It is also applied to situations. In Joseph's story, Joseph comforts his brothers who had mistreated him and who sold. This creates a paradox with the ordeal and the injustice that he experienced. In a human understanding of suffering, Joseph's confession would be nonsensical, but he acknowledges God's plan to save the lives of many people (Genesis 50:19–20). By presenting incompatible categories, readers are influenced by designed imagination to respond to a revised understanding of the powerful and wise in the world as weak and foolish in God's eyes. Conversely, readers are influenced to regard godly wisdom as valuable and righteousness instead of invaluable or disruptive rabble-rousing (Kuhn, 2009:53). The purpose of these devices is to interact with one another to create different images from the meanings of different components so readers can intuitively choose the right image in dissimilarity (Hausman, 2006:216). Biblical authors intentionally use contradiction or incongruence in the characters to invite an emotional response (Kuhn, 2009:54). Contrast, paradox and reversal inevitably requires readers of imaginative understanding and affective response so that they can understand the authorial intent (Viljoen, 2016:2).

#### **4.4 NORMATIVE PERSPECTIVES ON AUTHORIAL INTENT AND PATHOS**

This section examines the story of Jacob's marriage (Genesis 29:21-30), Peter's encounter with Jesus (Luke 5:1–11), the 12 spies who had to explore Canaan (Numbers 13:26–33), and the feast of Cana (John 2:1–11). The examination of these four passages is based on the emotional components that cause affective responses and help readers to understand authorial intent.

#### 4.4.1 Genesis 29:15–30

Genesis 29:15–30 is part of the extended narrative of Jacob’s sojourn. It illustrates the ultimate goal of each character and can be used to show how authorial intent intermingles with characters (Brueggemann, 2010:249). By exploring the plot and each character, the author prompts readers’ antipathy and empathy towards characters and provokes affectional responses. The authorial intent is revealed through each character’s perspective and pathos. In Genesis 29:15–30, the author’s intent is to prompt readers to respond affectively to each character. God’s purpose advances in spite of the deceitfulness of Laban and Jacob (Wenham, 2015:238). The fugitive Jacob comes to his mother’s brother, Laban. After Jacob has stayed one month, Jacob agrees to work for Laban for seven years in return for marriage to Rachel. However, Laban deceives Jacob and Jacob has to work another seven years to achieve his initial goal. Leah fails to win Jacob’s love because Jacob loves Rachel. In this story, Laban pursues money, Jacob pursues a perfect family, and Leah pursues a lover. They all pursue their personal desires. In order to provoke readers’ affective responses, the author makes a comparison between the characters and Jacob’s emotions. The motif of betrothal occupies readers’ attention. None of the characters have acceptable values. They are comparable, although each character’s situation is explained (McKeown, 2008:144).

Brueggemann’s structural analysis indicates that Genesis 29:15–30 is part of the extended narrative of Jacob’s sojourn. An understanding of the bigger narrative helps us to see the divine purpose of Jacob’s life (Brueggemann, 2010:249).

29:1–4 Preliminary meeting / a kiss on meeting  
29:15–20 Meeting with Laban and the contract between Jacob and Laban  
29:21–30 Laban deceives Jacob  
29:31–30:24 The offspring  
30:25–43 Jacob tricks Laban (31:1–16 a theological reflection)  
31:17–42 Meeting with Laban and dispute  
31:43–55 Covenant and departure / a kiss on departure

This story can be understood by looking at the perspective of each character because their desires are revealed in the same pattern (Kim, 2014:89). Jacob’s perspective provokes readers’ affective response.

1. Disappointment (Leaving home)
2. Hope (Meeting Rachel)
3. Disappointment (Dealing with Laban for seven years in return for Rachel)
4. Hope (Marriage)
5. Disappointment (Leah not Rachel).

Laban's perspective provokes antipathy in the reader.

1. Hope (Meeting Jacob as a good worker)
2. Disappointment (Jacob loves Rachel)
3. Hope (Seven years of labour from Jacob)
4. Disappointment (Losing Jacob's labour due to the contract finishing)
5. Hope (Changing the bride)
6. Disappointment (Jacob's anger)
7. Hope (Another seven years of labour from Jacob)

Leah's perspective provokes sympathy in the reader.

1. Hope (Seeing Jacob)
2. Disappointment (Jacob loves Rachel)
3. Hope (Laban's suggestion)
4. Disappointment (Jacob is angry)
5. Hope (Giving birth)
6. Disappointment (Jacob still loves Rachel more)
7. Hope (Praising God)

By creating these contrasting structures for each character, the author reveals what desire each character is pursuing (Wenham, 2015:237–238). Laban is a cunning money lover who would even cheat his nephew. He recognizes Jacob's attachment to Rachel. Jacob makes a ridiculous deal with his uncle at the expense of seven years because in his childhood, he grew up in an unbalanced home (Gen 25:28, Isaac loved Esau and Rebekah loved Jacob). For the sake of having a perfect family, Jacob sacrifices time (McKeown, 2008:144). Leah's desire is not immediately apparent, but her willingness to work with Laban's not to reveal her identity to Jacob shows that she desired to be loved by man (Gen 29:17–18, Leah had weak eyes, Rachel had a lovely figure and was beautiful. Jacob was in love with Rachel). In verse 16–17, authorial interruption increases suspense. Readers experience tension because Jacob's intention is not revealed, while Leah and Rachel are obviously depicted in a contradicting

manner. Leah, having weak eyes, was outshone by Rachel, a beautiful figure. The surprise for readers is not that Jacob chose Rachel, but that he was prepared to pay for her hand with seven years labour. This undoubtedly indicates the intensity of Jacob's affection for Rachel (Wenham, 2015:235).

The fluctuation between hope and disappointment in each character helps readers understand how these characters pursue individual values. This leads readers to respond with affection to each character. At the same time, readers cannot accept Laban's attitude and perspective, or Jacob's attitude towards Rachel and Leah, or Leah's silence, although readers feel sympathy for her (Brueggemann, 2010:253). The comparison of three characters' behaviour cause readers to wonder which love or desire should be the ultimate. Irony permeates the story: the former dupe is duped by his uncle; the cheater is cheated by his son-in-law later, the first married wife is ignored by her husband; and the loved one waits for a double period of betrothal gifts (McKeown, 2008:144). This threefold structure provokes in readers emotional fluctuations and diverts readers' affectional response. The structure leads readers to an open-ended conclusion where they wonder about the ultimate goal of life. The authorial intent is revealed through the repetition of Leah's words: "It is because the Lord has seen my misery" (Gen 29:32); "Because the Lord heard that I am not loved" (Gen 29:33); and "This time I will praise the Lord" (Gen 29:35). With this conclusive confession, readers agree cognitively and emotionally that God's has the bigger plan for our lives and that God should be our ultimate love (Wenham, 2015:238).

The repetition of the two deception stories is interwoven by the same vocabulary and motifs (McKeown, 2008:144). Jacob deceives his father by offering him a meal and relying on his weak sight. His father believes that he is blessing his oldest son, but he is in fact blessing the younger one. Jacob later partakes in a feast as he believes that he is marrying the younger daughter, but Laban deceives his nephew during this meal. The author's arrangement of this deception makes readers remember Jacob's past behaviour. Jacob deceived to get the birth right. Laban changing the bride is linked to Jacob disguising himself as Esau to get the blessing. By using these connections and comparisons, the author prompts an affectional response to both Laban and Jacob's values. Readers feel the tension between Laban and Jacob and they feel critical of these two characters.

There are contrasts between these characters: Jacob desires a lover, while Laban is depraved enough to deceive his nephew and to in effect sell his daughter; Leah has a desire to be loved by a husband, while Jacob is unfaithful to his first wife. Leah is desperate for a husband and confesses to God (Wenham, 2015:236). These contrasts cause readers to respond affectively towards the characters; to hate Laban's depravity, to blame Jacob for his unfaithfulness, and

to reject Leah's attitude. Jacob expected a happy life after his betrothal at Laban's place. Jacob and Laban agree on a certain period in exchange for marriage. To the astonishment of the readers, Laban shrewdly distorts the promise and treats his relative as a slave. By doing this, Laban reveals his actual desire (Wenham, 2015:236). Remembering Jacob's past life, readers wonder why a cunning Jacob naively promises to work seven years for Rachel's hand (Brueggemann, 2010:253). These unexpected agreements and inversions of common sense make readers wonder how the story would end.

The tension between Jacob and Laban over the marriage issue increases readers' emotional engagement (McKeown, 2008:144). The tension between Jacob's love for Rachel and Leah's love for Jacob grips readers' emotional attention. These tensions cause readers to be emotionally involved in light of evaluating Laban's scheme and Jacob's obsessive love (Brueggemann, 2010:253). Laban appears friendly, but ends up cunning. Leah appears to be victimized, but silently approves of Laban's scheme. The effect of raising the tension is that it not only provokes readers to react affectively but also to think logically about each character's motivation. The effect of raising tension helps readers experience their own feelings and desires (Wenham, 2015:236). Through experiencing tensions due to comparisons, the author irritates readers' cognitive yearning to know the resolution, which reveals the authorial intent. Thus, in characters' conflicts and tensions, the author causes readers to pay more attention to the story and experience characters' feelings. By contrasting characters, the authors cause the readers to affectively respond to each character, whether with antipathy or sympathy.

The authorial intent is withheld intentionally until Leah realizes the ultimate goal of life. Through the most unremarkable character, the author reveals which goal or desire should be readers' desire (Brueggemann, 2010:254). In the original plan, Jacob and Rachel were betrothed pending an arrangement. This would have achieved Jacob's ultimate goal. The betrothal does not proceed in accordance with Jacob's expectation. Laban uses local conventions to get by the arrangement (Wenham, 2015:237). Laban's scheme consists of two elements, extending Jacob's labour and getting Leah married. Outwardly, the equilibrium can be restored if Jacob merely accepts of Laban's new offer, but the author does not take this route (Wenham, 2015:237). The narrator hints at seeds of discord and Jacob's favouritism causes pain and sorrow within the newly formed family (McKeown, 2008:144). This reversal and withholding technique keeps readers' attention and leads readers to the authorial intent, which is revealed at the end of story. By withholding the resolution, the author reveals how bad Laban's perspective is and provokes readers to object to Laban's attitude. By reversing Leah's expectations, the author implies that Leah's obsessive love is not acceptable. The author uses Leah's desire to reflect the authorial intent (Wenham, 2015:237). Thus, the author prompts

readers to agree with Leah's confession. The techniques used to create the characters help readers to recognize the characters' different faults and to have affective responses to characters.

#### **4.4.2 Numbers 13:26–33**

Israel's journey appears to come to an end and they prepare to enter Canaan on God's command to Moses at Kadesh in the wilderness of Paran. Prior understanding of the story is based on the list of tribal leaders (13:4–16). The list of names is different from the previous lists as the representatives are not elders, but leaders who were suitable for the nature of the mission (Michael, 2003:181). The mission Moses gives the listed leaders is to reconnoitre the land. The introduction to the list explains that the selected leaders are representatives of each tribe and they are commissioned by Moses to execute a mission for the whole of Israel (Dozeman, 1998:122). The purpose of the mission is twofold: collection of information on the nature in the country, and information on the military strength of its inhabitants (Michael, 2003:181). However, the greater purpose of the representatives is to testify to God's promise by bringing tangible confirmation of the promise (Olson, 2012:75). Having proved God's promise, Israel was supposed to be encouraged to conquer the Promised Land that overflows with milk and honey, but the contradictory reports draws the whole attention in a different direction, which serves as a precursor to the later part of the book (Olson, 2012:78).

The decision is dependent on the reports and the reports are contradictory (negative vs positive). In the bigger context of Numbers 13–14, Numbers 13:26–33 contrasts two different opinions in that ten spies insist that victory is "impossible" and two spies insist that it is "possible" (In the text, only Caleb stands against the other reporters, but according to Numbers 14:6 and 10, Joshua and Caleb reported similarly). The contradictory reports build suspense in the story and prompt readers' emotional engagement, antipathy for the ten spies, sympathy for the two spies, and cause to support one report (Olson, 2012:78). The emotions caused by the reports lead to the authorial intent, namely trusting God for the Promised Land (Michael, 2003:180). The plot of story is as follows:

Background (25–26)  
    Consensus perspective (27)  
        Negative perspective (28–29)  
        Positive perspective (30)  
    Negative conclusion (31–33)

The mission of reconnoitring the land for its geography and military power is completed and the twelve leaders come to Moses, Aaron, and the whole of Israel to report what they saw over forty days. They came with a voluminous cluster of grapes, along with a complement of pomegranates and figs. When providing the background, the author illuminates the authenticity of the reports by giving readers a geographical picture and describing the range of the work they undertook (Cole, 2000:221). Their forty-day journey covers a minimum of three hundred and fifty miles from the Zin wilderness through Hebron and the central hill country, all the way to Lebo Hamath and back again, and five hundred miles in reconnoitring the hill, country and valleys (Michael, 2003:183). In typical Hebrew literary pattern, the report has a summary statement utilizing three verbal concepts: they came back, they reported, and they showed (Cole, 2000:222). In this stage, the attention of the readers is intensifying because the scouts came back and the whole Israel is gathered to hear their reports. People see the evidence of the land, which confirms the goodness and the fertility of the land and simultaneously proves the authenticity of God's promise (Olson, 2012:78). It is obvious that the spirit of expectation in Israel is increasing and that the people pay great attention to the details of the remaining reports.

The Israelites and the readers are satisfied with those things in the reports on which the spies agree. The scouts confirm the quality of the land and the briefing of their journey is supported by a faithful representation of what they had seen and taken from the regions. "Flowing with milk and honey" describes the exceptional fertility of the land and their depiction resonates with God's initial promise to Moses (Ex. 3:8) (Michael, 2003:184). At this stage, the mood of story is quite peaceful and exiting. People are encouraged by the consensus report and evidence of the land's fertility. The author wants to create a tranquil mood before the suspense builds. This tranquillity before the main conflict is an effective technique because it maximizes the emotional impact (Olson, 2012:78).

As the negative report breaks onto the scene, the mood changes from hopeful to gloomy. The wondrous picture of the scene turns piteous, and the glorifying words become full of doom (Cole, 2000:222). The earlier consensus report is mostly about the land, describing the fertility of the Promised Land. The continuation of the report mainly focuses on an evaluation of the inhabitants and their fortifications (Dozeman, 1998:123). People are horrified and start to grumble about the tightness of the fortified city, the size of the city, the power of the people, the people inside the city, the people in the Negev, and the people near the sea and along the Jordan. According to Cole (2000:222), the narrative comes to a major turning point by using emphatic and restrictive words that can be translated as "however, on the other hand," or "but." The negative report increases the tension of the narrative and creates a sense of

impregnability among these unbelieving observers. The author also uses this description to increase the tension in readers' mind and heart. On the basis of Caleb's actions and words, readers can assume that the people murmur and mumble about the situation that is confronting Israel (Olson, 2012:78).

Caleb stands alone against these leaders. He serves as the spokesman of the faithful leadership in the narrative, being Moses, Aaron, and Joshua. It is noteworthy that Caleb does not deny or play down the danger, rather he tries to point out the positive for Israel. He tries to change the mood with exhortation and an emphasis on his faith in Israel's ability to enter successfully (Michael, 2003:184). According to Cole (2000:223), Caleb speaks a visionary declaration with a trifold emphatic challenge: "we should go up," "take possession of the land," and "we can certainly do it." Caleb's appeal to the strength of Israelite sounds reasonable in light of the enormous number of over 600 000 warriors that was counted in the first census in Numbers 1 (Olson, 2012:78). In this moment, Caleb wants to turn the negativity of the people into passion, but the majority's negative assessment has already deeply invaded people's minds. Caleb could not have the same effect as the majority report (Michael, 2003:184). The author wants to prompt readers to have an emotional bond with Caleb and wants to put the same perspective into readers' minds. By emphasizing inward faith, the author wants to lead readers to the intent.

Although Caleb does his best, Israel's attitude does not change. The representatives of the tribes immediately interject with their contradictory and negative assessment (Olson, 2012:78). They spread a negative report and forget who Israelite is and whom they are against (Cole, 2000:223). They use the same terms as Caleb, but negatively. In order to strength their negative conclusion, the scouts mention their trepidation and start to distort the truth as they attempt to persuade people (Michael, 2003:185). By ascribing to the Anakites the stature and strength of primordial semi-divine figures, the scouts deliberately increase the fear of the people and discredit God's words and ability (Michael, 2003:186). Due to their negative assessment, the people focus on the outward feasibility, not relying on inward faith in God. They subsequently lose perspective of the possibilities waiting for them (Cole, 2000:224). At this point in the story, the dispute is over, and the decision goes to the majority side. The plot leads readers to wonder about the decision. How will the people respond to two contradictory views? (Olson, 2012:78). The author wants to increase readers' antipathy towards the scouts so the authorial intention should be with the major scouts, but with a point of view that focuses on the inward faith in God's omnipotence.

Obviously, the two groups of spies are main characters in this narrative, even though Moses, Aaron and Israel appear in the story. Suspense, irony, and dramatic dialogue help readers

experience the tension. They realize that Israel's trek through the desert should reach its goal, but unfortunately due to the divided reports, the whole of Israelite have to undertake another long journey to pay for their lack of faith (Olson, 2012:75). The description of the scouts is helpful for readers to experience the story and understand the authorial intent. They are not randomly selected people, but the leaders of each tribe. They have the responsibility of leading Israel. At the same time, God commissions them through the national leader of Israel, Moses (Numbers 13:1–3). Thus, their reports and their judgement of the land and people influence the whole of Israel and have a decisive impact on determining the rest of the journey. The scouts are reliable and rational about their mission and people (Michael, 2003:181).

Caleb is the protagonist in the narrative. Caleb's character is revealed in one declaration. In the consensus report, of which Caleb is part, not all the characters' features are revealed. Caleb interjects an encouragement after the scouts built the suspense by giving a bad report on the land and the people. The narrator intentionally mentions Moses and implies that Caleb is a spokesman on behalf of the faithful leaders, Moses, Aaron and Joshua (Michael, 2003:184). His assertion is strong and faithful. Even though Caleb does not deny the actual facts of the land and people, his perspective is that they should not judge by considering the feasibility in the face of the world' power, they should rather have faith in God's omnipotence (Cole, 2000:224). His appeal is not irrational motivation or emotional instigation, but based on confidence in the enormous army of over 600 000 warriors who were counted during the first census (Olson, 2012:78). By using a trifold emphatic challenge: "we should go up," "take possession of the land," and "we can certainly do it" the author prompts readers' emotional engagement and credits (Cole, 2000:223). Through Caleb's appeal, the author appeals to readers' affectional response when a difficult challenge comes to our life. Caleb's status in the dispute also shows how hard it is to take a faithful stand against unbelieving evaluators (Olson, 2012:79). By using one character in a dispute situation, the author inspires sympathy among the readers and empathy among faithful believers so that readers recognize the authorial intent.

The leaders of the tribes are the antagonists. In the narrative, they seem to be the dominant characters. The narrator gives detailed information about the land and people by means of their report. The initial report creates a hopeful mood in Israel, but the evaluation of the inhabitants and their fortification balances the bountifulness of the land with potential danger (Michael, 2003:184). This tips the balance to fear (Cole, 2000:222). During this moment, the author uses emphatic and restrictive words like "however, on the other hand," or "but" to cause a major turning point in narrative, and readers sense the gloom (Cole, 2000:222). Caleb's exhortation does not persuade Israel. Rather, his faithful encouragement is misused by the

scouts to worsen the situation. The readers are inspired to make the right choice and to reject the scouts' suggestion. Through comparison and irony, the author prompts readers to respond affectively and to follow the authorial intent, which urges readers to remain faithful.

#### **4.4.3 Luke 5:1–11**

The calling of Simon is one of six units (5:1, 12, 17, 6:1, 6, 12) on hearing Jesus's call and following him (Garland, 2011:222). The focus is on Jesus's knowledge, the human condition, and Jesus's calling. Jesus shows his knowledge with a miraculous catch. He knows more than experienced fishermen. Peter's confession comments on the human condition as he responds to the call (Bock, 1994:448). In the larger context, the Pharisees criticize Jesus's reckless call to all and his audacity to announce the forgiveness of sins (Nolland, 2016:221). Due to Jesus's lack of discrimination as he extends a call to join in the task of mission attracts the attention of the Pharisees (Garland, 2011:222).

Undoubtedly, this story has a close connection with John 21, which records Peter's special recalling and recommissioning to the task of mission (Nolland, 2016:220). Each story has distinguished settings and differences in the description of the nets, Peter's reaction, and Jesus's location (Bock, 1994:449). Thus, a proper understanding of the call will help readers to understand a recall in light of comparison. The main characters in Luke 5:1–11 are Jesus and Peter. It reveals the miracle the veteran fishermen experience and the conversation between Jesus and Peter. By means of conversation and a miracle, the author reveals amazement, fear, and a sense of sinfulness. The emotion elicited by Peter's experience guides readers to experience the same emotions and to wonder who Jesus is (Nolland, 2016:224). Emotional changes in Peter's attitude leads to a new direction in Peter's life, so his attitudinal changes prompt readers to understand the authorial intent and respond emotionally (Garland, 2011:223).

In order to reveal the author's intent, the author designed a structure of seven scenes (Bailey, 2008:136):

1. The boat goes out (Jesus teaches)
2. Jesus speaks to Peter (catch fish!)
3. Peter speaks to Jesus (in arrogance)
4. A dramatic catch of fish (a nature miracle)
5. Peter speaks to Jesus (in repentance)
6. Jesus speaks to Peter (catch people!)
7. The boat returns (they follow Jesus)

In this story, the author's intent is to prompt readers to respond to Jesus's call cognitively and affectively as the disciples did (Talbert, 2013:63). Jesus's fame spread after casting out a demon in Capernaum, and Peter also knows Jesus as Jesus healed Simon's mother-in-law. Jesus preaches at the shore and a large crowd forces him to ask Simon's boat to get a better vantage point for teaching. Having not catching any fish, Peter and his partners are washing the net to wrap up the day. As the owner of a boat, Peter and his fellows are well aware of the most optimal time for fishing. Traditionally, the best time for fishing is night-time because during the daytime, the fish can easily recognize the nets and evade them (Garland, 2011:227). Normally, a boat in Galilee had only a few crewmembers with a capacity to carry in excess of a ton of cargo (Wachsmann, 1995:349). The tired fisherman is asked to go fishing again, but strangely the author does not depict Peter's protest. Given the word that Peter uses to call Jesus, readers may think that Peter obeyed Jesus, but considering the culture and context, Peter's intention is to prove that he knows more about fishing (Bailey, 2008:141-142).

Peter's confession proves his intent. The narrator describes the quantity of fish they caught. According to John 21, the capacity of the net is reached and they call another boat to come and help. Two boats are filled. The nets begin to tear and the two boat are on the verge of sinking. In this moment, readers recognize that it is a miracle and that Jesus knows better than experienced fishermen. This miracle not only provokes the characters' faith, but also the readers' affective response (Garland, 2011:231). Peter fell down at Jesus's feet and confessed, "I am a sinful man." This is a moment of climax that demonstrates the right response to a miracle. Through conversation and miracle, Peter experiences psychological reversal and the author shows who Jesus is (Nolland, 2016:224). By using a natural miracle at the climax (Bailey, 2008:138), the author leads the reader to be influenced affectively and challenges the reader to respond affectively by making a choice (Bailey, 2008:145). The author's intent is depicted as the story comes to conclusion, "as soon as they landed, they left everything and followed Jesus." Thus, the purpose of the miracle was not to give economic assistance to fishermen, but to evoke faith that can lead to discipleship (Garland, 2011:231). By following the plot, readers realize the superiority of Jesus. The author's intent is to prompt them to make a decision to follow Jesus as Peter did.

In this story, Peter is not a highly educated person, which might be what we would perhaps expect disciples to be. He was a fisherman who turned into a fisher of men. By describing this ontological transformation, the author alludes the intent of the passage (Garland, 2011:232). Jesus can call anyone to be his disciple, even a lower class or an arrogant person like Peter. Through the technique of inversion, readers realize the author's intent is not to focus on

Jesus's ability, but rather on Jesus calling disciples. By realizing the authorial intent, readers are stimulated and are likely to respond emotionally.

The main effect arises from the conversation between Jesus and Peter. In their conversation, the author provokes the curiosity of the readers. Why would Peter as a veteran fisherman follow Jesus's command, even though Jesus was a teacher and not a fishing expert? Why did Jesus not rebuke Peter's for his attitude as Peter tried to prove his expertise by not refusing to go out again (Bailey, 2008:138)? Readers may initially think that Peter means to obey Jesus, but the undertones suggest that Peter in fact wanted to prove Jesus wrong (Nolland, 2016:223). Peter addresses Jesus as "master". Later he confesses to Jesus that he is a sinner and asks Jesus to leave. If Peter obeyed in earnest when Jesus asked, he could have given testimony that Jesus has sovereign knowledge and that those who are obedient could experience a miracle (Garland, 2011:223). However, Peter's response after the miracle reveals that his behaviours before and after the miracle are contradicting. Peter weakly protested, and this type of protest appears frequently in Jesus and the disciples' relationship (Garland, 2011:223). Through this conversation, the narrator wants to illuminate the authorial intent, which is to commission Peter to become a fisherman of people (Talbert, 2013:63) and this intention provokes readers' emotional response when Peter confesses his sinfulness and his unworthiness to be with Jesus.

The other character in the story is Jesus, who acts as the protagonist (Arthurs, 2007:76). In the conversation with Peter, Jesus is not in the spotlight. Jesus is surrounded by a crowd and as usual he was teaching people. Until he asked Peter to take him on a boat a little way from the shore, readers do not recognize the intent. The tension starts increasing when Jesus asks a favour from Peter and readers' attention shifts to Jesus as he consciously chooses to enter Peter's boat (Bock, 1994:454). Jesus uses the concept of fishing to ignite readers' emotional engagement. This relational connection alludes the authorial intent of calling on believers to become fishermen of people (Nolland, 2016:221). Readers' emotions may fluctuate when the son of a carpenter asks the owner of a fishing boat to go fishing again with the net has already been washed for the day (Garland, 2011:226). The author then takes readers' attention from Jesus to Peter's response, how he follows, and what happens. Peter's response increases the expectations of the readers and the miraculous catch leads readers' attention back to the conversation between Jesus and Peter. Before the catch, Peter is the experienced fisherman and Jesus the novice. In turn, Peter is hopeless while Jesus offers hope. Because of the miraculous catch, Peter confesses his spiritually hopeless condition and Jesus comforts him by calling him to become a fishermen of people. The image of becoming a fisherman of people provokes an affective response in readers. From the beginning of the story, the narrator

develops the image of fishing and now it culminates in him calling his disciples to convert people (Nolland, 2016:223). Jesus reveals his intention by performing a miraculous catch of fish and calling Peter to become a fisherman of people. The miracle causes readers to focus on Jesus, who does not have any experience with fishing, and Jesus's conclusive invitation promotes readers' affective response to follow Jesus to become fishermen of people (Nolland, 2016:224; Garland, 2011:232).

#### **4.4.4 John 2:1–11**

According to Burge (2000:88), the book of John is divided into two parts: the book of signs (chs. 1–12) and the book of glory (chs. 13–21). As the main purpose of the signs in the first part of the book is to explain Jesus's identity to Judaism, the story of Cana (2:1–11) encourages readers to know Jesus (Beasley-Murray, 2015:33). The word "sign" is used in the usual sense and in a special sense in the Old Testament to demonstrate the authenticity of the Word and the Person by referring to the prophets (Klink, 2016:169). In this passage, the first sign links the prophecies to Jesus Christ and his personality (Beasley-Murray, 2015:33). It is not a simple happening at a wedding, but a remarkable symbolism for Jews and their Messiah (Köstenberger, 2004:13). The story causes readers to wonder about the miracle and the statements of the host. By exploring the procedure and process of making wine, readers realize how miraculous the sign is and they arrive at the authorial intent through the emotional irritation.

The structure of the narrative develops as follows (Klink, 2016:159; Beasley-Murray, 2015:33): Background (2:1–2), conflict (3–5), rising action (6–8), climax (9–10), and resolution (11).

- Background

The narrative is set against backdrop of cultural and religious Judaism. In Jewish tradition, the family determines the wedding date and then do elaborate preparations since the celebration could last for as long as a week (Judg. 14:12). A public betrothal was more important than a modern engagement (Burge, 2000:91). A wedding involved a feast of several celebratory meals attended by the extended families of the bride and the groom and the entire community (Klink, 2016:162). This custom explains why Jesus and his mother were included as guests. Since there was some kind of relationship to the wedding party, Jesus's mother felt a certain responsibility to do something for the celebration (Köstenberger, 2004:92). The text does not include a description of the cultural aspects of the wedding in the structure, increasing the curiosity of modern readers.

- Conflict

In the Greco-Roman world and in the Palestine of Jesus's day, wine was a standard beverage at meals. It was sometimes strong enough to be diluted with water (Burge, 2000:98). Three kinds of wine were in use: a fermented wine that was mixed with two or three parts of water to one-part wine; an unfermented wine that was distilled from grapes similar to cider; and an unfermented grape juice where the process of fermentation was stopped to prevent the presence of alcohol (Köstenberger, 2004:94). In the first century, a wedding was not about two people, but rather about two families, so the social dynamic and interrelationships were more comprehensive (Klink, 2016:163). At Jewish wedding celebrations, wine was a symbol of joy and celebration, so the shortage of wine at the feast at Cana not only amounted to mistreating guests, but also dishonouring the host (Keener, 2003: 500–501). Another tension is the tension present in the conversation between Mary and Jesus. Although Mary did not ask Jesus to do something about the crisis, she expresses her reliance on him (Beasley-Murray, 2015:34). Jesus's response surprises readers. When Jesus addresses her as "woman", it sounds brisk and lacks filial affection, but it establishes a polite distance, even the same word is used at the foot of the cross (Köstenberger, 2004:95). The conversation does not reveal whether Jesus intends to help. Jesus's address is enough to increase tension and to prompt readers' involvement (Klink, 2016:164; Keener, 2003:505–506). Another technique to sustain tension and readers' attention is Jesus's response to the request. Readers expect that Jesus would perform a miracle publicly to reveal his identity, but he gives his mother a calm response. Jesus's response disperses some of the tension, but Mary's response to his answer sustains the tension and increases readers' attention to the solution (Köstenberger, 2004:96).

- Rising actions

The story takes our attention to six stone pots used to hold water for Jewish purification rituals. Each pot holds over twenty gallons, so together they would have held over 120 gallons, reflecting the fullness of Christ in contrast to the limited situation (Beasley-Murray, 2015:35). The servants were ordered to fill the pots to the brim and bring some to the banquet. Jesus's intervention proves that the response to Mary was not a refusal or a sign disrespect (Klink, 2016:166). Readers wonder how the master of the banquet would respond because they know that the water in the pots is not intended for drinking, but washing (Kruse, 2003: 94-95). The expression "now draw out" accelerates the tension, because it is neither wine nor fermented, nor has enough ingredients for the fermentation process. The pots were filled with water (Klink, 2016:167).

- Climax

According to tradition, the master of banquet could not be intoxicated. This person was in charge of several servants and the catering, and it was his duty to supervise the feast and to see that both Greeks and Jews had what they needed (Beasley-Murray, 2015:35; Keener, 2003:514). The story tells readers that more than one servant bore witness to what happened (Klink, 2016:167). The servants did not source wine from other sources but filled the pots with water. They delivered it themselves. The irony comes from the mouth of the sober master, who says that they should have served the best first and the lower quality wines later. The statement of the master of banquet is a testimony of the wine's remarkable quality and surprises readers (Klink, 2016:167). The emphasis on the excellent quality of the wine directs readers' focus to Jesus (Beasley-Murray, 2015:35). At this stage, readers realize Jesus's miracle, but they still wonder who Jesus is and about the meaning of the miracle. According to Klink, the reversal of narrative immediately begins and it sparks readers' amazement about the authorial intent (Klink, 2016:167).

- Resolution

The narrative concludes with a statement: the first sign points to something beyond itself and the following signs open up the meaning (Klink, 2016:169). The first sign can be translated a "beginning or primary" (Keener, 2003:515). The narrator clearly teaches that the purpose of this miracle is not a power performance, but to reveal his glory. It is about his identity as Messiah and the kingdom of God actualized through Jesus (Beasley-Murray, 2015:33; Köstenberger, 2004:99). This disclosure of his identity also serves the purpose of the book (20:30–31).

- Characters

In the story, Mary, Jesus, the master of the banquet, servants and disciples appear as characters. As the main character, Jesus acts paradoxically in what he says, seemingly rejecting Mary's request, but solving the crucial problem (Beasley-Murray, 2015:34). Readers may wonder why a son would call his mother "woman" and what the significance is of his hour that has not yet come. In verse 4, the author uses Jesus's response to serve as a nuanced form of refusal, intending an affective effect, and his ostensible refusal is related to the hour and his mission to the world (Klink, 2016:164). The irony of his statement prompts readers to think about the ultimate conclusion of his hour, the moment of Jesus's exaltation (Köstenberger, 2004:95). In verse 7, Jesus asks servants to fill the pots with water. This verse makes it clear that Jesus's reply to his mother was neither disrespectful nor a refusal, but

according to his mission and purpose (Klink, 2016:166). In verse 7 and 8, the tension is increased, and this increases the affective effect. The servants could not understand the intent and the order to pour some wine and bring it to the master of the banquet (Beasley-Murray, 2015:35). The ironical statement provokes readers' cognition and emotional response to the narrative.

Mary's general reliance on Jesus has an effect on readers, even though the narrator does not explain her faith. However, the main impact and awakening come from the servants and the master of the banquet (Köstenberger, 2004:99). In her first request, Mary excites readers' curiosity about the relationship with the family that is hosting the feast and the customs or the obligations of the guests (Beasley-Murray, 2015:34). The Jewish customs at a wedding feast also gets readers' attention. Her request naturally leads readers' attention to Jesus, and the conflict and tension are doubled by the focus on the dialogue between Jesus and Mary (Klink, 2016:163). The narrator does not evaluate Mary's request and Jesus's response does not give any hint either until he orders the servants. Conversely, Jesus's response sounds the absence of filial affection, but Mary's following statement to the servants reveal the nuances of Jesus's response. It was not entirely hostile nor negative (Beasley-Murray, 2015:34). She may not know what Jesus would do, but her comments to the servants bring new expectations. The conversation between Mary and Jesus brings about an affectional response in readers, although the narrator remains quiet about Mary's request and Jesus's response (Klink, 2016:165).

The master of the banquet plays the role of witness in this story. The narrator mentions that the master of the banquet does not know the origin of the wine. This serves to prove the superior quality of the wine (Köstenberger, 2004:98). The evaluation of the master highlights the wine's superior quality and the ironies in his comments increase readers' affective response (Beasley-Murray, 2015:35). As the authoritative person at the wedding, he knows even less than the servants about what happened, and his evaluation of custom accelerates the affective effect of irony (Klink, 2016:167). As a result of his comments, the readers' attention moves to Jesus and the main purpose of the miracle.

The most remarkable characters are the servants. They appear as subjects, but their role and imaginative invitation to readers cause emotional involvement and response (Köstenberger, 2004:99). The narrator does not put them under the spotlight, but they are eyewitnesses to this sign. Their presence in the story proves its authenticity and they are the first ones to experience the meaning of the story and the first ones who can testify about it (Kellum, 2005:223–230). Their response and behaviour show how the story moves and the narrator's

short and simple evaluation reveals the gravity of their role (Klink, 2016:167). As the first persons to experience the miracle, they feel emotional turbulence (Beasley-Murray, 2015:35).

#### **4.5 ETHICAL PERSPECTIVES ON THE ROLE OF PATHOS IN UNDERSTANDING AUTHORIAL INTENT IN BIBLICAL NARRATIVES**

##### **4.5.1 Methodology**

Good ethics implies using ethical principles, rules, or guidelines to guide action towards moral ends (Osmer, 2008:161). The importance of theological ethics lies in the fact that theological ethics shapes moral life and meaning in the context of God's work (Meilaender & Werpehowski, 2005:2). Browning (1991:36) explains that application and change are not neutral, because practical theology builds on actual theology, which motivates theological engagement in the field of praxis (Steyn & Masango, 2011:2). In this sense, normative components are closely connected with the ethical dimension of practical theology. Application is present from the beginning of interpretation and it influences the whole process. Interpretation and application are both interlaced with values and norms (Osmer, 2008:149). Therefore, developing ethical principles, guidelines and rules is important as part of the normative task of practical theological interpretation. Values and norms often conflict, and the process of interpretation is saturated with such conflicts (Osmer, 2008:149). When considering an ethical perspective to biblical interpretation of narrative, we have to ask the question, "Should I apply the mono principle to interpret the Bible or do I have to consider different rules?" The answer can be found in 2 Timothy 3:16–17, which explicitly states the various purposes of the Bible: "All Scripture is God-breathed and is useful for teaching, rebuking, correcting and training in righteousness, so that the servant of God may be thoroughly equipped for every good work." Each passage of the Bible exists to make a unique contribution to our overall understanding of who God is and to provoke us to respond accordingly (Gibson, 2018:41). As the Bible has diverse purposes, the interpretation of each passage should meet its purpose. A text's purpose can only be derived from relevant interpretation that corresponds to its literary features (Viljoen, 2016:2).

##### **4.5.2 Ethical perspective**

Considering the emotional dimension of understanding authorial intent in narrative is a proper way of respecting biblical inspiration. God employed human authors to write the Bible by guiding the human will through the Holy Spirit verbally and in literature (Edward, 2005:18–19). Reformed theological hermeneutics has the basic belief that God inspired both the logical and emotional aspects of the human authors of the Bible and that God conveys his intention

through the work of human authors by using different literatures such as narratives, poetry, prose, and the epistles (Dooley & Vines, 2010:248–249). The author gives an artfully crafted representation by employing rhetorical devices that intentionally lead readers to authorial intent (Johnson, 2009:117). This is the reason why interpretation should uncover the authorial intent hidden in rhetorical skills with logic and emotions (Foskett, 2009:13). However, in the process of interpretation, textual pathos has been neglected because of an overemphasis on textual logos or biased perspectives of Scriptures (York, 2010:239). The affective dimension of the biblical text is not the opposite of truth, rather it is a part of a holistic hermeneutic approach (Martin, 2014:339–353; O'Brien, 2011:1). The emotional dimension of the Bible has been treated as an inferior way of perceiving and unconscious drives that are associated with motivating thought patterns, attitudes and behaviour (Viljoen, 2016:1). Preachers are reluctant to emphasize the emotional aspects because of 1 Corinthians 2:1–5, so people think that intelligence over emotion should be emphasized. However, Paul did not ignore emotional aspects (Keener, 2010:1; Smith, 2009:42–43). Chapell (2005:35) evaluates Paul's strategy as the combination of pathos, ethos, and logos in the ministry of the Word. In the account of the twelve scouts' reports (Num. 14:26–38), God is angry with those who did not trust him. The author depicts God's emotional response and reveals the authorial intent, which is to encourage readers to examine their faith during difficult situations.

Considering the emotional dimension of understanding authorial intent in narrative is a faithful way of relying on the Holy Spirit. A proper understanding of authorial intent will determine how the preacher would preach the message. The Bible wants to communicate through the Holy Spirit emotionally and intellectually with purposeful composition. It is intentional and well crafted (Foskett, 2009:13). Preaching is not about getting a message out of the text, it is about inviting people into the text so that through the text the Holy Spirit can do what only God can do (Johnson, 2009:58). In some cases, preachers manipulate their own emotions to stir up listeners' emotions with undue emotional emphasis or misuse of emotion. This happens when they do not fully understand the authorial intent (Dooley & Vines, 2010:247). Although the improper use of emotions is likely to lead to a humanistic emphasis on the preacher instead of on God, preachers' reluctance to consider textual emotion properly misleads people regarding the true meaning of the text. This causes ethics issues such as unfaithfulness to God's emotion, ignorance of the Holy Spirit's intervention with emotion, and restriction of the Holy Spirit by unbalanced interpretation (Osborne, 2006:99). Preaching as an act of human witness is essentially a description and imaging of the God who has been witnessed (Long, 2005:48). Thus, through the act of witnessing, the Holy Spirit engenders an encounter with Jesus in the text. He speaks good news, causing a shift in worldview and calling for a new step of the obedience in faith (Johnson, 2009:59). By being faithful to the emotion in the

passage, the preacher allows the Holy Spirit to reveal the biblical truth to shape the reader's character (Gibson, 2018:55). This is not human manipulation, but an event of audible wording because the preacher deciphers the meaning and reveals the beauty of the image, even though preaching is likely to connect to spirituality and religious experiences (Louw, 2016:2).

Considering the emotional dimension to understand authorial intent in a narrative is an effective way of communicating the authorial intent. When we recognize the emotional dimension of a passage, the authorial intent is communicated more effectively. Emotion is not a mere whim, it influences people's behaviours by changing cognition (Meiring, 2016:3). Cognitive emotions such as fear, sadness and delight come to our bodies in distinctive ways and move us in a unique way (Meiring, 2016:3). When emotions come as a form of touch, the human body makes sense of it and meditates and interprets (Kearney, 2015:20). The metaphors, symbols and the symbolic reality that biblical texts project for its readers can be fully grasped if preachers promote theological imagination (Viljoen, 2016:2). The imaginal working operative in biblical texts should not be limited to the texts, but should be expanded to the whole process of interpretation and communication (Brueggemann, 2003:7). Preaching essentially entails picturing God so people can see the ultimate beauty and decipher the meaning of life in religious experience (Louw, 2016:2). Preaching brings the unseen into existence. Imagination is therefore indispensable as part of the interpretive process and for communicating the meaning (Louw, 2016:3). Therefore, in order for readers to actively engage with their spirituality, the emotional dimension of authorial intent should be understood by using imagination. It transcends the limitations of literature and revitalizes the contextual event (Viljoen, 2016:3; Steinmeyer, 2011:254). In this sense, active engagement with the emotional dimension to understand authorial intent with faithful imagination is a good-faith extrapolation to help people make contact with the reality of God that the text references (Viljoen, 2016:3).

#### **4.5.3 An ethic of persuasion**

The act of preaching is a form of communication to deliver the message of the Word to people to support, inform, change, or broaden the listeners' faith experience (Fry Brown, 2008:14). In order to fulfil the purpose of preaching, skilful and faithful communication with verbal and non-verbal language is important so that the listeners—tainted by worldly minds, emotions, and wills—can be taught, rebuked, corrected and trained in righteousness (Eclov, 2016:1). In this sense, preaching takes the form of persuasive communication, and persuasive communication is affected by elements of rhetoric: ethos, logos, and pathos. Equipping the preacher with these three rhetorical elements leads to effective persuasion, but pseudo-personality, deceptive information, and manipulative emotion or coercion can cause dysfunctional communication that confuses or misleads listeners (Baker & Martinson,

2001:149). Considering the ethical dimension of persuasion, manipulative and deceptive tactics should be avoided and communication should target voluntary change in the attitudes and action (Baker & Martinson, 2001:150; Jaksá & Pritchard, 1994:77). As the pathos stirred by awe of God's attributes motivates us to recognize and respond to God's intent, the pathos in our communication enhances intellectual activity (Stocker, 2004:136). Emotion has a crucial function in motivation and decision making (Du Toit, 2014:5; Lewis & Lewis, 1989:61). Christian communication during preaching should not take the form of a commercial advertisement with manipulation, coercion, propaganda, and false impressions (Baker & Martinson, 2001:150). It should be communication in faith based on the context of communicative praxis. The church testifies the Gospel in words and deeds (Osmer, 2011:4). Sadly, it is often criticized for its lack of credibility, character, and its deception (Gass & Seither, 2015:342–347).

Genuine emotion that the author intends to reveal in the text should be faithfully recomunicated. This is closely related to the motives of the preacher. The preacher should be faithful to the authorial emotion that derives from the text and not from himself (Gass & Seiter, 2015:338). Before communicating the emotion of authorial intent, a critical investigation of the affective dimension of the biblical text should be included in the process of analysis as a part of holistic hermeneutic approach because emotions are not just a reflexive response to events, but products of an individual's interpretation of events (Du Toit, 2014:5; Martin, 2014:339–353). Thus, any emotional appeal included in preaching should be founded on a process of exegesis to determine the original emotion. This should then be communicated truthfully and ethically from a coldly analytical perspective (Baker & Martinson, 2001:153). The ethical dimension of persuasion should evaluate preachers' effort not only from an end perspective, but also from an authentic intentionality perspective (Gass & Seither, 2015:342–347). An authentic intentionality ethic can prevent manipulative and deceptive tactics during preaching and allow listeners to make free choices that acknowledge conscious awareness of the work of the Holy Spirit (Gass & Seither, 2015:343; Baker & Martinson, 2001:154). The ethical dimension of persuasion enlightens the perspective of listeners. The audience responds to the preaching that the preacher delivers through person, content, and passion. As a deliverer, a preacher should be faithful to the authorial intent and content so that he or she can avoid the temptation to manipulate and deceive listeners. This ethical aspect acknowledges that the audience should serve as the preacher's conscience (Baker & Martinson, 2001:155). Therefore, in order for preaching to be faithful and free from any ethical issues, the preacher should consider all the ethical dimensions. This includes the truthfulness of the message, which implies faithful exegesis; the authenticity of the preacher, which implies commitment to the message and sincerity; respect for the listeners, which implies relying on

the work of the Holy Spirit (Gass & Seither, 2015:344; Baker & Martinson, 2001:159). A preacher's character lies in how faithful he or she is to the message and the Spirit, because true character cannot be hidden (Chapell, 2005:37). As 1 Cor. 10:12 says, "So, if you think you are standing firm, be careful that you don't fall". The preacher should always be careful not to deceive others or to disguise himself. Puritan Richard Baxter (1979:63) encourages preachers never to let our example contradict our doctrine, lest we lay stumbling blocks before people, and lest we hinder ourselves from the success of our own labours. In this light, the message of holiness must apply to preachers' lives and messages. By becoming a channel for God and being made new by God (Wilhoit, 2008:161), preachers can be faithful and free from unethical behaviour. By realizing the presence of the Spirit dwelling in us, preachers can do proper work for God and people (Gal. 5:25). By watching our lives and doctrine closely, as Paul insists, preachers can save themselves and their listeners (1 Tim. 4:16). Thus, the issues of the truthfulness of the message and personality, and faithfulness to the Spirit, are closely connected with diligent personal commitment to Christ, which encourages spiritual growth in Christ and reminds us to become lovers of God first (Gibson, 2018:56; McClellan, 2014:45).

#### **4.5.4 An ethic of language**

An ethic of persuasion is linked to language-based influence. Preaching makes use of verbal and non-verbal communication to affect the listeners' mind and behaviour (Gass & Seiter, 2015:343). Whether one understands communication as synonymous with dialogue, rhetoric, or transmission of information, the primary medium used for communication is language (Littlejohn & Foss, 2005:51). The message of preaching is encoded by a sender in language and motion and transmitted to a receiver, who decodes the message to realize the original intent of a sender (Verderber & Verderber, 2002:16; Litfin, 2001:18). Language as used for communication are symbols that formulate and communicate ideas, induce others to action, attract and instil fear. Due to these characteristics, people can experience acceptance and rejection that result in feelings of happiness or guilt (Meiring, 2016:8; Kraft, 2005:479). Thus, considering the dynamic of language moving from mouths to ears, proper use of communicative language in preaching is important (White, 2011:8). Language has its communal and social characteristic, so the hearers of a sermon can reasonably predict the preacher's intent and can have an intrapersonal response because language is being used in an actual life situation with social agreements (Kraft, 2005:482). Moreover, metaphorical language in communication causes our mind to open up ample space to develop cultural practices. New meaning can attach to practices that have been neglected in the culture (Meiring, 2016:7). In this sense, people largely realize to what their language makes them sensitive and to what not. Language is used in narratives to construct a new way of thinking

so that one can live accordingly and deconstruct negative identities linked to culture (White, 2011:8).

The artistic dimension of language should also be considered when formulating an ethic of preaching. A complex diversity of feelings and thoughts can be experienced dynamically through language and art. The artistic effect of language causes people's minds and hearts to move into a state of consciousness where they can easily interact with messages emotionally (Kraft, 2005:515). God's aesthetic dimension, such as beauty, love, wonder and creativity in creation, can be communicated by integrating the aesthetic dimension (De Klerk *et al.*, 2011:2; Zimmermann, 2004:309; De Gruchy, 2001:115). Cilliers (2010:1) emphasizes the religious aesthetics of the interaction between beauty, goodness and truth because aesthetics is constituted when God's revelation coincides. Moreover, theological aesthetics in preaching contributes to hermeneutical involvement. It views Scriptures not as mere text for insight, but as a living relationship with Jesus Christ (De Klerk *et al.*, 2011:3). The premodern notion can be recovered, namely that through the reality of Christ, the reality of the world is revealed (Zimmermann, 2004:307). Therefore, an understanding of the theological aesthetic dimension means to reflect the glory of God without hindrance and to realize God's love for the world through the eyes of Christ (De Klerk *et al.*, 2011:3). Communication entails not only statements, but also stories; not only definitions, but also dancing together; not concepts, but feasts; not complicated doctrines, but songs (Oduro *et al.*, 2008:109). As Eclöv (2016:3) insists that our hearts are moulded by the texts, the pathos of the text that the Spirit intends to infuse is experienced and the emotion in our preaching will not be manipulative. In this sense, metaphorical and artistic language in messages with emotional melodies increase the effectiveness of communication and the anticipated response.

Emotion is intrinsic to language in the form of verbal and non-verbal cognitive responses. The relationship between cognition and attitude (Tubbs & Moss, 2008:82; Steinberg, 2007:131) influences cognition, which has to do with thinking and the mental process to acquire knowledge. This in turn entails attitudinal changes (Eysenck & Keane, 2010:330). Persuasive language deliberately attempts to change another's attitude (Kruger, 2016a:6; Fiske, 2004:243). In order to persuade individuals to change their attitudes, beliefs, and behaviours, emotive language and emotional strategies are helpful in communication (Grant & Borchers, 2009:22). Some people's decisions and behaviour are more closely linked to pathos than others (Arthurs, 2001:2). Eysenck and Keane (2010:36) insist that conscious brain function has to do with sensory function, which perceives experiences such as seeing, hearing, tasting and feeling (Mitchell, 2011:19). Therefore, as Kruger (2016a:1) mentions, in order to change the attitude of participants at any type of gathering, verbal strategies (emotive language,

rhythm, repetition and quotation), and non-verbal strategies (metaphors, symbols, gestures, diagrams and pauses) with affective and behaviour information are obviously important (Grant & Borchers, 2009:22).

However, manipulative, coercive, deceptive language should be avoided. There should be reasonable respect for individuals needs to be satisfied by permitting maximum individual choice (Baker & Martinson, 2001:150). Decision making not only takes place during preaching, but also in social relationships because sense perceptions and interpersonal relations are combined to determine our moods (Du Toit, 2014:6). Creating an impression, whether verbally or non-verbally, to reach an end should be justified by an ethics of authenticity and respect (Gass & Seither, 2015:337). Jesus shows such an ethic when he talks to the Pharisees and the teachers of law, even the disciples (Matt. 18:21–35, Mk. 10:17–22, Lk. 10:25–37). In the parable of the unmerciful servant (Matt. 18:21–35), Jesus realizes Peter’s motives when he shows off his generosity. As Peter tries to justify the by saying “up to seven times?”, Jesus answers, “seventy-seven times.” Jesus gives an illustration of the unmerciful servant and concludes by respecting others’ dignity by giving them a choice. In the case of the rich young man who wants to know how to get eternal life (Mk. 10:17–22), Jesus realizes his motives. Yet, he respects the man’s dignity and gives him a choice. The rich man “went away sad because of his great wealth.” In a parable of the good Samaritan (Lk. 10:25–37), Jesus realizes the ulterior motive of the expert in the law. Still, Jesus does not rebuke him but respects his dignity by giving him the parable of the Good Samaritan. When Jesus teaches Nicodemus, he respects Nicodemus (Jn. 3:1–21). When Jesus talks with a Samaritan woman (Jn, 4:1–26), Jesus genuinely wanted to save her and respect her despite her tainted life. Preachers should not aim to create a favourable impression, but to be faithful to God’s Word and people. Preaching is a saving act of God towards his people as he invites them into the text (Johnson, 2009:58). We should therefore strive for an ethic of faithfulness to the Word and of loving God’s people.

#### **4.6 CONCLUSION**

The main purpose of this chapter was to determine “what ought to be going on?”, which is the core question of the normative task (Osmer, 2008:4). As prophetic discernment, the normative task listens to the authoritative Word of God and seeks God’s guidance. Interpreting social conditions, events, and decisions before congregations is therefore a matter of divine disclosure (Osmer, 2008:135). The normative task is not independent from the other tasks. The interaction and mutual influence of the four tasks (descriptive-empirical, interpretive, normative, and pragmatic) are unique in the hermeneutical circle and they distinguish practical theology from other fields (Osmer, 2008:10). This interaction and mutual influence is related

to understanding, explanation, and change that focuses on the hermeneutical circle and transformation (Osmer, 2008:11; Heitink, 1999:163). In order to answer to the question “what ought to be going on?”, theological interpretation of the issues identified during the empirical and interpretative task is needed because practical theology has a close relationship with hermeneutics (Brown, 2012:112; McGrath, 2011:2; Heitink, 1992:18).

First of all, the role of pathos in understanding authorial intent in biblical narrative is closely related to the literary aspect of the biblical narrative. God’s intent is discovered by approaching each literary genre according to its own characteristic features. In speaking through the Bible, God uses almost all the different literary genres to convey his intent (Carson, 2005:164; Fee & Stuart, 2003:22). The literary aspect of the biblical narrative serves as an artistically intricate manner of leading people to experiencing God and realizing the authorial intent (Alter, 2011:22). Narratives are saturated with emotions, so a literary perspective on narrative can help us to see how powerfully the imagination translates into stories (Alter, 2011:22). An approach to narrative literature in the Bible should consider the characteristic aspects of stories (Miller 2006:141) because narrative components woven into the text direct the plot, which implies authorial intent (Greidanus, 1988:17). God’s intent is revealed through God’s emotion and the emotions of characters (Brueggemann, 2010:30). Narrative structure consists of plot, setting, and characters. These elements convey emotions as they combine with feeling, faith, actions and emotional metaphors (Du Toit, 2014:7). In the stories, people are exposed to motives, character traits, political, social and religious contexts so that they realize the moral and theological significance of narratives (Alter, 2011:63). The emotional aspects of narrative contain the authorial intent, which is carried by plot, characters and point of view. The affective appeal in the varying forms of narrative compels people to enter the storied world of the Bible (Kuhn, 2009:31). As emotions play a major role in narrative, biblical narratives composed with emotions use emotional components and cognitive methods to stir and move readers’ emotions (Kuhn, 2009:29; Pratt, 1994:320). All components and technics that the author uses in narratives are intentionally chosen to lead people to God, so the pathos of narratives is a crucial part of the process of narrative hermeneutics (Du Toit, 2014:7; Kuhn, 2009:28).

Secondly, the role of pathos in understanding authorial intent in biblical narrative is closely related to imagination. Literature in the Bible inspires people’s imagination and inspires them to read texts with imagination (Barry & Connolly, 2009:58). As the Bible is full of image-filled language and emotional dimensions, imagination offers a better understanding of the reality in the Bible. All the various genres of the Bible must be recognized and approached with proper imagination to discover the intent (Hogan, Vos & Cilliers, 2007:60; Wiersbe, 1997:28).

Biblical literature is not merely descriptive of an ancient world to give information or to help form doctrine, it explains the reality of God as a means to a spiritual encounter to form spirituality (Viljoen, 2016:3; Fleming, 2008:58; Brueggemann, 2002:17). By using metaphorical, poetic, and imaginative language as idiomatic expression to create imaginative pictures and tension, the Bible tries to evoke readers' imagination. The rich meanings of the text are accessible when we actively engage our imagination while reading the biblical text (Viljoen, 2016:2). Thus, theological imagination as a characteristically good-faith extrapolation is indispensable when we want to understand metaphors, symbols and the symbolic reality, which contains elusive subject matter (Viljoen, 2016:2; Brueggemann, 2002:16). Therefore, realizing the use of imagination and figurative language in stories and poetry is not only to respect the literary genre of the text, but also to be faithful to God's requirements for interpretation and delivering the message (Hogan, Vos & Cilliers, 2007:63; Wiersbe, 1997:206).

Thirdly, the role of pathos in understanding authorial intent in biblical narratives is closely related to imaginary language. Imaginary language is used as a way to communicate the text. Pathos delineates authorial emotion in the different genres of the Bible, such as psalms, narrative, parables, proverbs, epistles and even apocalyptic texts (Arthurs, 2007:13). Although scholars do not have identical perspectives on pathos in the Bible, which describes God's pathos for his people and the world, even in suffering, they agree on divine pathos (Schlimm, 2007:675).

The Bible shows that God is often affected by events in history because he is interested in his people (Heschel, 1999:11). God's pathos derives from the relationship with his creation, moves him profoundly. God does not have a subordinate relationship with people, but an intimate relationship. It influences God's reactions and emotions (Schlimm, 2007:675). God willingly and intentionally engages with people emotionally. Due to God's solidarity with Israel, all compassion, relatedness and fidelity appear in God's affectivity, so God's affectivity and God's rationality do not contradict or preclude each other (Schlimm, 2007:676). The divine pathos in the Bible, expressed as mercy or anger, is not an automatic reaction to human behaviour or an impulsive peculiarity of temperament. It arises from God's free will and is the result of injustice and idolatry (Fretheim, 2002b:1–26).

Fourthly, the role of pathos in understanding authorial intent in biblical narratives is closely related to understanding the characters in the narratives. As the structure and various emotional dimensions interweave with authorial intent in the narrative, this causes pathos. Characters are main vehicles for delivery of authorial intent in the Bible, provoking emotional responses. As Long (2005:84) says, in narratives, characters' perspectives and experiences

can help us understand emotions and varied perspectives. Whether the authorial assertion comes either as flat assertion or motivated explanations, it comes through the characters' action, appearance, gestures, and posture; through characters' comments, either through direct speech or indirect speech; through narrator's statements about the attitudes and intentions of the persons (Alter, 2011:116–117). In narrative passages, characters and conflicts that cause tension and emotion are crucial components to understand the whole story and for the progression in the plot. It is indisputable that the pathos that arise from the characters' lives is the key component to understanding characters and the conduit to visualization the truths of the Bible (Overstreet, 2001:145). All emotions formed through characters' experience of events, work, and relationships help people come to realize the universal plan of God, the plan of God's people, and the individual plan of characters (Overstreet, 2001:16). Close attention to characters can give a clue to the authorial intent. The emotional implications for characters are literary strategies through which the truth is expressed by complicated design in the Bible (Alter, 2011:46).

Fifthly, plot, characters, setting, and point of view are key elements to construct narrative text, so preachers have to look at the text through the lens of each element (Arthurs, 2007:68; Mathewson, 2002:43). Plot consists of a sequence and presentation of events that move from disequilibrium to resolution through conflict and arouse the reader's interest and emotional involvement. The affective dimension of narrative is therefore interwoven in the structure (Lowry, 2012:6; Kuhn, 2009:33; Bar-Efrat, 2004:93; Mathewson, 2002:44). The shape of the plot narrates the events in a manner that would create an experience that moves both our minds and hearts. This means that readers approach the story with the same set of eyes with which they read their own lives and the lives of others (Kuhn, 2009:33). As an affective effect, the narrator employs pathos in the plot to deeply etch the moment so that the climax conveys the truth to the hearts and minds of readers.

Characters are the primary component of the story and characterization is the most powerful rhetorical tool of narrative (Kuhn, 2009:49). By using the primary rhetorical technique of characterization, the author causes readers to identify with characters. The author prompts empathy with heroes, the protagonists, and antipathy with scoundrels, the antagonists (Arthurs, 2007:76). Ancient texts are much more succinct and reticent than modern texts when it comes to the art of characterization. Sometimes biblical authors has a rigorous economy of hints about a character's appearance of actions (Alter, 2011:114). With this intentional avoidance of vivid depictions, biblical authors play upon our emotional connections or aversions to characters (Kuhn, 2009:49; Bar-Efrat, 2004:195). Authors state or imply emotional expression to increase readers' imagination. This creates an emotional closeness

so that readers experience the same or similar emotions as characters (Kuhn, 2009:50). Descriptive speech or dialogue between characters provide insight into characters' traits and delivers the freight of meaning (Alter, 2011: 37).

In the biblical stories, the narrators normally take an omniscient position (Rhoads & Michie, 2012:36; Arthurs, 2007:79). The full omniscient perspective can narrate the characters' inner world, including characters' thoughts and motivations. This means the readers' understanding and experience of stories depend mostly on the way biblical narrators intend (Rhoads & Michie, 2012:36; Mathewson, 2002:72). Whether the author uses a narrator or another character, the perspective they reveal is a means through which readers can observe and evaluate everything (Rhoads & Michie, 2012:36). By revealing the characters' views by adjusting the focus, the author prompts readers to see what characters see and to experience what characters experience. Adjustments in the focus and the use of time increase the suspense and empathy with characters, whether they human or it is God himself (Rhoads & Michie, 2012:36).

Time and place are two more elements that can convey authorial intent (Kuhn, 2009:33). Through the story, characters act and episodes take place based on a certain setting with cultural and geographical meaning (Arthurs, 2007:77). The physical setting draws readers' attention and adds symbolic value to the story (Gaebelien *et al*, 2010:155; Mathewson, 2002:68; Chisholm, 1998:151). By depicting the historical, cultural, and geographical setting, the author counts on the imaginative effort of readers because the setting helps readers visualize the action and feel the intention of the author (Arthurs, 2007:77). The time and place that form the setting in biblical narrative are often subtle, but they help readers visualize the scene and invite them into the background to the story (Arthurs, 2007:77). As Alter says (2011:80), a single subject with unbroken chains of verbs in a condensed setting of composition provokes intensity, rapidity, or a single-minded purposefulness of activity.

The aim of this chapter was achieved through the investigation of four passages (Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11, John 2:1–11) to identify a suitable procedure to recognize pathos by looking at narrative progression and characterization. Structural and plot-shape analysis was used to determine authorial intent in accordance with the emotional components. This theological interpretation informs the importance of emotional aspects such as the characters' emotions, modes in the story, and the driving tension. Throughout the process of interpretation, I considered the components in the plot and all the components prompting an experience in readers' minds and heart (Kuhn, 2009:33). These include five components of plot, namely background, conflict, rising action, climax and resolution, and general components of literature, namely characterization, reversal, and comparison. The four

passages show the importance of emotion in structural analysis, of understanding characters, and of point of view for identifying authorial intent. The structure of a plot includes an emotional dimension and effect to lead readers to the authorial intent. This means that understanding the structure of the plot is a crucial part of understanding the authorial intent.

## **CHAPTER 5: PRAGMATIC PERSPECTIVES ON THE ROLE OF PATHOS IN UNDERSTANDING AUTHORIAL INTENT IN BIBLICAL NARRATIVES**

### **5.1 INTRODUCTION**

The aim of this chapter is to focus on Osmer's fourth and final question of practical theological investigation (Osmer, 2008:4): "How might we respond?" The pragmatic task involves formulating and enacting strategies that would influence events in ways that are desirable (Osmer 2008:176). Strategies for considering pathos during exegesis and communication can make preachers and congregations aware of the role and importance of pathos in preaching. Such strategies can help preachers competently lead people to re-imagine what the Bible intends and reveals by considering characters, mood, and authorial intent (Cilliers, 2004:216, Troeger, 1990:71). By applying strategies for preaching, preachers can help the congregation experience growth in their understanding of the Word. Thus, forming strategies can influence and change preaching ministry, which will in turn transform leadership in ministries. Osmer (2008:176) illustrates the effect of forming strategies with a model of servant leadership that takes on three forms.

- The first form of leadership is task competence, which is the ability to excel in performing the tasks of a leadership role in an organization. In most congregations, leaders carry out tasks such as teaching, preaching, running committees, leading worship, and visiting the sick.
- The second form is transactional leadership, which is the ability to influence others through a process of trade-offs. It takes the form of reciprocity and mutual exchange by meeting the needs of those involved in an organization in return for their contributions. By influencing the congregation, transactional leadership helps the congregation accomplish its mission.
- The third form of leadership is transforming leadership, which involves "deep change". It implies leading an organization through a process during which its identity, mission, culture and operating procedures are fundamentally altered. In a congregation this may involve changes in its worship, fellowship, outreach, and openness to new members who are different. It involves projecting a vision of what the congregation might become and mobilizing followers who are committed to this vision.

Integrating the various phases of research into a hermeneutical framework can help preachers prepare and deliver their sermon. In their preparation, preachers should understand the

importance and role of pathos. In their delivery, preachers should effectively use pathos to enhance the communicative effect. This would mean that the congregation correctly understands the intent of the Word for their lives.

## **5.2 THE VARIOUS PERSPECTIVES OF THE STUDY**

The pragmatic task focuses on change by offering models of practice that offer specific guidelines about how to carry out particular actions or practices (Osmer 2008:176). The change has to take place within the context of servant leadership, which would challenge congregations to reshape their field in a drive to reach desired goals. This part of the study examines how this change can be achieved by considering the role of pathos in understanding authorial intent in biblical narratives.

All the previous tasks have to be integrated to formulate pragmatic strategies for particular practices. Interdisciplinary research is an important part of this process because homiletics cannot be isolated from the influence of these fields (Cilliers, 2004:6; Cartledge, 2003:15; Pieterse, 2001:13). Thus far, emotion has been regarded with indifference. Greek philosophers regarded it as inferior to reason and epistemological perspectives criticized the role of emotion in cognitive process (Kruger, 2016b:5; Sosa, 2008:62; Furley, 2007:2). The intellectual hermeneutical perspectives neglect the emotional dimension (Du Toit, 2014:1; Martin, 2014:346; York, 2010:239) citing ethical distortion as a reason to look down on emotion (De Klerk *et al.*, 2011:2; Dooley & Vines, 2010:247). In rhetoric, emotion is favoured as a device of persuasion (Kruger, 2016a:4; Gorman, 2009:44–45). In anthropological communication and psychology, emotional effect is indispensable as part of the cognitive process (Meiring, 2016:3; Kearney, 2015:20; Du Toit, 2014:6) and the theological aesthetic dimension of art supports the role of emotion in understanding (Kessler, 2018:6; Cilliers, 2010:1).

### **5.2.1 The hermeneutical flow of an argument**

The first task, the descriptive-empirical task, searched for an answer to Osmer's question: What is going on? The study explored how the descriptive-empirical task in relation to the pattern of interpretation applied to narrative passages can help preachers realize the role of pathos in understanding authorial intent. According to Osmer (2008:4), this task involves "gathering information that helps us discern patterns and dynamics in particular episodes, situations or contexts." The descriptive-empirical task was completed by first considering the literature available on the topic and then considering the results of the empirical research.

The second task, namely the interpretive task, sought reasons for the phenomena observed during the completion of the descriptive task. The study consulted the fields of philosophy, psychology, communication, anthropology, and hermeneutics to find existing theories and to consult studies on the role of pathos. According to Cilliers (2004:6), perspectives from neighbouring sciences are important for understanding the complex context of preaching. This task engages the social science to explain the reasons for event and patterns (Osmer, 2011:2).

The third task, being the normative task, involves interpreting particular social conditions, events, and decisions. This task requires prophetic discernment, which involves both divine disclosure and human interpretation of God's Word (Osmer, 2008:135). The task was achieved by investigating four passages (Gn 29:15–30, Nb 13:26–33, Lk 5:1–11, John 2:1–11) to identify a suitable procedure to identify narrative progression and to recognize pathos.

The last task, the pragmatic task, seeks to explain the process of applying pathos to communicating the message. The focus is on developing rules of art for a pathos-sensitive homiletic that can contribute to shaping pathos-friendly preachers. In answer to the question "How might we respond?", suggestions in the area of preparation and delivery are given. The task breaks down into the following phases:

- First, the chapter explains the influence of pathos in understanding authorial intent in biblical narratives and the importance of applying pathos when communicating the message. An explanation of the influence and importance of pathos is vital because the study seeks to propose a pathos-sensitive homiletical strategy to prove efficiency and necessity.
- Secondly, in order to propose rules of art for a pathos-sensitive homiletic that can contribute to shaping pathos-friendly preachers, the outcomes of the previous tasks and the relationship of pathos with authorial intent are clarified. The findings from previous chapters are not repeated, but some insights relevant to a pathos-sensitive homiletical strategy are noted, especially the influence of emotion on cognition (3.3.1), emotional effect in rhetoric (3.3.2), the communicative aspect of emotion (3.5, 3.6.1), the aesthetic dimension (3.6) and psychological attitudinal change (3.7.2).

The next section discusses rules of art for shaping a pathos-sensitive homiletic influenced by emotion-sensitive interpretation and the result of pathos-sensitive communication based on the hermeneutic interaction of the different tasks.

### 5.3 STRATEGIC PERSPECTIVES ON THE INFLUENCE OF PATHOS

Chapter 2 probed why emotional and experiential dimensions are not considered in hermeneutics (2.1). The discussion examined the relationship of pathos with authorial intent, cognition, imagination, and persuasion (2.3.1–2.3.4). The perspectives presented in Chapter 2 were tested in the Chapter 3 by the means of literary research on existing theories and studies. Chapter 3 expanded on the negative (3.4) and positive aspects (3.3) of emotion. In Chapter 4, the importance of pathos was highlighted by following a process of exegesis of narrative components such as plot, setting, point of view, characters, and imagination in four passages (4.3.1–4.3.5). Although the importance of pathos is apparent, the role of pathos is underestimated. God's inspiration involves commingling the wills of human authors and the will of the Holy Spirit, and this influences every area of logos and pathos in the Bible (Dooley and Vines, 2010:248–249; Edward, 2005:18–19). The inspiration of the Bible leads us to the proper way of interpreting and communicating. In the Bible, God reveals his intent in different genres, so approaching each literary genre requires understanding its characteristic features (4.2). In the light of the different intellectual and emotional approaches applicable to the different genres in the Bible, the exegetical process of finding authorial intent should correspond with logic and emotion, depending on the type of text (3.5). The logical aspect of the Bible has featured prominently in analysis due to the influence of rationality and intellectualism (Martin, 2014:1) (3.4.1). However, the emotional aspect is indispensable given the fundamental structure of the Bible as a grand narrative and the emotional components that are interwoven with the plot, characters, dialogues, and point of views to reveal authorial intent (Long, 2009:11) (4.3).

As important as logical exegesis is for discerning the original meaning the text had for the original readers, pathos is a crucial and indispensable part of exegesis to understand a passage (Kuhn, 2009:4). Since the Bible begins with the imaginative dimension of creation and ends with a story enclosed in a grand narrative parenthesis (Long, 2009:11), every passage in the Bible has pathos and emotional overtones. Therefore, exegesis should include a discovery of how strong, urgent and serious the pathos is (Eclov, 2016:1). Thus, in order to discover the intended meaning in the text, preachers should see the influence of the pathos the author delivers through mood, intonation and punctuation of the text (Cilliers, 2004:99) (2.3.1).

The proper interpretation of passages in the Bible leads us to the effective communication of authorial intent in the act of delivery (2.3.4, 3.6). Communicating the authorial intent does not only rely on the efficiency of the technique, but also on how the Bible communicates. God's intent is not only revealed by logic, but also emotion (Du Toit, 2014:5). As God also reveals

the authorial intent by using imaginary language that provokes emotional responses, preachers' understanding and use of dynamic aesthetics are helpful (Arthurs, 2007:13) (3.6.2, 4.3.5). The fact that the Bible makes use of various emotional devices testifies that we can neither fully understand nor effectively communicate the text unless we understand and emphasize the emotional devices by means of which they were communicated (Mathewson, 2018:18) (3.1). The emotional devices used in the Bible influence information and experience, simulate thought to encourage a response, and enhance intellectual activity (Stocker, 2004:136). In communication, emotion as dynamic device motivates listeners, inspires emotional response and influences decision making (Wetherell, 2012:22). In rhetoric, pathos stirs hearers' emotions so that they agree and accept the speakers' assertion. In other words, people's judgement is influenced by emotion (Gorman, 2009:38) (3.3.2). As *logos* influences people's knowledge, *pathos* influences people's way of thinking, which definitely affects people's feelings and attitudes (Kruger, 2016:5). Although an over-dependence on emotions can lead to problems such as misguidance, deception, unfaithfulness, and unbalanced interpretation (Osborne, 2006:99), considering the use of metaphor, imagination, humour and rhythm in communication is indispensable (Houck, 2016:6; Osborne, 2006:153). This is the reason why interpretation and communication should uncover the authorial intent hidden in rhetorical skills with logic and emotions (Foskett, 2009:13) (3.3.2).

The above explanation leads to the following deductions:

- Pathos is valuable for imagining the authorial intent. Emotion provokes readers to think and feel the mood created in the passage. The imaginative language in the Bible cause people to recall, perceive, and combine what the author intends (Hogan *et al.*, 2007:60; Wiersbe, 1997:25) (2.3.3). In the process of reading and listening to the passages, a preacher's intellect and emotions experience the images as if with God's voice, so imaginative language that stimulates the emotional senses to understand passages leads to the appropriate hermeneutics to find out the authorial intent in the passage (Cilliers, 2004:102) (3.5). Readers influenced by emotions can imagine the authorial intent (4.2) and imagining the scene and atmosphere in the text cause readers to experience the authorial intent (4.3.5). Thus, in order to imagine the mood and scene while reading and listening to the passage, readers should pay attention to the description of the scene and the setting with questions such as "Why is the scene described like this?" or "Why are these specific words used to depict the scene?" or "What difference does it make when the scene or atmosphere is described rather than explained?" For example, as Jesus appears to the disciples at the Sea of Galilee (John 21:1), one can ask: "In verse 9, why does the Bible describe the scene

with a fire of burning coals, fish on it, and some bread?” “Is there any purpose to this materialistic description?” “Do fire and bread bring any memory or connection?” This kind of question will lead us to the reason why the author uses specific descriptions. Cognition from the questions will ignite imaginative work and from that imaginative work, which is related to emotional sense, there will be hints of the authorial intent.

- Pathos is crucial for understanding authorial intent. The imaginative and emotional language in the Bible helps readers to experience the conflict and ambiguity that leads to cognitive understanding (Vacek, 2013:224) (2.3.2). The cognitive dimension of emotions is closely related with the process of knowing the subject (Louw & Louw, 2007:23). All information from the senses is recognized through cognition and remembered as sense-reported data accompanied by an image (Mitchell, 2011:19) (3.3.1). As emotion relates to cognitive activity, which entails conceptual recognition (2.3.2), preachers and listeners are likely to understand the authorial intent in the passage (2.6.2, 3.3.3, 3.5) by recognizing emotional components in the text and emotional effects in communication. The interaction between emotion and cognition can be probed during the process of reading and listening to the passage by asking questions about the passage to bring out the ambiguities in the passage. “Is there any logical conflict in this account?” or “What is the reason for that word or act?” or “If I were that person or Jesus, what would I do? Would I do the same thing or would I say the same word?” For example, in Luke 5:1-11, “What is Peter’s real intention as he speaks to Jesus?” “Did he want to prove his knowledge or experience in the field of fishing? Did he humbly want to obey Jesus’s commandment to cast a net?” or “What feelings did Peter experience when Jesus asked him to let down the net?” or “How did fishermen feel as they drew back the net that was about to break?” or “How did they know that they needed help from other boats to bring up the net?” These types of questions are useful to understand the imaginative and emotional language in the passages pertaining to the authorial intent.
- Pathos is crucial for responding to the authorial intent. It does not merely provoke emotions, but also influences our intellect to cause emotional responses (Gorman, 2009:47) (2.3.4). By influencing the cognitive and emotional processes result in recognition of authorial intent, pathos elicits emotional and cognitive responses to the information from the text (3.6.1). Logical information gives the reason to respond to the authorial intent. Emotional irritation influences psychological processes such as sensing, intuition, feeling and thinking (Oduro *et al.*, 2008:94) (3.6.1). By acknowledging the authorial intent that is expressed with emotional language, readers will opt to respond the authorial intent (2.6.3, 3.6.2, 3.7.2).

### **5.3.1 Pragmatic perspectives on emotion within a pathos-sensitive homiletic**

In order for preachers to implement this method, they should become sensitive to the idea of pathos. How? They have to make time available in their busy schedules to read about this. Preachers can form small groups for pre-reading or dialogue. The text for the sermon can be communicated via social media or a weekly bulletin so people can read the passages in advance. At a discussion meeting in the middle of the week, people can share how they view the authorial intent and how the intent applies to them cognitively and emotionally. Preachers can receive feedback about their findings and feelings. After people share their reflections about the passage, preachers can explain the authorial intent and emotional devices in the passage at a group meeting. In this way, the congregation will have more time to contemplate the passage. At a second meeting, for example on a Friday evening, people can bring their responses and thoughts to the passage again. This would show the preacher which parts of the passage has to be emphasized and they will see how to elaborate to help listeners understand and to see the emotion so that they can comprehend the authorial intent. People can contribute to sermon preparation by giving feedback to how they respond to the passage. Preachers can consider people's feedback for the sermon on Sunday so that they can be more astute on the authorial description and emotional irritation.

### **5.3.2 Pragmatic perspectives on pathos and imagination (compare par. 2.3.3, 3.5, 4.2, 4.3.5)**

Most of the participants in this study prefer intellectual work rather than emotional work: Logic (29.6%), Theology (25.9%), Structure (14.8%), Grammar (7.4%), and Emotion (22.2%). Interestingly, as shown in Figure 2.4, 40.7% of the respondents (11 out of 27) prefer narratives, but they do not use emotion as a primary tool during interpretation. Only six respondents out of eleven use emotion as a tool to find the authorial intent (2.5.4.2).

The root of this trend lies in philosophy. Plato was negative about emotion and affection. Aristotle insisted that people need logic to reason correctly. Thomas Aquinas highlighted that the importance of cognition in the light of faith lies in understanding and knowing. Descartes insisted that reason and cognition are pivotal to determining the criteria according to which people accept or reject beliefs. In western philosophy and theology, a dualistic perspective has grown to regard emotion and reason as incompatible and mutually exclusive (Joo, 2014:353–354). Plato and Descartes viewed emotion as impulsive, irrational, and illogical, so they believed that emotion is contrary to reason and that it should be controlled. Kant also insisted that emotion should be excluded from moral judgement. In the rationalist tradition, emotion is regarded as a psychological element that should be controlled, yet emotion and

affection are regarded as helpful vehicles to adjust and motivate a new value (Lazarus & Lazarus, 1996:13–14).

In rhetoric, pathos was emphasized as a tool of persuasion (3.3.2). Plato insisted that stimulating and provoking pathos made it possible to change people's perceptions, so emotional appeal in rhetoric should be used as the means to an end (Rowe, 2007:13). Aristotle also evaluated the influence of pathos, which stirs hearers' emotional pleasure and pain to agree and accept the speakers' assertion (Gorman, 2009:38). Emotional stimulation influences people's view of a matter, so pathos can modify a belief and influence judgement (Aristotle, 2004:60). Cicero and Quintilian said that pathos involves more violent emotions such as fear and dejection, so it can penetrate humans' deeper emotion to transform feeling and judgement (Cicero, 1996:211).

Symbolic or metaphorical language help people can come to a self-understanding moment and experience what is before them in a different way such language provokes emotion, and this create relational images or identities (Kang, 2012:327). Even metaphorical language cause people to feel and form a new image to value the reality, so imaginary language and emotions are closely related during the interpretation of the situation (Kruger, 2016a:4) (3.3.3). The influence of emotional language is related to imagination (Strawn & Brown, 2013:8–9), which produces vividness and helps people to experience the core of the truth (Troeger, 1990:56) (2.3.3).

Chapter 2 offered a descriptive perspective on pathos and imagination and explained the influence of emotion on imaginative language (2.3.3). As the Bible is full of imaginative language that causes people to recall, perceive, and combine (Wiersbe, 1997:25), it uses the image-filled language connected to being faithful to God's. This requires interpretation when preparing to deliver the message. By using imaginative language, the Bible not only gives doctrinal facts, but also creates an imaginative vision of God that is more valuable (Hogan *et al.*, 2007:63). Thus, in the process of exegesis, the living voice of God should be heard vividly (Cilliers, 2004:30) and throughout the entire process of reading and listening, the intellect and emotion of preachers should be used to experience the images that come with God's voice (Cilliers, 2004:102). The use of imagination in biblical narratives is explained in Chapter 4 (4.3.5). Biblical authors intentionally portray contradiction or incongruence so that the readers can perceive a paradox or a reversal in response to the implied authorial intent (Kuhn, 2009:54). The affective responses elicited by the pathos in biblical narratives are designed by biblical authors (4.2). In order to elicit affective responses, the authors employ artfully crafted rhetorical devices such as contrast, paradox, comparison, nostalgia, and reversal (Johnson, 2009:117). By using these rhetorical devices, biblical authors pursue the maximum imaginal

engagement of readers with the rational aspects of the text (Martin, 2014:346). The metaphorical descriptions in the parables cause readers to doubt the precise connection with its vividness and strangeness in readers' minds. Due to the indirect form of communication, people can participate in an imaginary world so that they can see the subject based on the images (Snodgrass, 2013:47; Bailey, 2008:280). Literary texts, which are imaginative literary constructions, have the ability to disclose a view of a possible world and to reconstruct a reality that eclipses the tangible world (Ricoeur, 1981:3; 1977:26). By prompting readers' emotional engagement, readers can concretely and vividly imagine, and that imaginary participation sparks the effect that the author intends (Arthurs, 2007:125).

In communicating God's Word, the influence of emotion in imaginative language is remarkable (2.3.3, 3.6, 3.6.1, 3.6.2). Preaching does not focus merely delivering information about God, the preacher wants God's voice to be heard and felt (Cilliers, 2004:31). Biblical preaching is not about simply emphasizing an interpretation, rather it means to present the authorial intent that the Bible presents with emotion and imagination (Wiersbe, 1997:36). This is the reason why the quality of language that preachers use should be an integral part of preaching God's Word (Troeger, 1990:70). As clear thinking and careful use of precise language will help create a clear understanding of the message, imaginary language stimulates the listeners' imagination until they visualize the work of the Word (McDill, 2006:73). Since imaginary language helps people understand the authorial intent in biblical narratives, preachers can prepare and deliver their sermons by letting the story and imagery interact. This is why the act of imagination requires faithful interpretation guided by the Holy Spirit. The meaning relies on experiences (Carter-Florence, 2008:118–120). Therefore, preachers who depend on holistic interpretation by imaginatively reading the Bible guided by the Holy Spirit should appreciate the worth and effect of imagery in their sermon (Hays, 2010:89).

The above explanation leads to the following practical-theological deduction:

- Pay more attention to the emotional dimension, such as metaphorical and imaginative language, that the author intentionally uses in the text and be sensitive to any imagery that becomes apparent while reading the text.

#### **5.3.2.1 *Perspectives on pathos and imagination within a pathos-sensitive homiletic***

In order to feel the mood, try to read the text slowly. Read the text several times focusing on different perspectives, such as that of the protagonist, antagonist, and narrator. Preachers should, therefore, grow in their own spirituality and should make enough time to drink from

God's Word. Preachers should chew and re-chew on the insights from the Scripture. From each character's perspective, try to understand the whole passage. While reading the passage, pretend to be one of the characters to sense the tension. Try to dialogue with characters while putting yourself in the scene to hear the voice. Match up words that provoke pain and joy in the text with characters. For example, in John 2:1-11, the miracle of the wine can be approached by the servants' point of view. They were eyewitnesses from the beginning to the end. They obeyed all the orders that Jesus gave. The reader could focus on what the servants experienced, the wonders they saw, the evaluation from the master of the banquet that they heard at the scene, and the narrator's comment about the whole account. This can help to feel and understand the mood and emotion in the passage. Throughout this dynamic reading and feeling engagement of passage, preachers can vividly realize the passage.

- Be sensitive to the Holy Spirit during exegesis by considering the emotion and imagery. In the process of exegesis, pay more attention to imaginative language and emotions that arise from the passage. The reader should not try to extract only doctrinal facts from the passage, but also the imaginative vision of God that causes us to recall and perceive the living voice of God.
- Deliver the textual emotions and images vividly so people can participate in imaginary work to experience the intended meaning of the text. In order to increase people's participation in imaginary work, choose imaginary or metaphorical language rather than propositional statements to delineate the scene and characters' action so listeners get helped to visualize the story. Describe characters' dialogue as they speak rather to state the content of what they say so people can feel and experience the meaning of the characters' words.

### **5.3.2.2 *Perspectives on pathos and delivery within a pathos-sensitive homiletic***

There are two practical ways to accommodate characters' dialogue. First, watch musical actors deliver their words with motion and expression. Second, practice the message in a first person or third person type sermon in front of a full body mirror. Be confident as you pretend to be a character and express emotions boldly from the person's perspective keeping their characteristic features in mind. As musical actors perform the play, take a more over-acting tone to emphasize dialogue and use big gestures to describe characters in the act of delivery. Don't feel awkward when using body language with emotional emphasis. Remember that people will receive a more dynamic message if it is delivered confidently.

### **5.3.3 Pragmatic perspectives on pathos and understanding (compare par. 2.3.2, 2.6.2, 3.3.1, 3.3.3, 3.5)**

Although every passage in the Bible has pathos, preachers often either neglect or denigrate the role of pathos and do not know how it works in biblical passages (Eclov, 2016:1, Vacek, 2013:218) (1.3.1). As discussed in Chapter 2, people prefer logic to emotion (2.5.4.2) and most of the respondents answered that finding authorial intent was easy. However, later most of them changed their understanding of the passage (Figure 2.6-2.8). They hardly used the emotional component for understanding the passage. The questionnaire confirms that pathos is neglected in biblical exegesis (2.5.4.2). Due to the emphasis on scientific methods and rationalism, preachers tend focus on the logical aspect in their interpretation, because people identify ideas that have been scientifically proven and that are universally valid (Allen, 2008:18). Philosophers' emphasis on the importance of cognition and knowledge causes reluctance to use emotion for understanding (3.3.1). In that sense, preachers exaggerate the logical aspect in their interpretation of passages and pay little attention to the role of pathos, especially in biblical narratives (Vacek, 2013:218; Foskett, 2009:61).

Chapter 3 explains the reason for this tendency to emphasize the logical aspect in exegesis while neglecting the emotional aspect (3.4, 3.4.1). Not only does modernity have a strong emphasis on rationality, it has little or no regard for emotion (Du Toit, 2014:1). Pathos and its use in hermeneutical exegesis as an interpreting device is regarded with suspicion. Among academics and in the philosophical tradition, scholars treat pathos as an inferior kind of perceiving. It is seen as an unconscious drive associated with influencing thought patterns, attitudes and behaviour (Viljoen, 2016:1) For this reason, biblical scholars are inclined to focus heavily on the rational aspect of the text (Martin, 2014:346). As O'Brien insists, the intellect has been developed and emphasized, while emotions and imagination have been enormously disserved and ignored (O'Brien, 2011:1). Biblical scholars have concentrated on the role of intellect in the analysis of text: author, text and receptor (Nyjawung, 2013:1). Due to the emphasis on the intellect, rationalistic paradigm and propositional logics have caused people to regard preaching as a boring lecture and authoritative speech (Craddock, 2001:13; Lowry, 2001:4; Reid, 1995:7; Buttric1987:23) (3.4.1).

In a real delivery of the message, preachers are afraid of considering the emotional aspect because emotional emphasis might cause ethical issues such as manipulation, misguidance, and deception (Galli & Larson, 1994:19). Preachers believe that there is a possibility of manipulating by stirring up listeners' emotions with emphasis on or misuse of emotions that can lead to a misunderstanding of the true meaning of the text (3.4.2). Thus, picturing God and emphasizing the aesthetic aspects of faith creates questions regarding the subjectivity

and anthropocentric reflection (De Klerk *et al.*, 2011:2). According to Cilliers (2010:1), the benefits of emotion in religious aesthetics within the reciprocal relationship between emotion and truth can result in the misuse of religious aesthetics. This can lead to a superficial regard for the beauty of God's revelation (De Klerk *et al.*, 2011:3).

However, biblical narratives use emotional language as intentional devices to cause readers to connect to the text in proper ways so that the correct rules can be applied to understand the authorial intent (Osborn, 2006:399; Vanhoozer, 2002:127) (3.5). Authorial intent is not revealed merely by the form of a word, but in the setting and the circumstances of dialogues between characters who act and function purposefully (Osborne, 2006:400). Seeing the pathos in the passage not only helps preachers realize the contents of the text, but also leads them from a mere intellectual activity to a process of understanding the meaning of the passages (Kruger, 2016:1). The emotional language used by characters provides insight into characters' traits and deliver the freight of meaning so all emotional words in conversations fulfil a certain function. The language causes readers to sympathize or emphasize by revealing the psychological spiritual status of characters (Alter, 2011:37; Kuhn, 2009:51; Arthurs, 2007:73). Thus, as Kruger (2016a:3) mentions, meaning is delivered through the speech act and the text as a communicator can deliver readers direct information, indirect intension, and the result of intension by impressing feelings and attitudes (3.3.3). The relationship between pathos and understanding can be better understood by looking at the structure of narrative, comprising of plot, characters, setting, and point of view (4.3). Characters' perspectives and experiences can help readers understand emotions, which in turn lead to the message of the text and point of view. The point of view is formed by the emotional tone, which helps readers understand passages (Long, 2005:84) (4.3). This is the reason why in our exegesis process emotional aspects should be considered if we want to correctly understand the meaning and intent.

The fact that emotional aspects in the text help readers understand the passage encourages the use of emotion in communication. According to anthropological communicative perspective in Chapter 3, emotion is not a neutral factor, but a component that influences people's behaviours by igniting cognitive effects such as fear, sadness and delight, which cause people to sense and interpret (Meiring, 2016:3; Kearney, 2015:20). Emotions come to our bodies in distinctive ways and influences us to cognitively realize in an affectively unique way (3.6). Emotions permeate the message and the message of communication is encoded by a sender in by means of a signal such as language and motion, then transmitted to a receiver who decodes the message to realize the original intention of the sender (Verderber & Verderber, 2002:16) (3.6.1). Thus, decoding the message requires cognitive work to

understand and interpret the relationship between emotion and message (3.6.1). Moreover, the pathos created by the aesthetic dimension of language inspires readers to see what the author intends because the meaning of content and authorial intent is provoked by imagined emotions (Kraft, 2005:515) (3.6.2). Thus, language related to symbols, metaphors and remembrance is closely connected with relational identity and this identical connection is primarily created by emotional sympathy (Kang, 2012:327). In this sense, the emotional dimension of language draws readers into the imagery narrative world, so the cognitive work can help people to understand the message and authorial intent (Snodgrass, 2013:46). Therefore, if preachers faithfully employ emotions and the aesthetic dimension of language in communication, ethical issues such as manipulation, misguidance, and deception can be prevented. Theological aesthetics contributes to the hermeneutical involvement that views Scriptures not as a mere text for insight, but as a living relationship with Jesus Christ (De Klerk *et al.*, 2011:3) (3.6.2).

The above explanation leads to the following practical-theological deductions:

- In hermeneutics, pathos is treated as an inferior kind of perceiving and an unconscious force that influences attitudes and behaviour. However, pathos helps readers to understand the meaning of the passages by concentrating on the emotional language characters use in conversations. It causes readers to sympathize or emphasize by revealing the psychological spiritual status of characters. Thus, pathos should be considered as a main device to understand the passage.
- The biblical narratives are constructed with emotional aspects by using components such as plot, characters, setting, and point of view. Considering structural components with emotional aspects is helpful to understand the passage.
- In communication, undue emotional emphasis leaves the possibility of manipulating emotion to stir up listeners' emotions. This leads to a misunderstanding of the true meaning of the text. But considering aesthetic dimension of emotion helps people experience the beauty of God's revelation, which can be imagined through delivery. Preachers can employ the aesthetic dimension of emotions such as fear, sadness and joy derived from the text to inspire people to sense and interpret the mood that the author designed. The aesthetic description of actions and circumstance among characters who act and function purposefully can lead listeners to proper understanding and experiencing.

### **5.3.3.1 *Perspectives on pathos and delivery within a pathos-sensitive homiletic***

During delivery, body language and facial expressions should be matched with verbal descriptions. Anger, sadness, joy, and depression should be clearly revealed by the preacher's voice and body. Vocal tone and speed of delivery should be properly engaged in the scene while acting. Talk to the audience in a conversational manner as if they are also characters in the scene. Like actors, the preacher should deliver the message in a mono-drama form. This communication can be practiced in a sermon discussion group or in Bible study groups. As suggested, in a pre-reading or dialogue group, people can share how they feel and realize the mood or intention with lively delivery. People's feedback about the preacher's acting can help more vivid delivery.

### **5.3.4 *Pragmatic perspectives on pathos and response (compare par. 2.6.3, 3.6.1, 3.6.2, 3.7.2)***

The emphasis on intellect instead of emotion in hermeneutics and communication derives from the idea that preaching is proclaiming and rhetoric reasoning to bring understanding and cognition (Louw, 2016:1) (3.4.1). This tendency results in unbalanced interpretation, an emphasis on rationality, and ignorance of the portrayal of the author's intent with emotion (3.4.2). Emphasizing rationality focuses on listeners' cognitive agreement, which assumes the objectivity of knowledge. Preaching as persuasive communication aims to change listeners' attitudes or perspective. It uses persuasive language that appeals to the mind and heart (2.3.4). Persuasion is an indispensable component of preaching because listeners' minds, emotions, and wills are counter to God's desire (Eclov, 2016:1). Aristotle (2004:7) insisted that in order to produce changes in the minds and behaviours of listeners, preachers' ethos, logos, and pathos are important. For the ancient rhetoricians (Aristotle, Cicero and Quintilian), pathos and ethos have played an important role in persuasion to provoke listeners' feelings and response (Marty, 2007:104). The relationship between pathos and ethos intermingles during the persuasion process to evoke emotions in listeners. The emotions that the speakers feel in themselves are revealed through ethos and pathos. Ethos appeals to listeners to persuade (Marty, 2007:105). (2.3.4). Pathos does not simply provoke emotion, but influences the rational faculty to cause an emotional response (Gorman, 2009:47). The influence of pathos in an individual's cognitive processes result in an attitude change (Bergh & Theron, 2008:175). Thus, persuasion can provoke attitudinal change, either affectively or cognitively (Fiske, 2004:230). This assertion plays out in stories, poetry and especially in the figurative language in genres that increase cognitive and emotional acceptance. By using pathos in the exordium and the peroration, the speaker's appeals to emotion are crucial, especially during persuasion since pathos persuades in conjunction with ethos (Gorman, 2009:54).

Pathos as “the power of stirring the emotions of hearers” (Roberts, 2004:6) influences people’s way of thinking, which definitely affects people’s feelings and influences people’s responses or attitudes. Attitude consists of three components: a cognitive component, an affective component, and a conative or behavioural component (Kruger, 2016:4–5) (3.2). As a crucial function of motivation and decision-making, the pathos caused by God’s attributes and intent motivates us to recognize and respond to God’s intention and to enhance intellectual activity (Du Toit, 2014:5; Stocker, 2004:136) (2.3.4). The emotive language of pathos is considered a strategy for persuasion in verbal communication and the indirect emotive strategies of pathos are used in the form of images, metaphors, symbols and gestures in non-verbal communication (Grant & Borchers, 2009:22). Therefore, in order to persuade a listeners’ mind and behaviour, pathos should form part of preaching. People’s decisions and behaviours are more closely linked to pathos than others (Arthurs, 2001:2). The feelings that we experience cause us to direct our reactions. Cognitive emotion occurs when we react in an affectively unique manner (Meiring, 2016:3).

Preaching pursues phenomenological changes based on a feeling of being wronged so, the message demands a conscious decision to act emotionally and intellectually (Scheffler, 2015:5) (2.3.4). Emotional experience that is increased by verbal and non-verbal communication during the process of cognition can bring attitudinal change because emotion and cognition influence mental processes and decision (Kruger, 2016:1–11). Both preachers and listeners should change their attitudes after perceiving the authorial intent. Pathos should persuade preachers and listeners to respond to the authorial intent (3.7). As Brown says (2008:8), preachers are first of all persuaded by the text while they interpret it and prepare a message, then preachers are able to bring listeners face-to-face with God. In the process of interpretation, preachers realize that the Bible is shaped by authorial intent. The biblical authors clearly use affective appeal to inspire empathy with characters in the biblical narratives and to ignite emotional responses (Kuhn, 2009:7). Thus, as Eclöv (2016:3) insists, as the texts mould a preacher’s heart, he or she experiences the pathos of the text and the emotion in the sermon is delivered without distortion (2.3.4).

The influence of emotion can also be explained from a psychological perspective (3.7.1–3.7.3). People feel the same feelings than the sender of the message and they then respond similarly. Emotion that travels from the sender to the receiver creates an understanding within the receiver and motivates the person to feel the same (Kim & Enright, 2015:22) (3.7.1). In a relationship, when feelings have been resolved and new feelings are aroused, positive changes can occur in the domains of affect, cognition, and relationship. The broken relationship can be restored and an ongoing relationship created (Kim & Enright, 2015:20).

During preaching, preachers want to inspire emotional changes based on God's unconditional love for sinners and Jesus's teaching that we should love the enemy (Scheffler, 2015:4; Crossan, 2011:143–162) (3.7.1). Emotional language and strategies in communication influence cognition, which affects every decision and act (Kruger, 2016:1) (3.7.2). The sender's emotional tone and body language influence the recipient's experience of emotion as positive or negative (Niedenthal) (373). Recipients can imitate the emotional expressions and gestures to connect with the emotional state of a preacher as part of a physical re-enactment of experience (Niedenthal, 2007:1004; Niedenthal *et al.*, 2005:192; Adolphs, 2002:21). Emotional information generates an emotion in response to a stimulus. If preachers use emotional expressions wisely, the persuasive effect will be increased.

The above explanation leads to the following practical-theological deductions:

- Appealing to the minds and hearts of listeners with emotional language can help the cognitive process needed to portray the author's intent. It helps people to hear, see and touch the Word as a dynamic movement of recognition in the reality of God's presence (Kruger, 2019:5). Emotional language bring memories of the past forward to engage in familiar things (Atkins, 2004:15) so that the language that reveals authorial intent enables people to link things from the past with memories in the present (Kruger, 2019:192).
- When using emotional language to create an experience, the aim should be attitudinal change. Language helps people recall facts, it has a trigger effect. Remembrance influenced by emotional language is a solid foundation for the future. It is founded on living memories in the present (Kruger, 2019:192). The act of listening stirs up vivid images from memory (Arthurs, 2017:5–6) and ignites people's participation in the Word to respond to the message (Kruger, 2019:7). Intrusive language inspires resistance, resilient language inspires a positive reaction (Kruger, 2018:2–3).
- Emotional language should be complemented by the correct tone and body language. Emotional language articulates feelings that disrupt people's equilibrium, shatter their mediocrity and kindle in them a longing for transcendence (Cilliers, 2017a:8). In order to increase the effect of emotional association, preachers should experience the liminality in the passage, such as sorrow and pain, and they should express the emotions that create a rapport (Cilliers, 2017a:8). Pathos expressed through tone and body language helps people reframe, rename, and re-imagine with hope (Cilliers, 2012:9).

### **5.3.4.1 *Perspective on pathos and delivery within a pathos-sensitive homiletic***

The emotions in a passage, such as joy, pain, yearning and hope are expressed by means of communication. Historical and current examples can be used to help listeners recall memories of the same image and emotion. Matching up emotions in the text with contemporary images is important. Similar emotions in our time should be mentioned, such as pain from war, poverty in rural areas, broken families, and famine in poor societies. Visual material can be effective for matching up contemporary images with ancient images in the Bible. Examples include pointing out unsolved issues such as polarization, ethnic hostility, and the discrimination in our society, using victorious human stories or suffering people's life circumstances. Such visuals could help people connect to the emotions in the text.

It is clear that that pathos is important for imagining, understanding and responding to the authorial intent. The question is now how we can formulate practical guidelines that can be used to create a pathos-sensitive homiletics.

## **5.4 RULES OF ART FOR PATHOS-SENSITIVE HOMILETIC STRATEGIES**

### **5.4.1 Strategies related to the Spirit (compare par. 3.4.1, 3.5, 3.6, 3.7.2, 4.3.5)**

The Bible contains every kind of literature: poetry, narrative, epigrams, parables, proverbs, history, and prophecy (Wiersbe, 2005:563). These various genres in the Bible leaves us with a question about the proper interpretation. Proper interpretation leads us to the matter of authorship. If we could recognize the author of the Bible, it would be much easier to interpret. The author can answer and reveal the intent and meaning of passages. Although the Bible was written by human authors, the author of the Bible is God as he inspired the Bible (2 Tim 3:16). Without understanding the meaning of inspiration, the procedure of exegesis would focus solely on the human element of the text (3.6). God's authority, God's will and the role of the Holy Spirit should be understood before we engage in hermeneutics. God's intellectual and emotional communication in the Bible are also closely related with the role of the Holy Spirit (3.6). Thus, a pathos-sensitive homiletical strategy should begin with hermeneutics and with the inspiration of the Bible and the role of the Holy Spirit in the Bible (3.5). As we recognize that all the different genres of the Bible were inspired by the Holy Spirit, the authorial emotional intent expressed by imaginary language can be properly interpreted (Arthurs, 2007:13) (4.2). Being sensitive to and relying on the Spirit are the most important parts of a pathos-sensitive homiletical strategy. As Wright (2011:35) insists, God communicates with his people through the Bible, which is inspired by the Holy Spirit (3.5). So, the first step of a pathos-sensitive homiletical strategy should be as follows:

- Step 1: Acknowledge the role of the Spirit in the process of preparation and communication by praying to the Holy Spirit before reading and interpreting the Word.

The best interpretation becomes possible when we hope and leave room for the Holy Spirit to make itself heard (Carter-Florence, 2008:121). Although thorough study and exegesis of texts are essential in sermon preparation (3.4.1), the Holy Spirit is the foundation of interpretation, preparation and communication. The work of preaching does not depend on human ability, but relies on the guidance and illumination of the Holy Spirit (Samuel, 2013:200; Powery, 2012:52). Even in the act of preaching, the one who preaches the Word is not the preacher but the Holy Spirit through the preacher. The Holy Spirit wants to convict, convince, and convert those who hear the Word (Retief, 2016:135). As Piper (2004:23) points out, the goal of preaching, the grounds of preaching, and all the means of preaching are from God (3.6.2).

As a preacher invites the Holy Spirit during exegesis, he or she should take the second step of a pathos-sensitive homiletical strategy.

- Step 2: Be sensitive to the mood that the Holy Spirit creates in the preacher with imagination.

The Holy Spirit inspires the preacher's imagination so that he or she can have a holistic interpretation. The Holy Spirit leads preachers to see deeper and further to what people do not see (Cilliers, 2017a:3). Preachers can subsequently inspire the listeners' imaginations so that they can see the original implications of the Scripture through the work of the Holy Spirit (Kang, 2015:48) (3.6.2, 3.6.3, 4.3.5). The Spirit moves preachers to understand the dynamics of conversation, the courage of convictions, and the altars of conversion (Sanders, 2002:127). The work of the Spirit is focused on the authorial intent of the Bible (LaRue, 2011:77). The Spirit generates imagination grounded in biblical texts and allows preachers to interpret it properly (Brueggemann, 2011a:171). Interpretation that is attentive to the specificity of the text should be led by the Spirit and in that process, the imagination is a gift from the Spirit (Brueggemann, 2008a:26). The preacher should therefore be sensitive to mood and imagination during exegesis, with an openness to the Spirit as the initiator and taking the Spirit's lead to enlightenment (Heisler, 2007:89–90). Being sensitive to the Holy Spirit is possible if the preacher maintains a prayerful attitude. In order to be sensitive to the Spirit, preachers must begin thorough exegesis of the biblical text with prayer. Reaching the spiritual place where the Spirit invites us and moves us requires dependence on the Spirit (Retief, 2016:145). The third step of a pathos-sensitive homiletical strategy is therefore as follows:

- Step 3: Keep relying on the Holy Spirit throughout preparation.

Starting exegesis with prayer means that the preacher should have a dynamic relationship with God. This includes acknowledging the inspiration of the Bible by the Spirit, the gravity of a sermon that is guided the Spirit, dependency on God's spiritual intervention during a sermon (Eaton, 2012:157) (3.5). When a preacher relies on the Spirit it means that the sermon is not effective without the power of the Spirit, because preaching is not human work, but spiritual work (Johnson, 2009:196). Preachers should recognize that they continually depend on the power of the Spirit and that they stand under the influence of the Spirit. They have to yield to the Spirit to experience anointed preaching (Eaton, 2012:157). The implications of relying on the Spirit is that preachers have to realize who we are and what we do. As lovers of God and the Word, preachers surrender to the Spirit so that the Spirit guides them and uses them for what He wants them to do—from the first steps of preparation to word choices, topics, examples and the tone (McClellan, 2014:45).

Prayer is important not only as a process in preaching, but also as a way to grow in maturity through a steady and constant daily walk with God to attain holiness (Gibson, 2018:61). Prayer is a conversational and relational journey with God. It is a constant, continuous and moment-by-moment experience with God. From the moment of reading the Bible for preparation, preachers should pray as they open the book and rely on the Spirit to reveal the Bible (Gibson, 2018:63; Eswine, 2015:164). Before preachers start exegesis, they should ask the Spirit not only to open their eyes to see wonderful things in the Word (Psalms 119:18), but also to reveal himself and speak to us (2 Peter 2:9). Therefore, relying on the Spirit during preaching preparation is indispensable. The fourth step of pathos-sensitive homiletical strategies should be as follows:

- Step 4: In every moment during sermon preparation and ministry, pray to God to open your eyes to see God and enlighten your mind to understand his intent.

During delivery, the Holy Spirit as the source of alternative imagination brings new life and hope to people through preaching (Cilliers, 2017b:11) (4.3.5). Spirit-given confidence leads to bold proclamation of the Word of God, which can penetrate the deepest darkness of sins and the worst of realities (Heisler, 2007:136). As Merida (2009:174) mentions, boldness is the work of the Spirit, and such boldness comes from relying on the Spirit. The imaginative language inspired by the Spirit helps a preacher create a vivid picture of the scene with creative language that helps listeners' imagination (Fry Brown, 2008:3) (3.7.2, 4.3.5). This relationship of reality and alternative imagination leads to boldness in delivery. The Spirit is the one who leads to a reinforcement, correction, or transformation of the convictions that the listeners

already have. Listeners are invited to rethink their beliefs (Heb 4:12) (Cilliers, 2017b:11; Fry Brown, 2008:9). If preachers keep congregations in their mind intentionally while being sensitive to the Spirit, the audience will connect with the message in a more dynamic, life-changing, and spirit-sensitive way (Retief, 2016:147). When they are sensitive to the Spirit, preachers and congregations can engage in a dynamic relationship with God, which is the integrating purpose of God's big picture intent with a sermon (Quicke, 2011:88). Preaching as a sacrificial gift leads preachers and congregations to a place where they can respond to God (Frankland, 2015:115). The Spirit helps the preacher to keep the sermon in the context of reality and reminds him or her what preaching is (3.6.2). The preacher is being used as an instrument empowered by the Spirit. The initiator is the Holy Spirit, both in preparation and delivery (Power, 2012:52). Preachers must see what the Spirit reveals, face the realities, repursue with the holiness that the Spirit desires, and rely on the Spirit's empowerment (Cilliers, 2017b:11; Heisler, 2007:149). Therefore, the preacher should be confident that the Spirit helps him or her to imagine the reality in the text, see the reality in the present, and express hope in a world of alternative imagination.

The resulting steps for a pathos-sensitive homiletical strategy are then as follows:

- Step 1: Acknowledge the role of the Spirit in the whole process of preparation and communication by praying to rely on the Holy Spirit in reading and interpreting the Word.
- Step 2: Be sensitive to the mood that the Holy Spirit ignites preacher with imagination.
- Step 3: Remain relying on the Holy Spirit through preparation.
- Step 4: Pray to God to open our eyes to see God and enlighten our mind to understand His intent in every moment of sermon preparation as well as ministry.
- Step 5: Be confident that the Spirit provokes to imagine the reality in the text, see the reality in the present and to express hope in a world of alternative imagination.

#### **5.4.2 Strategies for using imagery (compare par. 2.3.3, 3.5, 4.2, 4.3.5)**

The influence of scientific methods and rationalism on interpretation has meant that preachers over-emphasize the logical aspect of exegesis and communication. The result is that sermons have become more dogmatic (Adam, 2004:102) (1.3.2). The emotional aspect, especially imagination, has been neglected because it is regarded as a subjective, unreliable and unconscious force (Viljoen, 2016:1) (3.3.1). However, one of the most prominent components of pathos in the Bible is imagination.

The literature in the Bible inspires people's imagination and invites them to read texts with imagination (Barry & Connolly, 2009:58) (4.3.5). As Craddock (2001:65) argues, imagination is essential to form the preaching. It connects the object to feelings while expressing images connected with reality (Dyrness, 2004:3–4). Imagination is a crucial requirement for understanding the reality in the Bible. Prophets disrupt, destabilize and invite alternative perceptions of reality in the form of images and metaphors (Brueggemann, 2005b:625). The purpose of imagination in the Bible is not to fictionalize, but to provide an image of reality that comes from God through prophets (Brueggemann, 2011a:238). The reality of Israel described in Scripture for instance is dependent on a holistic interpretation with faithful imagination (Carter-Florence, 2008:121). The depictions of Israel's reality in the Bible must be read with imagination, because the texts disclose a view of a possible world that eclipses the tangible and objective world to invite the reader to inhabit this world (Heim, 2013:28; Hall, 2006:193). Imaginal engagement presents a lived reality in images, figures and metaphors that offer an alternative scenario of reality that goes beyond our conventional perception (Brueggemann, 2011a:226). The rich meanings of the text are accessible when we actively engage our imagination while reading the Bible (Viljoen, 2016:2). Preachers should appreciate and understand the value of imagery beyond their theological pre-understanding in the Bible (Hays, 2010:89). Pertaining to imagination, a pathos-sensitive homiletical strategy should have as its first step the following:

- Step 1: Imagine the scene in the text.

The images depicted in the Bible are not mere descriptions of an ancient world to give information or to help to form doctrine. They are rather devices to depict the mood of the reality to create a spiritual encounter that forms spirituality beyond the intellect (Viljoen, 2016:3; Fleming, 2008:58) (3.6.3). Thus, theological imagination as good-faith extrapolation is inevitable when we want to understand the texts with its metaphors, symbols and the symbolic reality, which contains elusive subject matters (Viljoen, 2016:2; Brueggemann, 2002:16). Imagination requires that we feel the mood and the voices, which can be transposed to contemporary moods or voices of authority (Brueggemann, 2002:17). In an effort to engage our emotions, the Bible often employs figures of speech to describe something it does not literally denote (*Ars Poetica* 1457b7–18, as quoted by Ashworth, 2007:312–313). This does not imply that there is always an instantaneous understanding of what the symbol means (Viljoen, 2016:4; McGlone, 2007:109).

Imagery as a rhetoric and literary style requires a creative and imaginative act with intuition to perceive and feel a similarity between two dissimilarities (Malan, 2016:2; Hausman, 2006:214). Figurative speech as a bridge between cognition and emotion entails an

imaginative and emotional effect. Such language can help preachers identify pathos and connect apparently unconnected things in the Bible to the mental world (Du Toit, 2014:7). Thus, emotion as part of imagination plays a crucial role in connecting the different entities and to understand correctly what a metaphor or symbol means in the text. The second step of a pathos-sensitive homiletical strategy that emanates from this is the following:

- Step 2: Feel the mood of the account in the text.

Feeling the mood of the account is remarkably important in biblical narratives (4.3.5). The imaginative aspect of a biblical narrative shows a unique form of literature and artistically intricate manner of leading people to experience God by realizing the authorial intent (Alter, 2011:22) (4.2). Narrative structure consists of plot, setting, and characters that convey emotions. The structure combines with feeling, faith, actions and emotional metaphors (Du Toit, 2014:7) (4.3). This unique structure is interweaved with imagery related to the characters' words and actions. The imagery that characters use involves readers and leads to affective rapport with characters. As emotions play a major role in perceiving the scene of a narrative, biblical narratives composed with imaginative elements use emotional components and cognitive methods to involve and move readers' emotions (Kuhn, 2009:29; Pratt, 1994:320).

Narratives use the imagination of characters through recall, perception and creative effects to provoke an emotional response in readers (Wiersbe, 1997:25). The Bible is full of image-filled language that depicts the emotional dimension of characters. The images that characters use help readers to better understanding the reality in the Bible. Realizing the use of imaginative and figurative language not only implies respect the literary genre of the text, but also being faithful to God's requirements for interpreting and delivering the message (Hogan et al., 2007:63; Wiersbe, 1997:206). Uncovering the imaginative language that characters use is indisputably important for understanding the authorial intent. Therefore, the third step of a pathos-sensitive homiletical strategy should be as follows:

- Step 3: Find out the meaning of the imagery in the text.

In order to uncover the meaning of the imaginative dimension of the text, preachers have to determine whether images are figurative or descriptive (Lord, 2010:34–50) (3.3.3). The image in the text should also be transferred to contemporary context, so the meaning of ancient images can be uncovered by looking at descriptions (3.6.2, 3.6.3). As preachers pay attention to characters' words and actions, they should design the sermon itself in accordance with the plot of story, because the plot is designed to invite readers into the story to experience a range of emotions (Kuhn, 2009:30) (4.3.1–4.3.4).

Preachers should take a cinematographic approach by progressing along the lines of the plot (background, conflict, rising action, climax, and resolution) while thinking and feeling like the characters in the narrative. The identity of characters and sympathy and empathy for the characters should permeate the comprehension and interpretation (Robinson, 2005:105–135). Preachers sometimes have to jump into the story to take one of the characters' perspectives and jump out of the story to observe the overall scene from the narrator's perspective to do justice to the mood of the narrative. As preachers follow the scene, the mood and tension will come alive in readers' minds and this will spark their intuitive instincts (Lord, 2010:35). The image derived from the text can be transmitted to delivery as a different form of communication. Many literary techniques can be used: Metaphorical speech can be used for incremental purposes or to expand thinking, story can be used to elicit experiential connections, sensory memory, and recognition. Similes and analogies can be used to describe the idea or to give examples to connect an idea to our lived experiences (Lord, 2010:43–44). Moreover, the melody of words in delivery can increase the tension and mood. The oral and physical properties of the preacher can imitate characters using imagery beyond monotone delivery (Troeger, 1990:71). Therefore, the fourth step of a pathos-sensitive homiletical strategy should be as follows:

- Step 4: Describe the image of the text in the sermon.

The Bible tries to evoke readers' imagination to help them understand God's intent with to human beings, not to point out doctrine facts (Hogan *et al.*, 2007:63). Through imagination preachers can understand the details of the scene and feel the mood of the account. The meaning of the imagery in the text should be described in the sermon in accordance with the pace of the plot in the story. If preachers remember the importance and effect of imagery, their preaching will be more effective. In conclusion, when it comes to imagery, a pathos-sensitive homiletical strategy should include the following steps:

- Step 1: Imagine the details of scene in the text.
- Step 2: Feel the mood of the account in the text.
- Step 3: Find out the meaning of the images in the text.
- Step 4: Describe the imagery used in the text in the sermon.

### **5.4.3 Strategies for thinking like the characters (compare par. 2.3.5, 4.3.2)**

In Chapter 2, Figures 2.11.1–2.11.4 indicate that characters are the most helpful component during the process of interpretation (2.5.4.3). The role of characters is influential when it comes to understanding (2.5.4.4). They are also crucial to finding out the authorial intent (2.5.4.4).

According to Figures 2.14.1–2.14.4 in Chapter 2, characters affect readers first and respondents' answers are all related with characters' words and actions (2.5.4.4). When people pay attention to characters, they are likely to understand the passage correctly. Paying attention to characters does not guarantee that one would recognize the authorial intent, but if one thinks like the characters and follow the characters' perspective, it is possible to gain an accurate understanding of the passage and the authorial intent (4.3.2). In the stories, the characters are the ones who capture the readers' attention. Readers encounter characters' motives, traits, and actions in the various contexts so that they realize the moral and theological significance of each character (Alter, 2011:63). All the techniques intentionally used in relation with characters help readers follow the plot and identify with characters (Du Toit, 2014:7). Detailed descriptions of characters is not only aimed at visualizing the character, but at enabling readers to situate and understand the character's function (Mathewson, 2002:61). The inner world of the character makes the character trustworthy without interpretation (Edwards, 2005:59). Conversely, biblical authors often give few hints about a character's appearance (Alter, 2011:114) to intentionally avoid vivid depictions. In this way, they play on our emotional connections or aversions to characters (Kuhn, 2009:49; Bar-Efrat, 2004:195). Sometimes physical, psychological, social, and spiritual attributes are depicted in well-composed stories to emphasize a character's emotions (Arthurs, 2007:72) and to contrast characters as a common literary technique (Edwards, 2005:58). Finding out the features of characters is important. A pathos-sensitive homiletical strategy should have the following as a first step:

- Step 1: Find out the features of main and minor characters.

The behaviour of and dialogue between characters are crucial devices to project how the author drives the plot and delivers his intent (Arthurs 2007:73) (4.3.2). Attention to descriptive speech or dialogue between characters and repeated actions are helpful for gaining insight into characters' traits and the freight of meaning (Alter, 2011: 37). Due to characters' dialogues and the actions of a wide range of characters, readers easily come to sympathize or emphasize (Kuhn, 2009:51). All the conversations between and actions of characters as naturalistic imitations of real-life are stylized because the details fulfil a certain function that reveals the psychological and spiritual status of characters and elicits readers' emotion to response (Bar-Efrat, 2004:148). Readers develop a sense of solidarity and are eager to identify with admirable characters, mostly the protagonist, whereas readers create antipathy to keep a distance from characters that they don't admire, mostly the antagonist (Kuhn, 2009:51). The second step of pathos-sensitive homiletical strategies should be as follows:

- Step 2: Pay attention to the words and acts of characters.

It is true that whether readers sympathize or empathize with a character is beyond the control of the author and dependent on factors relevant to the readers, but an author's intentional emphasis and the amount of attention that the author gives to a character will enhance emotional solidarity. Even small parts of characters who are vulnerable draw out readers' sympathy and empathy (Kuhn, 2009:50) (3.7.2). Especially descriptions of characters can show the author's point of view (Overstreet, 2001:145). Authors show their point of view in how they portray the characters' actions, appearance, gestures, and posture; through characters' comments, either directly or indirectly; and through narrator's statements about the attitudes and intentions of the persons (Alter, 2011:116–117).

The authors in biblical narratives purposefully create pathos through characters. This is a crucial and considerable part of recognizing the authorial intent in the process of interpretation (Kuhn, 2009:28). Pathos as it is revealed by the characters' lives is the key component of understanding characters and the conduit to bringing a visualization of the truths of the Bible to readers (Overstreet, 2001:145). The structure and the emotional dimension interweave with the authorial intent by way of pathos. Characters, which are the main components used for the delivery of authorial intent in the Bible, also provoke emotional responses (Kuhn 2009:50). The characters in biblical narratives do not simply appear to readers as people from the past, but act for readers to evoke responses (Pratt, 1994:147). Close attention to characters can therefore give a clue to the authorial intent (4.3.2). The emotions of characters are part of a literary strategy where the truth is expressed by complicated design in the Bible (Alter, 2011:46). All the emotions of characters as they experience events, work and relationships help readers realize the authorial intent; the individual plan with each characters, the plan for God's people, and God's universal plan (Overstreet, 2001:16). Thus, the third step of pathos-sensitive homiletics should be as follows:

- Step 3: Understand the passage from each character's perspective.

All the emotional connections in a text are derived from characters' dialogue and action. To maximize the effect of differentiation or contrast between characters, authors also contrast ideas or concepts (Alter, 2011:72). The function of these techniques can be revealed if preachers ask the proper question to characters in their interpretation (2.4.5). The author carefully depicts the physical, mental and spiritual qualities of characters through their actions and words (Arthurs, 2007:74). By revealing characters' action, the author portrays qualities that elicit an affective response in readers (Kuhn, 2009:51). Veritable qualities such as justice, faithfulness, wisdom, and compassion typically provoke readers to view characters with

admiration, while negative qualities such as cruelty, ignorance, conceit, cowardice and narcissistic self-interest cause readers to view characters with disdain (Kuhn, 2009:51). If the readers follow the way the author thinks about the characters, they will understand the authorial intent. By showing rather than telling, authors want readers to admire and adopt the ideas that they intentionally emphasize in characters. Conversely, in order for readers to reject vicious characters' actions and worldview, authors depict characters with disdain or create affective dissonance with unexpected attributions (Kuhn, 2009:51) (4.3.2). A pathos-sensitive homiletical strategy considers the characters. The fourth step should be as follows:

- Step 4: Question characters to uncover the emotions they express.

Characters' actions and dialogues provoke readers' emotions so that they may understand the authorial intent. The author reveals what perspective characters have by showing their emotions (4.3.2). As we follow their conversation and explore the reasons behind their actions, the authorial intent can be clarified. Through conversation and action, the author wants to reveal amazement, fear or an awareness of sinfulness (4.4.1–4.4.4). Thinking like characters and following characters' action leads us to the authorial intent.

In order for preachers to think like characters, they should keep questioning characters until the emotions and responses become clear. As preachers question Jacob, Laban, Leah, Caleb, Peter, Servants or Jesus, the emotions that characters feel reveal the intent of the author. The authors of biblical narratives use the expression of emotion to spark readers' imagination. This leads to the same or a similar emotion as readers intimately engage with characters by paying close attention to their actions and dialogue (Kuhn, 2009:50). Therefore, in pathos-sensitive preaching, preachers should know and express the same emotions that the characters express. In relation to characters, a pathos-sensitive homiletical strategy should include the following steps:

- Step 1: Find out the features of the main and minor characters.
- Step 2: Pay attention to the words and acts of characters.
- Step 3: Understand the passage from each character's perspective.
- Step 4: Question characters to uncover the emotions they express.

#### **5.4.4 Strategies for using music (compare par. 3.3.2, 3.3.3, 3.7.2, 3.7.3)**

As Cilliers explains, liturgy as an expression of faith in search of images celebrates God's revelation, beauty, goodness and truth in the world (Cilliers, 2012:16; 2010:3). Since it manifests God and his attributes, in worship we as participants come to realize who we are (De Klerk & Kruger, 2016:1). Liturgy teaches and reveals God, so the minds, emotions and

body of members are influenced to transform as they participate in the liturgical activities (De Klerk & Kruger, 2016:2). The same language that is used in liturgy is used in preaching and liturgical music to create a space for imagination and new possibilities (Strawn & Brown, 2013:8–9). As a crucial part of liturgy, the language of preaching enables people to remember God's presence and to react to God's intention (Kruger, 2019:2). By participation, people listen, react, and respond to liturgy and to the sermon. As listening to words retrieves vivid images from people's memories, singing and listening to liturgical music also function to provoke vivid images, because in the liturgy, music and singing are purposefully designed to communicate (England, 2017:18). The musicality of and imagery in language is exposed in the liturgy and music is a major response component to create a true communication event (Freitas *et al.*, 2018:2, Pieterse, 2001:103) (3.3.2, 3.3.3). Listening to music indeed elicits strong emotional responses and songs cause the words of the sermon to penetrate more deeply into people's minds. People listen to the music to experience different emotions (Park *et al.*, 2019:54, Pieterse, 2001:103). Listening to live music enables the audience to experience a relationship with the performer (Swarbric *et al.*, 2019:2). Listeners spontaneously or deliberately synchronize their movements to the rhythm of the music without much effort (Park *et al.*, 2019:54, Pieterse, 2001:104) because music can describe the emotions and can help the listeners correctly identify the intended emotional expressions (Konecni *et al.*, 2008:290).

Congregational involvement in public worship entails music-induced spontaneous responses that reflect what emotional features of music have been delivered (Park *et al.*, 2019:54, Pieterse, 2001:104). On the other hand, the emotional response to music differs according to the type of music (stimulating or calming) and type of audience (age differences, personality, and social and cultural context) (Theorell & Horwitz, 2019:1). Classical music for instance reduces anxiety and is usually preferred by older listeners, while stimulating music brings joy and energy and has a stronger association with school children. The selection of music that suits the listeners is important as it increases the listeners' capacity for emotional responses (Park *et al.*, 2019:54). The first step of a pathos-sensitive homiletical strategy in relation to music is as follows:

- Step 1: Realize the effect of music.

The influence of emotion is recognized in rhetoric and communication (3.3.2, 3.5, 3.6, 3.6.1, 3.6.2). The influence of pathos on changing attitudes in persuasive communication has been noted (2.3.4). The emotion in a passage provokes people's emotion and influences cognition so that they respond emotionally (2.3.4). Cognitive emotions come to our bodies in distinctive ways to encourage a response and to move us in an affectively unique way to

decision making (Meiring, 2016:3) (3.1). The cadences and the imagery in the Bible, the beat, and the song of language that pleases the ear is more than purely aesthetic consideration (Troeger, 1990:71) (3.6.1, 3.6.2). The musical act of describing God does not merely give an explanation, but ultimately prompts an action to respond to God (De Klerk *et al.*, 2011:3). In order to make an effective sermon, preachers have to realize the mood of a passage and which emotion is used and provoked in the passage, because through interpretation, preachers evoke positive emotions towards God (Tubbs & Moss, 2008:480) (2.3.4). Therefore, preachers should know the mood of passage and the flow of rhythm in the passage. For this reason, the second step of a pathos-sensitive homiletical strategy related to music is as follows:

- Step 2: Figure out the rhythm and mood of the passage.

The preacher's use of musicality often evokes and expresses the emotional content of the sermon (Brown, 2008:36) (3.6.2). As the biblical passages contain the melodies of words that denote emotion, the oral attributes of preachers give witness to the wonder and ineffability of God by means of spoken language (Troeger, 1990:69). Messages that use emotional melodies increase the effectiveness of communication and the anticipated response (3.7.2). Musicality in delivery is an efficient way to communicate to the senses. The preacher and the listeners engage emotionally and increase anticipation (Swarbric *et al.*, 2019:1). Oral language engages the depths of human consciousness where we find the origins of cruelty and compassion and where we imagine our acts of violence and love. The effect of the oral qualities of speech is to invite the congregation into the reality so that they can respond by engaging their compassion and sense of justice (Troeger, 1990:72) (3.7.2). Vocal inflections and cadent delivery represent dimensions of reality that exceed rational analysis as the meaning is conveyed by the sound of the voice and by the denotative meaning of the words (Troeger, 1990:74–75). Communicating and teaching biblical stories in the form of rhythm, instruments, and singing expresses emotion and stirs people's feelings (Oduro *et al.*, 2008:94–96). For this reason, the third step of a pathos-sensitive homiletical strategy related to music is as follows:

- Step 3: Use melodic and cadent delivery with vocal inflection in communication.

Another way of incorporating musicality in a sermon is to use real music. Preachers should consider listeners' age and their context so that the choice of music for the middle or at the end of the sermon will be effective (3.6.2, 3.6.3, 3.7.2, 3.7.3). Considering the correspondence between the images in the sermon and the genre of music is indispensable because familiarity in music is an important factor for modulating emotional responses in the brain (Freitas *et al.*,

2018:1). The listener perceives the emotion expressed in the music and then internally mimics the expression, so that the preacher expects the same emotion from the listeners (Lundqvist *et al.*, 2009:9) (3.7.3). By experiencing the same emotion in the music, listeners establish a greater rapport and show a synchronous emotional response (Swarbric *et al.*, 2019:2). Happiness and sadness are easily expressed in music and are experienced by listeners, so it is beneficial for preachers and listeners to use music with these expressions as stimuli (Lundqvist *et al.*, 2009:4). As the emotion expressed in the music is consistent with the intention of the message, the music induces the emotions through a process of emotional contagion (Lundqvist *et al.*, 2009:1).

Just like musicality in delivery, such as rate, duration, melody, intonation, rhythm, and repetition can increase emotional expression (Fry Brown, 2008:35), the music in a sermon invites listeners to engage and helps them feel the intended emotion and understand the intent (3.7.3). It is useful and effective to use music in a sermon while considering the intention of the message. As Aristotle indicates, the peroration is the best part for pathos. Cicero and Quintilian insisted that the most suitable places to ignite emotions are in the exordium and the peroration (Gorman, 2009:52) (3.3.2). The fourth step of a pathos-sensitive homiletical strategy related to music is therefore as follows:

- Step 4: Place music or a song at the concluding part of sermon.

When emotions serve as one of the senses, human beings use it to meditate and interpret what they have in their mind (Kearney, 2015:20). Emotions are articulated and elucidated during communication, so verbal and non-verbal language is not only a medium to convey information, but also a way to evoke receivers' emotions so that they respond (Du Toit, 2014:6). Preaching not only demands rhetorical skills, but also a wider competence in the art of imaginative listening and telling. Art is treated as the most important vehicle for education. Music causes people's minds and hearts to move into a state of consciousness that easily interacts with messages emotionally (Kraft, 2005:515) (3.6.2). By singing a song and repeating rhythms, preachers can help the hearers to realize the mood and intent. This can invite participation. In other words, using music, songs, and musicality as part of the act of delivering the message is efficient. A pathos-sensitive homiletical strategy related to music should involve the following steps:

- Step 1: Realize the effect of music.
- Step 2: Figure out the rhythm and mood of the passage.
- Step 3: Use melodic and cadent delivery with vocal inflection during communication.

- Step 4: Place the music or song at the conclusion part of sermon. Two ways are suggested. First, sing a hymn or gospel song that matches the image or theme of the sermon. As the sermon reaches its climax, the preacher can elaborate on the message with appropriate musical phrases. The preacher can deliver the phrases considering the emotion that the phrases delivers. The images from the phrases can be described and then the preacher can sing the hymn or gospel song. The preacher can even invite people to sing together after singing a short part of the song. A second method is to use a music video that shows the words so people can feel the mood and meaning of the song. The preacher should reemphasize the image and mood so the listeners fully enjoy the music. It would be very effective for the whole congregation to sing the song together as the preacher closes the sermon. The preacher can pray immediately after the end of the song. The preacher should consider the age group and the general inclinations of the congregation before him.

## **5.5 CONCLUSION**

The main purpose of this chapter was to focus on Osmer's fourth and final question of practical theological investigation (Osmer, 2008:4): "How might we respond?" In order to answer the question, this chapter focused on change by offering models of practice. This includes a general picture of the field and rules of art as specific guidelines for how a preacher should engage in particular practices (Osmer, 2008:176). The change has to occur within the context of homiletical application to challenge people to reshape their understanding and approaches to reach their desired goals. Thus, the focus of this study is on how this change can be achieved by using the role of pathos to understand authorial intent in biblical narratives. The chapter seeks to explicate the influence of applying pathos to communicating the message as part of the pragmatic task. The focus is on developing rules of art for a pathos-sensitive homiletic that may contribute to shaping pathos-friendly preachers.

The first part of this chapter delineated how beneficial pathos is for understanding the authorial intent and for communicating the authorial intent. In order to propose a pathos-sensitive homiletical strategy, the influence of pathos on interpretation and communication was explained. The study testifies that pathos is influential, useful, and helpful in sermon preparation and delivery.

Firstly, pathos is crucial for imagining the authorial intent. Emotion provokes readers to think and feel the mood in the passage. In the process of reading and listening to the passages, preachers experience the images in the text as God's voice by means of their intellect and emotions. Imaginative language that evokes emotion leads to the appropriate hermeneutics

to find out the authorial intent of the passage (Cilliers, 2004:102) (3.5). Readers who are influenced by emotions can imagine the scene and atmosphere, and due to that influence, readers experience the authorial intent (4.2, 4.3.5). This means that in order to imagine the mood and scene when reading and listening to the passage, readers should pay attention to the description of the scene with questions such as “Why is the scene described like this?” or “Why are these specific words used to depict the scene?” or “What would the difference be if the scene or atmosphere is explained rather than described?” Therefore, preachers and listeners should remember the following guidelines:

- Pay more attention to the emotional dimension by considering the metaphorical and imaginative language that the author intentionally uses in the text. Be sensitive to any imagery in the text.
- Be sensitive to the Holy Spirit during exegesis by considering the emotional dimension. In the process of exegesis, pay more attention to imaginative language and the emotions that are evoked by the passage.
- Do not try to extract only doctrinal facts from the passage, but look for the imaginative vision of God that would help believers recall and perceive the living voice of God.
- Deliver textual emotions and images vividly so people can participate in imaginary work and can experience the intended meaning of the text. Use figurative or metaphorical language rather than propositional statements to describe the scene and characters’ action so listeners can actively visualize the story.
- Describe characters’ dialogues as they speak. Don’t just state the contents of the conversation. People should feel and experience the meaning of the characters’ words.

Secondly, pathos is influential for an understanding of the authorial intent. Imaginative and emotional language in the Bible helps readers experience the conflict and ambiguity involved in the cognition (Vacek, 2013:224) (2.3.2). All information from the senses are recognized by cognitive faculty and remembered as sense-reported data with an image (Mitchell, 2011:19) (3.3.1). By recognizing the emotional components in the text and the emotion during communication, preachers and listeners are likely to understand the authorial intent in the passage (2.6.2, 3.3.3, 3.5). During the process of reading and listening to the passage, questions to the passage is crucial to unravel the ambiguity in the passage. Various types of questions are useful to understand the imaginative and emotional language in the passage pertaining the authorial intent. Preachers and listeners should therefore be aware of the following guidelines:

- Pathos helps us understand the meaning of the passage if we consider the emotional language characters use in conversations. This causes readers to feel empathy or antipathy by revealing the psychological spiritual status of characters.
- Considering the structural components by keeping the emotional aspect in mind is helpful to understand the passage.
- Aesthetic description of the actions and circumstance of the characters can lead listeners to a proper understanding and experience of the text.

Thirdly, pathos is an important part of responding to the authorial intent. By influencing the cognitive and emotional process, which results in recognition of the authorial intent, pathos evokes emotional and cognitive responses to the text (3.6.1). Logical information gives the reason to respond to the authorial intent. Emotional appeal influences psychological processes such as sensing, intuition, feeling and thinking (Oduro *et al.*, 2008:94) (3.6.1). By acknowledging the authorial intent as communicated with emotional language, readers can respond to the authorial intent (2.6.3, 3.6.2, 3.7.2). Preachers have to follow the guidelines below to attain this result:

- Appealing to the mind and heart with emotional language can help the cognitive process needed to understand the author's intent. Experiencing the Word with all the senses causes a dynamic movement of recognition in the reality of God's presence (Kruger, 2019:5).
- Using emotional language to create an emotional experience should be aimed at an attitude change. The activity of listening stirs up vivid images from memory (Arthurs, 2017:5–6) and inspires participation in the Word to respond to the message (Kruger, 2019:7). Language causes people to recall facts and acts as a definite trigger effect in people's lives. In this way, remembrance through emotional language becomes a solid foundation for the future with living memories in the present (Kruger, 2019:192).
- Emotional language should be complemented by preachers' emotional tone and body language. Preachers' emotional language articulates feelings and experiences that disrupt people's equilibrium, shatters people's mediocrity and kindles in people a longing for transcendence (Cilliers, 2017b:8).

The three influential aspects of pathos lead to the question of how to formulate practical rules that can be used as part of a pathos-sensitive homiletics. In the second part of this task, rules of art for a pathos-sensitive homiletic were proposed to contribute to shaping pathos-friendly preachers based on the findings of the previous tasks.

Firstly, the Bible is inspired by the Holy Spirit. Without illumination by the Holy Spirit, preachers cannot understand the real authorial intent (3.6). The Holy Spirit ignites preachers with imagination (3.6.2). Exegesis can only be properly done when there is a dynamic relationship with the Holy Spirit (3.5), and in the act of delivery, the Holy Spirit brings new hope and life with boldness (4.3.5). By being sensitive to the Spirit, preachers and congregations engage in dynamic worship, which is the purpose of a sermon (Quicke, 2011:88). Concerning the Holy Spirit, pathos-sensitive homiletical strategies could include the following:

- Step 1: Acknowledge the role of the Spirit in the whole process of preparation and communication by praying for reliance on the Holy Spirit when reading and interpreting the Word.
- Step 2: Be sensitive to the mood that the Holy Spirit shows to the preacher with imagination.
- Step 3: Keep relying on the Holy Spirit through preparation.
- Step 4: Pray to God to open your eyes to see God and enlighten your mind to understand his intent in every moment of sermon preparation and ministry.
- Step 5: Be confident that the Spirit would help you imagine the reality in the text, see the reality of the present, and express hope for a world of alternative imagination.

Secondly, a pathos-sensitive homiletical strategy uses imagery. A prominent component of pathos in the Bible is imagination. The literary nature of the Bible inspires people's imagination and inspires them to read texts with imagination (Barry & Connolly, 2009:58) (4.3.5). Theological imagination requires us to feel the mood and to transpose it into a contemporary mood. Emotional feeling in imagination plays a crucial role in connecting different entities and understanding correctly, especially in narratives (4.3.5). When considering narrative structure, the emotional dimension and the imagery that characters use should be recognized. Then, preachers can describe the images in the sermon. Therefore, pathos-sensitive homiletical strategies should be as follows:

- Step 1: Imagine the details of scene in the text.
- Step 2: Feel the mood of the account in the text.
- Step 3: Find the meaning of the imagery in the text.
- Step 4: Describe the imagery in the text in the sermon.

Thirdly, a pathos-sensitive homiletical strategy uses characters' perspectives. Looking carefully at the characters is useful in the process of interpretation (2.5.4.3, 2.5.4.4). Main and minor characters help us understand the passage and find out the authorial intent. Their perspectives drive readers to the purpose of the story (Bar-Efrat, 2004:148). Readers'

sympathy, empathy or solidarity with characters increase and enhance emotional response (3.7.2). While paying more attention to characters, preachers naturally ask questions about characters' words and actions. Such questions lead people to feel the emotions expressed by the characters. Concerning characters, a pathos-sensitive homiletical strategy should include the following steps:

- Step 1: Find out the features of the main and minor characters.
- Step 2: Pay attention to words and acts of characters.
- Step 3: Understand the passage from each character's perspective.
- Step 4: Question characters to feel the emotions they feel.

Fourthly, a pathos-sensitive homiletical strategy uses music. The Bible contains an aspect of musicality and imagery in words to appeal to the emotional senses (3.3.2). The effect of music enables people to experience an in-person relationship with the performer. Thus, the musicality preachers use bares testimony to the wonder and ineffability of God (2.3.4). Emotion and cognition occur when the oral language with its cadences and imagery is expressed in the form of rhythms, instruments and singing (Oduro et al., 2008:94–96). Thus, to maximize the effect of musicality in preaching, the place where music should be used is important. Concerning the use of music, pathos-sensitive homiletical strategies should be as follows:

- Step 1: Realize the effect of music.
- Step 2: Determine the rhythm and mood of the passage.
- Step 3: Use a melodic and cadent delivery with vocal inflection in communication.
- Step 4: Place the music or song at the conclusion part of sermon.

The aim of this chapter was to explain the influence of pathos and to suggest rules of art as part of a pathos-sensitive homiletic that could contribute to shaping pathos-friendly sermons.

## **CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS**

### **6.1 INTRODUCTION**

As the conclusion to the study, this chapter provides a summary of the findings to determine whether the objectives of the study have been met. The chapter also offers recommendations for preachers, congregations, and future study. A brief summary of the preceding chapters revises the methodology that was used to arrive at the results. The discussion also reviews how all the different tasks are related and considers the contribution of this study. The chapter ultimately aims to encourage preachers and congregations to develop pathos-sensitive homiletics in their ministerial fields.

The rationale of this study was to explore the role of pathos in understanding authorial intent in biblical narrative. The role of pathos is important, but it has been neglected. A survey conducted with 25 pastors from the Bethel Bible College revealed that they generally interpret passages partially and neglect pathos. Pathos is not always overt, but rather becomes clear once a preacher pays attention to emotional dimensions and the different components of the narrative. In an effort to explain the role of pathos, this study used an interdisciplinary approach by consulting neighbouring sciences and examined four biblical accounts, scrutinizing emotional components and their relationship to influence in a biblical narrative. The research described above here culminates in a suggested process for revealing pathos in different ways using a hermeneutic process in preparation for communication.

### **6.2 CHAPTER OVERVIEW**

#### **6.2.1 Chapter 1**

Chapter 1 identifies the problem (1.3.2) of neglecting pathos in biblical exegesis and communication provides some background (1.3.1) to this dilemma. The current overreliance on scientific methods and rationalism has led to the logical aspect being over-emphasized in preaching ministry. This leads to a misunderstanding and obscuring of authorial intent. The following questions guided the research:

- How can a descriptive-empirical study on the pattern of interpretation used for narrative passages help preachers realize the role of pathos in understanding authorial intent?
- What interpretive study is needed to understand why preachers realize or neglect the influence of pathos in narrative passages?

- How can a normative study help preachers discern pathos appropriately by considering the characters and plot progression in narrative passages?
- What pragmatic study insights can be gained from realizing the role of pathos in relation to communicating the message?

Four main objectives were outlined to find answers to the above questions (1.3.4). Each objective was addressed in a particular chapter in accordance with Osmer's methodology (1.6). The objectives were:

- to critically analyse the pattern of interpretation in narratives as part of the descriptive-empirical task so that the role and influence of pathos in understanding authorial intent in biblical narratives are revealed;
- to identify why preachers realize or neglect the role of pathos in biblical narratives as part of the interpretive task;
- to identify a suitable procedure to realize pathos in narrative progression and characters as part of the normative task;
- to explicate the influence of applying pathos to communicating the message as part of the pragmatic task.

In accordance with Osmer, each task links with the next task sequentially. The tasks influence each other.

## **6.2.2 Chapter 2**

Chapter 2 reported on the descriptive-empirical task of the study and sought to find answers to the questions: "What is happening?" The investigation on the reasons for the current trends in biblical interpretation was limited to determining the role of pathos. A qualitative research methodology fitted this research as it involved a small number of people and centred on people's understandings and interactions (Osmer, 2008:49; De Klerk & De Wet, 2013:395). By taking an explorative, descriptive, and phenomenological approach (2.4.1–2.4.3), the research focused on in-depth and non-numerical data to gain an understanding of paradigms, patterns, reasons, opinions, and motivations (Louw, 2015b:7). The empirical research involved 25 pastors from the Bethel Bible College in Lesotho. Participants had to meet set requirements (2.5.1) to be eligible for participation. The process (2.5.2) and questionnaire (2.5.3) are explained in Chapter 2.

The data indicated that respondents did not consider emotions as a tool to interpret passages (2.6.1). The characters in the story influenced their understanding of the passage the most

(2.6.2), and there was common ground even though participants did respond differently to each passage (2.6.3).

### 6.2.3 Chapter 3

Chapter 3 as the interpretive task sought reasons for the phenomena observed in the descriptive task. The pivotal question of the interpretive task is, “why is this going on?” In order to answer the question, a multi-dimensional research study was conducted to consult fields such as philosophy, psychology, communication, anthropology, and hermeneutics on the role of emotion.

Pathos is explained as follows (3.2):

- It is a mode that irritates receivers’ emotion and thinking to achieve the intended purpose.
- It influences the cognitive, affective, and behavioural dimensions of the receiver.
- Its functional influence affects a process of interpretation of events.
- It takes different forms in accordance with verbal and non-verbal communication.

The philosophical perspective on emotion was observed (3.3.1) based on the explanation of pathos. Greek philosophers emphasized the rational aspect rather than emotion in their epistemology. However, pathos was highlighted as a persuasive tool in rhetoric (3.3.2). The Greeks viewed language as a crucial device to deliver meaning and irritate movement (3.3.3).

In theology and religious studies, the role of emotions was denigrated due to an over-emphasis on intellect (3.4.1). The influence of modernism on rationality with its high regard for precise methodological deliberations caused the modern inclination towards ideational or rational content (Martin, 2014:346; Marsh, 2004:24). This tendency has resulted in a reluctance to consider emotion in communication (3.4.2).

Fourthly, with regard to the inspiration that explicitly shows an emotional dimension to Scripture, pathos is recognized by the hermeneutical communicative perspective (3.5). The anthropological communicative perspective also recognizes the importance of emotion in delivering the meaning and the intention of sender (3.6.1–3.6.3).

Fifthly, the psychological perspective positively evaluates the emotional dimension of cognition, language, and attitudes (3.7.2). Emotion opens up a restoring relationship with the role of responding (Kruger, 2016a:6).

In sum, emotion is not inferior to knowledge, but a crucial part of understanding. By using affective language, preachers can help listeners understand and realize God's intent.

#### **6.2.4 Chapter 4**

Chapter 4 as the normative task sought to determine "what ought to be going on?" The normative task requires that the practical theologian exercise prophetic discernment, which involves both divine disclosure and the human shaping of God's Word (Osmer, 2008:135). By investigating four passages (Genesis 29:15–30, Numbers 13:26–33, Luke 5:1–11, John 2:1–11), the task was to identify a suitable process for identifying narrative progression and characters to recognize pathos. The chapter reported on a structural and plot-shape analysis in accordance with the emotional components that influence the determination of authorial intent.

The imaginary language in the text often communicates the authorial emotional intent (Arthurs, 2007:13). God's pathos derives from his relationship with his creation and his solidarity with his people (4.2). In this sense, the emotional aspects of narrative contain the authorial intent, which is then expressed by means of the plot, characters and a point of view. The various affective appeals in narratives compel people to enter the storied world of the Bible (Kuhn, 2009:31) (4.3).

Each passage was investigated by means of exegesis for plot, character, point of view, setting, and imagination. This investigation revealed that the role of pathos in understanding authorial intent in biblical narratives is closely related to the literary aspect of the narrative, imagination, imaginary language, understanding of characters and plot, character, setting, and point of view. Thus, in order to properly understand the authorial intent in a biblical narrative, the literary components should be closely investigated.

#### **6.2.5 Chapter 5**

Chapter 5 as the pragmatic task responded to the question, "how might we respond?" This entailed formulating and applying strategies that would have a desirable effect (Osmer 2008:176). The previous tasks all had to be integrated to arrive at strategies for practice. The benefits of pathos for understanding the authorial intent and communication were delineated.

Pathos is helpful for understanding the authorial intent. Preachers should therefore pay more attention to the emotional dimension of the text, while being sensitive to the Holy Spirit during the exegesis and the delivery of the textual emotions and images.

In the process of reading and listening to the passage, people should recognize the emotional components and concentrate on the emotional language in the interactions between characters. Considering the structural components and aesthetical description of action can lead to proper understanding and experience.

Pathos is also crucial when it comes to responding to the authorial intent. Since logical information and emotional irritation influence response, preachers should appeal to mind and heart with emotional language. This can be done by means of preachers' tone and body language.

The different roles of pathos lead to the question of how to formulate practical rules that can be used in pathos-sensitive homiletics.

First, the preacher has to rely on the Holy Spirit. The further practical steps are as follows:

- Step 1: Acknowledge the role of the Spirit in the whole process of preparation and communication by praying for reliance on the Holy Spirit in reading and interpreting the Word.
- Step 2: Be sensitive to the mood that the Holy Spirit creates by using imagination.
- Step 3: Keep relying on the Holy Spirit throughout the process of preparation.
- Step 4: Pray to God to open our eyes to see God and to awaken our mind to understand his intent in every moment of sermon preparation as well as ministry.
- Step 5: Be confident that the Spirit would help us imagine the reality of the text, see the reality in the present and to express hope in a world of alternative imagination.

Secondly, pathos-sensitive homiletic should use imagery. Practical phrases are as follows:

- Step 1: Imagine the details of scene in the text.
- Step 2: Feel the mood of the account in the text.
- Step 3: Find out the meaning of the imagery in the text.
- Step 4: Describe the image of the text in sermon.

Thirdly, a pathos-sensitive homiletical strategy should use characters' perspectives. Practical phrases are as follows:

- Step 1: Find out the features of the main and minor characters.
- Step 2: Pay attention to the words and acts of characters.
- Step 3: Understand the passage from each character's perspective.
- Step 4: Question the characters so that you can feel the emotions they express.

Fourthly, a pathos-sensitive homiletical strategy uses music. Practical phrases are as follows:

- Step 1: Realize the effect of music.
- Step 2: Determine the rhythm and mood of the passage.
- Step 3: Use a melodic and cadent delivery with vocal inflection during communication.
- Step 4: Place the music or song at the conclusion part of sermon.

### **6.3 LIMITATIONS OF THE STUDY**

Although the study was designed objectively and academically, some limitations should be mentioned.

First of all, as noted in Chapter 1.6, this study was done from a reformed theological perspective. My point of view as a Presbyterian pastor penetrated the overall process and affected the results of the study. As Osmer (2011:1) insists, one cannot help but to acknowledge that all the decisions made in this study reflect how one views the theory-praxis relationship, neighbouring sciences related to interdisciplinary work, the authority of the Scripture and inspiration, evangelical tradition, experience and the theological rationale for this study. The primary intention of this study was not solely to contribute to academic debate, but also to bring ministerial benefits and to construct biblical strategies for homiletics, especially for those who are not aware or who neglect pathos in their preaching ministry.

Secondly, the context of this study is unique and the results should not be generalized to different ministerial contexts. Even though I embarked on this research to contribute to the teaching of preaching ministry to pastors, my personal position as a Presbyterian Korean missionary in an African context has permeated the process. I conducted this study among pastors who attend an informal Bible college in Lesotho. My lack of understanding of their traditions, the context of their ministerial field, and the culture of Lesotho culture influenced the way I understand and approached pathos-sensitive homiletics.

### **6.4 RECOMMENDATIONS**

The recommendations to preachers, congregations, and Bible institutes below emanate from this study. The purpose of the recommendations is to improve preachers' preaching ministry and help preachers and congregations gain an understanding of the Word. Although this research was undertaken in the context of Lesotho, the recommendations can be applicable to pastors and congregations in other contexts. As a Korean pastor, it is my personal desire that the recommendations will be applied by Korean pastors and churches so that more a pathos-sensitive homiletics is promoted in the context of Korean Christianity.

#### **6.4.1 Recommendations to preachers**

- Preachers should acquaint themselves with a pathos-sensitive approach to the Bible and to preaching. In reading and studying passages, especially narratives, preachers should become more sensitive to the emotional dimension.
- Preachers should prepare their sermons with a keen sensitivity to characters' emotions and actions rather than logical analysis. They should make sure that the emotions in the text become part of their preparation.
- It could be helpful for preachers to form a pre-reading or interaction group to give feedback on a given passage. Group discussion can help preachers uncover the emotional dimensions.
- Preachers should use emotion to describe the scene and the story. They should show rather than tell so that listeners can feel the mood and emotions.
- Preachers could act like characters in the passage. It may be awkward the first time, but this boldness can lead people to understanding.
- Preachers should use imagery and stimulate people to imagine the passage. Preachers should not explain everything, but rather let people imagine the scene and characters.
- Preachers should vary the style of their sermons between for instance first-person preaching, third-person preaching, narrative style, and inductive style.
- Preachers should consider using musicality in delivery such as rhyme, music in the sermon, songs at the end of sermon, and singing a song with the congregation.

#### **6.4.2 Recommendations to congregations**

- Churches should make every effort to be open-minded to pathos-sensitive homiletics. If churches insist on only one type of interpretation and communication, the exuberance of the Word cannot be experienced in the preaching ministry.
- Congregations could establish pre-reading or interaction groups to give feedback to preachers. Group discussions can develop church ministry by developing the preaching ministry.
- Other art forms should be incorporated into services. Music and visual art can be used in accordance with the preacher's preparation.
- When preachers ask congregations to sing together, the congregations should sing together willingly to experience the tone of the service.
- Congregations should learn to express their emotional responses to the message frequently, whether verbally or in writing.

- Congregations with musically gifted members or communication experts can help to equip the preacher skills such as singing, movement, and body language.
- Congregations could form a worship committee to organize all the necessary resources.

#### **6.4.3 Recommendations to Bible institutes**

- Bible institutes should develop a pathos-sensitive homiletical course as part of their curriculum.
- Bible institutes should invite preachers who are good at a pathos-sensitive preaching to show students how to do it.
- Bible institutes should teach both logic-sensitive and pathos-sensitive preaching so that students can compare and realize the effect of both.
- Students should to practice pathos-sensitive preaching in their ministries.

### **6.5 RECOMMENDATIONS FOR FUTURE RESEARCH**

The primary purpose of this study was to provide strategies for a pathos-sensitive homiletic in a context where logic prevails. Although the strategies are for pastors and theological students in an African context, most strategies could be applicable to other contexts as well. In order to apply or modify some strategies to different contexts, the fundamentals of homiletics should be understood. The discipline of homiletics is related to two objects: the Word, and the listeners (Keller, 2015:14). Due to the relationship between the Word and the listeners, homiletics cannot be isolated from context and related fields such as psychology, anthropology, and hermeneutical studies (Cilliers, 2004:6; Pieterse, 2001:13). Preaching should be prepared and delivered in the particular context of the ministry. Those who want to do more research about homiletics related to pathos-sensitive interpretation and communication should therefore consider the points discussed below.

First of all, genres other than narratives in the Bible should be investigated from the perspective of pathos-sensitive hermeneutics or homiletics. All genres have logical and emotional dimensions. In accordance with the characteristics of each genre, an appropriate approach is necessary so that one dimension is not over-emphasized. Such a study could offer a clear understanding of the Word and vivid experience of God's intent for his people.

Secondly, when bringing the attention to different genres of the Bible, future researchers should consider effective ways to strike a balance between logic and emotion. Unbalanced or biased approaches cause narrowed or poor effects. Healthy and biblical ministry is based on

well-balanced ministry of the Word. Well-balanced ministry of the Word edifies believers and helps them ground their actions in the Word.

Thirdly, when drawing attention to other genres of the Bible, researchers should make every effort to consider different contexts, for instance different ethnic groups. For preaching to be relevant to listeners, listeners' characteristics and preferences should be considered. If people are not positive about pathos-sensitive homiletics, an effective methodology to change the attitude of the listeners should be developed.

Fourthly, different age groups also can be a subject of the future study. The Word of God should be preached to all the age groups, not only to those who listen to a sermon. Considering different generation groups will help develop different approaches in terms of communication. Developing various methods can have a dynamic effect on the preaching ministry.

Fifthly, future researchers can consider the educational effect of a pathos-sensitive homiletic. The current study has focused on the cognitive and attitudinal dimensions of pathos-sensitive homiletic. Preaching should bring change so that the vividness of the Word can be experienced. If there is no educational effect when preaching the Word, the ministry would not bring any fruit for God.

Sixthly, in terms of participation, the effect on congregations can be a topic of future research. As the current study suggests the participation of congregations, the effect of congregational participation is meaningful from a ministerial perspective. Churches are living spiritual organizations, and the liveliness of an organization is maintained through participation. Research on ways to increase participation and its effect would be useful for ministry.

Lastly, as preachers are encouraged to participate in pathos-sensitive homiletical ministry, they should consider diverse dimensions of participation. This study recommends a pre-reading group and musical participation. There are many talented people and resources in every ministry. Involving talented people in our ministry enriches the ministry and reveals the variety of God's aesthetic beauty.

## **6.6 CONCLUSION**

This study aimed to reveal the reason why pathos is neglected in preaching ministry and suggests strategies for a pathos-sensitive homiletic. The results of the empirical research reported in Chapter 2 reveals the current trends with regard to preachers' preferences in interpretation and communication of the Word. The following chapters explained the reasons for the current trends and examined the importance of pathos in various fields related to

homiletics. The strategies derived from the first three previous tasks can contribute to a change away from logic to a pathos-sensitive homiletic. In addition to this, another contribution of this study is the use of emotional devices such as imagination, emotional expression, and music. Implementing these strategies not only benefits the preaching ministry, but also other areas of ministry. This final chapter offers practical recommendations rooted in this study to challenge those who want to faithfully minister through preaching to love the Word fully.

My experience in different Christian traditions, namely conservative Korean Christianity, rational American Christianity, and African initiated Christianity motivated this study. Preaching in different contexts, regions, and denominations has created in me the desire to bring the three different emphases I encountered together. This study was therefore not only for personal benefit, but to improve preaching ministry. Different strategies can help preachers and congregations reveal the correct meaning of the Word. The preachers' desire to deliver the Word effectively can be met and a diverse ministry can grow based on the Word.

Helping preachers to prepare a sermon more accurately and listeners to experience the abundance of the Word is important not only for ministry purposes, but also for achieving what God intends through the Word. Future preachers should be taught and helped to establish their preaching ministry, which includes forming the preacher's character (ethos), the preacher's capability (logos), and the preacher's passion (pathos) for the Word and ministry. My hope is that this study would be helpful to strengthen the ministry of the Word. As I indicated at the beginning of the study, if preachers and congregations neglect the role of pathos in understanding authorial intent in biblical narratives, the accurate meaning of the passage would be missed. The preaching ministry would remain naïve and the role of the preachers that God has given us would not be fulfilled. Therefore, as called servants of God's Word, if we want to be praised as "faithful servants" of God, we should pay more attention to the pathos that God has put in his Word.

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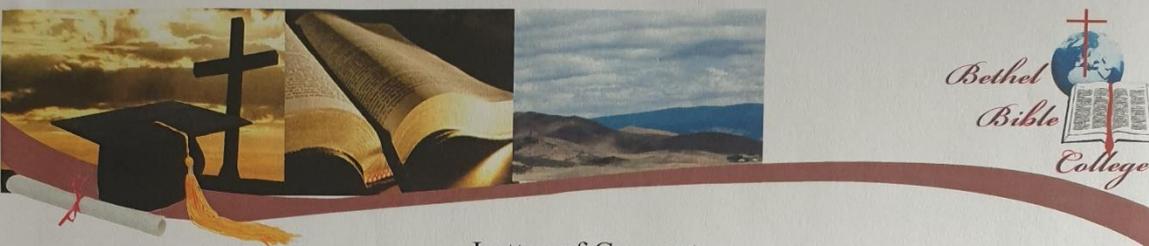
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## APPENDIX A: LETTER OF CONSENT



Letter of Consent

We, Bethel Bible College, agreed that pastor Euksu Kim can conduct a research survey on the topic of “The role of pathos in understanding authorial intent in biblical narratives: a homiletical study.”

The survey will only be used for the purpose of collecting data about the understanding of authorial intent in the biblical narratives. The result will be used for a dissertation in the field of homiletics and the development of a preaching class at Bethel Bible College. Anonymity is guaranteed. The participants will only have to reveal his or her age and gender. If any pressure is felt during the survey, the participants are free to leave. He or she will not be disadvantaged in any way in their studies or life at the school.

The survey has been permitted by Bethel Bible College.

Feel free contact with 2232-0412, if you have any questions.

Academic dean of Bethel Bible College *JOAN M. PHAMOLI*

Date and Signature *19-05-2017*  
*Joan M. Phamoli*

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## APPENDIX B: PREACHING SURVEY

Preaching Survey

Date:

1

Please check or circle the appropriate one

1. Gender

Male	
Female	

2. Age

20-30	31-40	41-50	51-60	Above 61

3. How long have you been in preaching ministry?

0-3 yrs	4-7 yrs	8-10 yrs	11-15 yrs	16-20 yrs

4. What type of genres do you preach mostly?

Narratives	Psalms	Prophets	Histories	Proverbs

5. Indicate the reason why you prefer a certain genre

Personal interest	Requested by Church	Ministries interest	Easy to preach	Inspired by Spirit

6. In the work of interpretation, which components do you consider mostly?

Logical flow	Emotion	Structure	Grammar	Theology

7. Do you find out the authorial intent easily?

Not at all	Slightly	Fairly	Mostly	Always

8. How often do you change your understanding of passages after studying them?

Not at all	Slightly	half	Mostly	Always

(Genesis 29:15-30, Numbers 13:26-33, Luke 5:1-11 and John 2:1-11)

9. What do you think the authorial intent is?

Genesis 29:15-30	
Numbers13:26-33	
Luke 5:1-11	
John 2:1-11	

10. How did you do the interpretation to find out the authorial intent?

Genesis 29:15-30	
Numbers13:26-33	
Luke 5:1-11	
John 2:1-11	

11. In the process of interpretation, which components did you consider most?

Genesis 29:15-30	
Numbers13:26-33	
Luke 5:1-11	
John 2:1-11	

12. How do you describe your first understanding of the passages?

Genesis 29:15-30	
Numbers13:26-33	
Luke 5:1-11	
John 2:1-11	

13. Has your understanding of the passages changed after studying them?

Genesis 29:15-30	Yes	No	
Numbers13:26-33	Yes	No	
Luke 5:1-11	Yes	No	
John 2:1-11	Yes	No	

14. What do you think the most important part of the passage is?

Genesis 29:15-30	
Numbers13:26-33	
Luke 5:1-11	
John 2:1-11	

15. What would be your response to the passages?

Genesis 29:15-30	
Numbers13:26-33	
Luke 5:1-11	
John 2:1-11	

16. What makes you decide to respond?

Genesis 29:15-30	
Numbers13:26-33	
Luke 5:1-11	
John 2:1-11	

**APPENDIX C: INFORMED CONSENT**

Informed Consent

This survey will only be used for the purpose of collecting data about the understanding of authorial intent in the biblical narratives. The result will be used for a dissertation in the field of homiletics and the development of a preaching class at Bethel Bible College. Anonymity is guaranteed. The participant will only have to reveal his or her age and gender. If any pressure is felt during the survey, the participant is free to leave. He or she will not be disadvantaged in any way in their studies or life at the school.

This survey has been permitted by the board of Bethel Bible College.

As a voluntarily participant, I acknowledge that the purpose and process have been clearly explained before the survey. I will sincerely answer all questions with full understanding. This survey is being conducted without any pressure.

.....  
Date

.....  
Name and Signature

