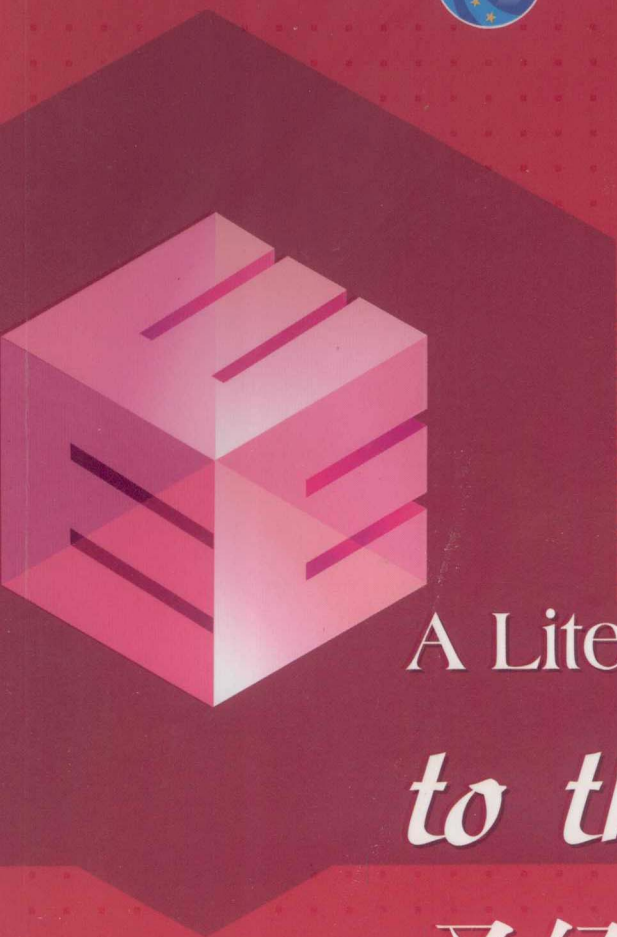




普通高等教育“十一五”国家级规划教材



A Literary Introduction *to the Bible*

圣经文学导读

□ 主审 Wayne Martindale

□ 主编 黄宗英



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SHENGJING WENXUE DAODU

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总 序

随着全球化进程的加速发展,高等教育,特别是英语专业教育在新的历史转型期的文化交融层面越来越肩负着日益重要的社会责任。因此,为了培养具有扎实的英语基本功、相关的专业知识和文化知识、较强的英语综合应用能力和创新思维的人才,为不断深入的大学英语教学改革培养和提供师资,我们立足于中国语境,用全球化的理念和视角进行教材设计,策划了“高等学校英语专业立体化系列教材”。

实现这一具有时代意义的战略任务需要广大英语工作者树立执著的敬业精神,制订科学的、高水平的、切合实际的英语专业教学大纲,编写出版能充分体现大纲要求的有关课程(必修和选修)的配套教材,开发为课堂教学和学生自主学习服务的、与新型电子化教学仪器设备配套的教学软件系统。由高等教育出版社策划并陆续出版的“高等学校英语专业立体化系列教材”作为“普通高等教育‘十一五’国家级规划教材”,就是为实现英语专业教学改革这一历史任务服务的。

为实现以上目的和任务,本系列教材注重以下方面:

1. 注重培养学生的跨文化交际能力和文化鉴赏与批判能力。在教材设计时体现“全球视野,中国视角”的理念。这就是说,本系列教材在保持各门课程的思想性和批判性的优良传统外,既向学生提供西方文化背景知识,也引导学生鉴赏和学习我国的优秀文化传统。要让学生在多元文化的背景下,熟悉掌握中外文化的共同点和差异。在这个基础上,培养学生的鉴别和比较能力,启发和诱导学生进行创新思维。

2. 科学安排,系统设计。经过多年来对教学模式改革的探讨,我国英语专业教学已总结出良性的教学规律,一般将4年的教学过程分为两个阶段,即:基础阶段(一年级和二年级)和高年级阶段(三年级和四年级)。按照此教学规律,本系列教材分为基础阶段教材和高年级阶段教材,同时悉心设计基础阶段和高年级阶段的衔接。基础阶段的主要任务是传授英语基础知识,对学生进行全面的、严格的基本技能训练,培养学生实际运用语言的能力、良好的学风和正确的学习方法,为进入高年级学习打下扎实的专业基础。高年级阶段的主要任务是在继续打好语言基础的同时,学习英语专业知识和相关专业知识,进一步扩大知识面,增强对文化差异的敏感性,提高综合运用英语进行交际的能力。同时,根据《高等学校英语专业英语教学大纲》的课程设置,本系列教材将课程分为英语专业技能课、英语专业知识课和相关专业知识课三种类型。全面培养学生的语言能力、思维能力、终身学习能

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力, 拓宽学生的知识面, 同时帮助学生树立正确的人生观和价值观。

3. 时代性。这不仅表现在选材方面能反映当代社会、经济、文化生活, 更主要的在于对教材的“立体化”要求。21 世纪的教材不再拘泥于传统的纸质教材, 而是注重培养学生多元识读能力(multiliteracy)的基于多媒体(multimedia)的多模态(multimodality)教材。本系列教材在建设传统纸质教材的同时启动建设一个开放性、超文本化的网络系列课程, 构建全国英语专业英语自主学习体系, 使优秀教学资源共享, 充分体现“以人为本”的教学理念。本系列教材采用立体化配套, 将各种多媒体手段运用到教学中来, 这是英语专业教学发展的需要, 也将为我国英语专业教学改革和发展作出重大贡献。

4. 可教性。在编写过程中, 我们反复强调教材的可教性。在选材上, 讲究趣味性, 让学生喜欢学。在内容安排上, 融入当代先进的模块化教学思想, 力争让学生在较少的课时内学到该学的内容。在习题设计上, 做到有针对性、形式丰富, 便于教师和学生课内课外操作。充分体现教学过程以学生为中心的教学理念, 通过教师与学生互动、学生之间互动的教学活动, 把语言、文学、文化、翻译等方面的教学内容转化成为学生能掌握的技能和知识, 着力培养学生分析问题和解决问题的能力, 传授基本研究方法, 增强学生的研究意识和问题意识, 同时提高学生的学术素养, 提升学生的综合素质。

5. 适用性。本系列教材汇集了全国著名大学的一批专家, 凝聚了他们多年教学经验的精华, 体现了我国英语专业教学的最新理念。入选系列教材的初稿均在不同重点高校教学中使用过至少三轮, 深受学生喜爱, 能够真正反映当前英语专业教学改革的思路和教学的实际情况。综上所述, 本系列教材反映了当代新的教学理念。为此, 编委会也做出了大量努力。一方面, 编写工作中强调协同性: 在编写策划层面, 出版社与编委会之间、编委会与编写者之间反复协商, 制订计划, 讨论样章; 在使用者层面, 充分考虑到师生之间以及学生之间的互动和协作。另一方面, 教材致力于构建良好的英语学习平台, 为学生的自主性学习、独立思考和创新思维创造条件, 同时向作为教学各环节的咨询者、组织者、监督者的教师提供指导。多年以来, 英语专业教材, 特别是高年级教材的出版比较零散, 一直缺乏相对配套完整的系列教材。我们深信本系列教材的出版对于推动英语专业的教学改革和建设, 对于进一步提高英语专业人才的培养质量将起到积极的作用。同时, 我们衷心希望听取广大师生的意见和建议, 使本系列教材不断完善。

“高等学校英语专业立体化系列教材”编委会
2007年10月

Preface

The Bible, like all great literature, is for all times; it is more relevant to modern life than the newspaper. The English journalist Malcolm Muggeridge puts it humorously: "News is old things happening to new people." Great literature transcends both time and place because it gives us a window to some reality we would not know or feel without it. To state it another way, literature emphasizes the pattern of meaning in human experience. As poets and storytellers have long recognized, the deepest truths may only be expressed in symbols, metaphors, and stories; this makes them more true, not less true, touching the imagination and emotions, along with the intellect. It is not surprising, then, that the Bible is a thoroughly literary book. Its stories are often profoundly moving and its poems things of beauty.

Perhaps many readers will say with the British Romantic poet, philosopher, and theologian Samuel Taylor Coleridge: "in the Bible there is more that finds me than I have experienced in all other books put together [and] ... the words of the Bible find me at greater depths of my being; ... whatever finds me brings with it an irresistible evidence of its having proceeded from the Holy Spirit."¹ For this and other reasons, many share Coleridge's opinion that the Bible is the greatest book of all time. Its ideas and language have transformed personal lives, world history, and every area of human thought. The Bible is unquestionably an important book, but it is not always an easy book to read. Part of the Bible's power, as well as its challenge, comes from its literary approach. Though unified around the theme of God's redemptive purpose in human history and individual lives, it has come to us in many different literary forms.

But the Bible is not exclusively a literary book. It also contains a great deal of history. At the same time, it is theology. It claims that all merely human attempts to reach God fail. The Bible is the story of God's infallible attempt to reach humanity. We find there the long history of God's "reaching down" to draw us up. This is the Bible's truth claim, in summary. But to accurately interpret its theology, the reader must know the forms and figures in which the theology is communicated, and those are very often literary.

The Bible is an Eastern book that has come to the West and around the world in translation; yet, I can think of no truly great book in English literature that is not greatly influenced by the Bible. Indeed, many of the best English literary works engage

1 Samuel Taylor Coleridge. *Shorter Works and Fragments*. 2 vols. Ed. H.J. Jackson and J.R. de J. Jackson. Princeton: Princeton UP, 1995, p.112.

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the biblical text directly, like Milton's epic *Paradise Lost*; George Herbert's lyric poems; Nathaniel Hawthorne's novel *The Scarlet Letter*, T. S. Eliot's play *Murder in the Cathedral*; or C. S. Lewis's popular Narnia stories, which have recently been made into movies. Even works which do not engage the text directly are often impossible to understand without a knowledge of the great themes and events of the Bible. For example, in Shakespeare's tragedy *Hamlet*, to understand why Hamlet does not carry out his plan to kill Claudius — the man who has stolen his throne, murdered his father, and incestuously married his mother — we must know what Hamlet believes from the Bible about prayer, salvation and damnation, heaven and hell, repentance and forgiveness. The number of footnotes that would be necessary to understand the motivation and ambiguities of such a decision is beyond practicality. Clearly, we must know the Bible from reading it for ourselves if we are to understand this and other important literature.

The same is true for many great literary texts in other languages. Dostoevsky's *Brothers Karamazov* begins with the epigraph (a quotation) from the Bible, thereby announcing its theme that, paradoxically, giving up control of our lives to Jesus results in goodness for others and fulfillment for ourselves. The epigraph reads: John 12:24, the words of Jesus: "Except a corn [grain] of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit." Similarly, Dante's *Divine Comedy* is rooted in Biblical themes and number symbolism, especially the number three for the trinity (God as Father, Son, and Holy Spirit). Even books like the French Voltaire's *Candide*, which is a satire on Christianity, depends upon an understanding of the Bible and Christian history for its humor. An important secondary reason for studying the Bible, then, is the essential help it gives to understanding other great world literature.

Over the centuries, people from around the world have read the Bible for theological, historical, literary, and personal understanding, as well as for pleasure. Professor Huang has made a historic contribution to literary and biblical studies, first, with his Chinese translation of Leland Ryken's *Words of Delight: A Literary Introduction to the Bible* (Peking University Press); then, with his teaching of *A Literary Introduction to the Bible*; and, now, this welcome textbook for academic study. It was my privilege to have Professor Ryken as a colleague for thirty years of my career and Professor Huang for two, so the honor of writing a foreword for this volume is very great. My sincere wish is that this textbook will have the wide readership it deserves.

Wayne Martindale

Professor of English Emeritus

Wheaton College (Illinois)

Foreword

The very word “Bible” comes from the Greek “*biblia*,” meaning *little books*, and the Bible is, literally, a collection of little books. The earliest books of the Bible go back beyond 1200 BC, the latest date from the middle of the second century after Christ. Thus the collection spans fourteen centuries, a coverage broader than an anthology of English literature beginning with *Beowulf* and ending with an author of the twenty-first century. The Bible can be read as an anthology of literature because it contains not only such narrative categories as hero story, Gospel, epic, tragedy, comedy, and parable, but also such poetic genres as lyric, psalm, epithalamion (wedding poem), and many others. Besides, we also find prophecy, visionary writing, apocalypse, pastoral, encomium (praise), oratory, drama, satire, and epistle in the Bible. Apart from its theological and cultural significance, the Bible surely serves as a valid and exciting literary text.

The Bible is both the all-time best seller and by far the most translated book in the world. For English-speaking people the most significant translation is the Authorized or King James Version (*KJV*) completed in 1611. We know that it is the *KJV* that Milton and Bunyan knew, and the pilgrims brought with them on Massachusetts, and the American pioneers carried westward. Consequently it is the *KJV* that has most strongly influenced English and American thought and expression. But in this textbook, with the consideration for contemporary readers in China, we use the New International Version, a popular version available in China with its Chinese translation and a dramatized audio version published by Zondervan in Hong Kong in 2001.

The Bible has been pervasive in its influence on Western writing. From the works of Caedmon in the seventh century to the works of contemporary writers, the Bible has been instrumental in shaping the content and style of much of English literature. To present this influence would require volumes, but each introduction to the separate chapters that follow focuses on some key literary elements embodied in the Bible. With the limited space of this textbook, I start with a general introduction to reading the Bible as literature, attempting to approach the Bible as an anthology, an experience, a text, a style, literary archetypes, and as a course to meet the increasing demand of general education for undergraduate programs in China.

Chapter One of Babel offers a close reading of the opening stories of the Bible,

该教材的编写获得北京联合大学“学术创新人才”项目（新联人〔2009〕21号）和北京联合大学应用文理学院精品教材建设项目的资助。

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including the stories of the creation of the world, the life in paradise, the fall, the flood and building of the Tower of Babel in Genesis. Chapter Two deals with such key elements of biblical stories as setting, plot, and character. The setting of biblical stories is explored here as atmosphere, symbol, and culture; the plot in Abraham's story is sampled to explain plot conflict and suspense, foils (opposites), and plot unity in a biblical story; the development of character is approached with a detailed discussion of the characterization of Jacob in Genesis 25:19-35.

Chapter Three discusses the elements of biblical hero stories, exploring the struggles and triumphs of human race in the six ordeals in the first six chapters in the book of Daniel, a story of success and virtue rewarded. In Chapter Four, epic elements are illustrated with an interpretation of the epic of the Exodus (Ex 1-20) in the Old Testament; while in Chapter Five, the elements of tragedy are presented with a reading of Samson's life, birth, marriage, vengeance, and death. Chapter Six explores the charm of biblical poetry. Apart from such biblical poetic elements as thinking in images and figures of speech like metaphor, simile, hyperbole, apostrophe, personification and parallelism, different genres of biblical psalms have been presented with introductions to lyric poem, lament psalm, praise psalm, nature psalm, and worship psalm. Finally, The Song of Solomon is discussed in terms of both love poetry and pastoral poetry with explications of sample passages from the poem.

With my limited knowledge about the Bible in general and about the literary study of the Bible in particular, I here gratefully acknowledge that I structure this textbook primarily on Professor Leland Ryken's *Words of Delight: A Literary Introduction to the Bible* (1992), and base my presentation greatly on the interpretations of the Bible in such biblical works as Leland Ryken's *Words of Delight: A Literary Introduction to the Bible*; Leland and Philip Graham Ryken's *The Literary Study Bible* (2007); Kenneth Barker's *The NIV Study Bible* (1985); John Eadie's *The Holy Bible with the Commentaries of Scott and Henry* (1858), David Lyle Jeffrey's *A Dictionary of Biblical Tradition in English Literature* (1992); etc.

From 2006 to 2008, Professor Wayne Martindale from Wheaton College (Illinois) taught with his wife Nita Martindale at the College of Arts and Science of Beijing Union University. They encouraged and helped me start teaching the course "A Literary Introduction to the Bible" for English majors since the spring 2008. I have been using Professor Leland Ryken's *Words of Delight: A Literary Introduction to the Bible* as our textbook, a book that I translated into Chinese in 2007¹. Ever since then, efforts have been added to build up the course academically and pedagogically. Since Beijing is now constructing herself into a world city, further exposure of Chinese university students

1 利兰·莱肯：《圣经文学导论》，黄宗英译，北京：北京大学出版社，2007年12月。



to Western culture is a necessary step toward that goal. From the vantage point of this historic moment, the Higher Education Press launches this project of publishing an English literary introduction to the Bible as a textbook for university students in China. This is only a small step in reading and teaching the Bible as literature in China, but it is at the same time the first attempt in providing an English textbook of literary introduction to the Bible in this country!

Huang Zongying
Beijing Union University
May 15, 2011

| | |
|-----|---------------|
| Ex | Exodus |
| Num | Numbers |
| Jos | Joshua |
| Rut | Ruth |
| 1Sa | 1 Samuel |
| 2Ki | 2 Kings |
| 1Ch | 1 Chronicles |
| Ne | Nehemiah |
| Job | Job |
| P | Psalms |
| SS | Song of Songs |
| Jer | Jeremiah |
| Eze | Ezekiel |
| Hos | Hosea |
| Am | Amos |
| Jon | Jonah |
| Na | Nahum |
| Zep | Zephaniah |
| Neh | Nehemiah |
| Mal | Malachi |
| Lk | Luke |
| Ac | Acts |
| 1Co | 1 Corinthians |

3. Books of the Bible

| | |
|------|---------------|
| Ge | Genesis |
| Ex | Exodus |
| Lev | Leviticus |
| Num | Numbers |
| Deu | Deuteronomy |
| Jdg | Judges |
| 1Sa | 1 Samuel |
| 2Sa | 2 Samuel |
| 1Ki | 1 Kings |
| 2Ki | 2 Kings |
| 1Ch | 1 Chronicles |
| 2Ch | 2 Chronicles |
| Job | Job |
| P | Psalms |
| Ec | Ecclesiastes |
| S | Song of Songs |
| Isa | Isaiah |
| Lam | Lamentations |
| Dan | Daniel |
| Joel | Joel |
| Ob | Obadiah |
| Mic | Micah |
| Hab | Habakkuk |
| Tag | Taggart |
| Mal | Malachi |
| Mk | Mark |
| Jn | John |
| Ro | Romans |

Abbreviations

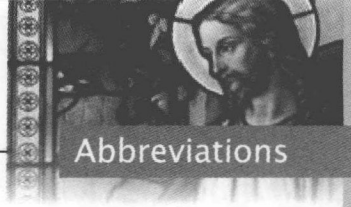
1. General

| | | | |
|------|---|-----------|-------------------|
| cf. | compare, confer | ch., chs. | chapter, chapters |
| e.g. | for example | etc. | and so on |
| i.e. | that is | NT | New Testament |
| OT | Old Testament | | |
| v. | verse, verses (in the chapter being commented on) | | |

2. Standard abbreviations of month names are also sometimes used, as well as a few other common abbreviations.

3. Books of the Bible

| | | | |
|------|--------------|-----|---------------|
| Ge | Genesis | Ex | Exodus |
| Lev | Leviticus | Nu | Numbers |
| Dt | Deuteronomy | Jos | Joshua |
| Jdg | Judges | Ru | Ruth |
| 1Sa | 1 Samuel | 2Sa | 2 Samuel |
| 1Ki | 1 Kings | 2Ki | 2 Kings |
| 1Ch | 1 Chronicles | 2Ch | 2 Chronicles |
| Ezr | Ezra | Ne | Nehemiah |
| Est | Esther | Job | Job |
| Ps | Psalms | Pr | Proverbs |
| Ecc | Ecclesiastes | SS | Song of Songs |
| Isa | Isaiah | Jer | Jeremiah |
| La | Lamentations | Eze | Ezekiel |
| Da | Daniel | Hos | Hosea |
| Joel | Joel | Am | Amos |
| Ob | Obadiah | Jnh | Jonah |
| Mic | Micah | Na | Nahum |
| Hab | Habakkuk | Zep | Zephaniah |
| Hag | Haggai | Zec | Zechariah |
| Mal | Malachi | Mt | Matthew |
| Mk | Mark | Lk | Luke |
| Jn | John | Ac | Acts |
| Ro | Romans | 1Co | 1 Corinthians |



Abbreviations

2Co 2 Corinthians

Eph Ephesians

Col Colossians

2Th 2 Thessalonians

2Ti 2 Timothy

Phm Philemon

Jas James

2Pe 2 Peter

2Jn 2 John

Jude Jude

Gal Galatians

Php Philippians

1Th 1 Thessalonians

1Ti 1 Timothy

Tit Titus

Heb Hebrews

1Pe 1 Peter

1Jn 1 John

3Jn 3 John

Rev Revelation

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Introduction¹

1. The Bible as Literature

¹ The Lord is my shepherd, I shall not be in want.

² He makes me lie down in green pastures,
he leads me beside quiet waters (Ps 23:1-2).²

At first glance, the scene here is a pasture. In this first verse of Psalm 23, the poet establishes the sheep-shepherd relationship as a controlling metaphor with God's care for his people compared to a shepherd's care for his sheep. Under the care of God, people feel secure and contented. They do not "want" anything, having nothing to worry about, because God is their shepherd and they are the sheep under his Protection. In the second verse, God's acts of Protection are well presented in images of "pastures" and "waters" that create a vivid picture of a pastoral life of serenity and refreshment.

Leland Ryken interprets the background of these two verses as the custom that a shepherd starts a flock of sheep on rough herbage early in the morning, leading the sheep to the richer and sweeter grasses as the sun rises, and coming finally to a shady place in green pasture for a noontime rest by the side of a river.³ The questions that can be asked here are "If God is the shepherd who takes his sheep to a resting place on pasture, what does he do for people who are like his sheep? What human cares are suggested metaphorically in this sheep-shepherd relationship?" The answers might include such ideas

1 References for this chapter include primarily Leland Ryken's *Words of Delight: A Literary Introduction to the Bible*, Grand Rapids (Michigan): Baker Book House, 1992, pp.11-51; Leland Ryken & Philip Graham Ryken's *The Literary Study Bible*, Wheaton: Crossway Bibles, 2007, ix-xxiv; David Lyle Jeffrey's two speeches collected in *Collection of Papers at the Yenching International Symposium '94 on Western Literature and Christianity*, Beijing: Peking University Press, 1996, pp. 5-16; 26-31.

2 All biblical scriptures in this textbook come from Kenneth Barker's *The NIV Study Bible*, Grand Rapids (Michigan): Zondervan Bible Publishers, 1985.

3 Leland Ryken. *Words of Delight*. Grand Rapids (Michigan): Baker Book House, 1992, p.170.

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as life, contentment, serenity, beauty, security and freedom from anxiety. These are some of the constant themes that accompany us when we read the Bible. If we ponder the ways these ideas are expressed in these two verses, we will surely come to realize the poet's effectively metaphorical way of driving home the idea of God's providence in the lives of people. People in this poem are happy, because they are "like a tree planted by streams of water... which yields its fruits in season and whose leaf close not wither. Whatever he dose prospers." (Ps 1:3). This exemplifies the way we try to read the Bible as literature, a way that communicates experience and appeals to our imagination at the same time.

2. The Bible as an Anthology

A common way to define literature is by the genres in which its content is expressed. The Bible enjoys two main genres—narrative and poetry. Under the subtype of narrative, there are such categories as hero story, Gospel, epic, tragedy, comedy, and parable. Under the subtype of poetry, there are such specific poetic genres as lyric, lament psalm, praise psalm, love poem, nature poem, epithalamion, and many others. These literary forms, however, are only the tip of the iceberg. In addition to narrative and poetry, we find prophecy, visionary writing, apocalypse, pastoral, encomium, oratory, drama, satire, and epistle in the Bible. If we add more specific forms like travel story, dramatic monologue, doom song, and Christ hymn, the number of literary genres in the Bible readily exceeds one hundred.⁴

The importance of genre to reading the Bible as literature is that genres denote types or classes of literature and have their own ways of regulating interpretation. An awareness of genre can program our reading of a text, alerting us to what we are expected to find. For example, the most common of all literary forms is narrative or story. To make adequate sense of a story, we need to know that it consists of plot or action, setting, and characters. These, in turn, constitute the basic elements through which we understand and interpret the story.

Because of its great variety of genres, the overall literary form of the Bible is the anthology. As an anthology, the Bible possesses the same kinds of unity that other anthologies exhibit: multiple authorship; diverse genres; a rationale for the assembling of materials; comprehensiveness; and an identifiable strategy of organization. With belief in the inspiration of the Bible as a foundational premise, we can say that the Holy Spirit is the ultimate editor of the anthology that we know as the Bible.⁵

3. The Bible as an Experience

Literature communicates experience rather than information. Instead of stating

⁴ Leland Ryken, *Words of Delight*, Grand Rapids (Michigan): Baker Book House, 1992, pp.15-16.

⁵ Leland Ryken & Philip Graham Ryken, eds., *The Literary Study Bible*, Wheaton: Crossway Bibles, 2007, p.x.