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message or when the terms need clarification. The structure and composition of the text is an analysis of the physical organization of the unit. This implies a canonical form for most passages; that is, that the structure is intentional and is related to the communication of the passage. The goal here is to start typing on your own terms. a. The unit limits, the reasons for their installation (by selected, given, or modified) and how this may affect the passage message. This will include the use of rhetorical devices (inclusio), breaks (time, symbols, location), boilerplate designs, or other devices that help help Units. b. Description of a passage that identifies the main parts, their components, and any other elements that play a role in the structure of the unit. This plan should clearly distinguish between the flow of thought about the passage. There should be clear clarification of any deliberate structural patterns such as acrostic, hiamus, parallelism, etc. c. function parts in the block as a whole. This should (usually) be a short paragraph summarizing how the unit is organized, and how the different parts of the plan fit together. This will be quite easy in some texts (narratives) and will be more difficult in others (proverbial utterances). d. The accent points in the passage that are highlighted by the structure. What is the analysis of the structure beginning to tell you about what this text is trying to communicate? This section should include the identification and relevance of those functions that begin to pull the reader (hear) to post the passage, including: e. keywords and phrases and their meaning in the passage. Don't include words here just for information; identify keywords that directly carry on the message aisle, and explain why you think they are key terms. If necessary, you may need to determine exactly how the terms are used in the passage, especially if they may have a number of meanings (words such as nefesh, mishpat, chesed, ruach, sarks, harmartia, etc.). In some cases, you may want to compare the terms in this passage with how they are used elsewhere. f. compositional techniques such as repeating words, phrases, refrains, etc., and their relevance. Make sure you show how these methods are used and why; that is, how they are used as a means of communication. for example, literary devices such as metaphor, images, wordplay, rhetorical questions, etc., and their meaning in communication. h. the value of formulaic phrases such as Woe! or so, says YHWH or it happened so that it can be executed. How are they used in the passage, what effect do they have, and how do they help us understand the connection of the passage? i. The genre that is most closely related to these features. This should include not only the definition of the genre, but also how it has been changed and adapted in the current context and its function in the current context. If possible, it should be a specific genre that goes beyond storytelling or poetry. However, in many passages, the exact identification of the genre, though perhaps interesting, is not crucial for understanding the passage. You will need to determine whether this is important or not. j. Other sources that can be identified in the text, such as oral tradition, other documents or quotations, edited elements, use or reuse of other biblical traditions, etc., and how this identification affects communication Passage. This will vary widely depending on the passage. For example, most psalms or Romans will have several edited elements. However, many prophetic books, historical narratives, and some legal traditions, as well as the synoptic Gospels, may have elements that need to be defined. Again, don't just include this for information; only if it helps to understand the connection of the passage. 3. Context: Installation of passage This section should include an analysis of the physical context of the passage in Scripture, most importantly in terms of its immediate placement, as well as its relevance to larger literary contexts; the focus should be on the meaning of interpretation. a. The passage's relationship to its direct literary context. How does this passage fit into the flow of thought about the previous and subsequent passages? Is this passage an integral part of a sustainable coherent idea, or is it worth somewhat disconnected from its context and function independently? How do previous or next passages affect how this passage is heard? b. The role of the passage in a wider composition, of which either a large literary unit or a book as a whole is a part. How does this passage fit into the general stream of reflections on the larger units of the book? Is there a discernible macrostructure of which it is a part? c. The place and role of the passage in the entire canon of Scripture. (This is an important step for full exegesis. However, for most exegetic exercises it just goes beyond what can be done in a limited amount of time. This section should include an analysis of the historical text parameter (if this is obvious). An important part of this step is to address the relative importance of historical issues for interpretation. The focus here should be on the significance for interpretation d. Any relevant data that may be derived from an excerpt on the religious, cultural or sociological conditions of the passage and its meaning for interpretation. Don't include a lot of descriptive historical material here. In most cases, it is enough simply with reference to the period of time. However, some passages will require more specific data than others. e. compare this data with a positive setting of the excerpt genre, as above. In most cases, this will not play a big role in exegesis, since most scientists have become pessimistic about their ability to accurately connect the genre with Sitz im Leben. However, if there is some consensus regarding your passage, it may be important to include. Be careful to show the relevance of this information to the text message. Any specific historical facts about form that carry directly on communications, such as as Use only solid historical data here, and only if it is crucial to understanding the passage. g. the world situation and the political situation (if it is known) during the passage and its significance for interpretation. Caution should be exercised when using only well-documented data rather than speculative reconstructions of history. Again, some texts will require more of this greater context (Elijah narration, Amos, Gospel) than others (Psalms, Levit, Romans). 4. Link passage This section should start to move in the direction of synthesis, drawing together from different parts already defined to see how they function to convey the message. Make sure your conclusions in this section are drawn more directly from the analysis in previous sections. There should be very little new material here. This is the place to piece together different aspects of your analysis. identify the main issues or issues that are addressed in this passage. This should be done by combining several elements of your analysis above. b. effect or influence of a combination of genre (or lack of or adaptation), literary devices and structure. Identification and summary of the motives highlighted by these features. The relationship between motives and passage problems; that is, how ideas emphasized by composition, literary devices and structure deal with basic problems. The attitude of these motives and problems to the historical setting of the book; how will the historical setting further clarify the passage message? This should also apply to the consequences of passing in this particular historical context; what did he say to the audience then? Ph. The wording of the message of the transition to theological affirmations; that the passage speaks of God, that the passage speaks of us as human beings, and that the passage speaks of humanity's attitude towards God. These should be brief, concise statements about theological dimensions of the text. g. The connection between the theological statement of the passage and the theological perspective of other books or traditions in the canon. (Here too, while it is important for a full understanding of the passage, for most students, it lies beyond their experience and can be omitted or done very briefly.) 5. Application: The meaning of the passage Simply put, this section should answer the question: What is the difference? This should be a carefully thought-out judgment about the theological value (importance, consequences, claims) of the message of passage as an authoritative part of the canon of Scripture for the community of faith. This, by necessity, will be filtered through its own theological views, but should not be doctrinal or Nature. This should be one use to which a particular passage can be applied in the life and ministry of the church. This should be the central idea around which a descriptive sermon will be built on the aisle, although it should not be a sermon. This is the last step you would take prior to actually writing a sermon. You might want to identify the audience your app is directed to. 1. The documents will not be able to show all the exegetical work and analysis you have done; however, the findings should reflect work. Put the findings in the paper with enough supporting evidence to show how you came to conclusions. Do not make radical statements without showing how you came to this conclusion. 2. Don't let newspapers become just descriptive. I can read what is said in the passage; I want to know what that means. Don't include information that doesn't help to communicate the meaning of the passage. For example, a historical background is not important for the message of some passages. 3. This should not be a scientific work in the sense of surveying and summing up other people's opinions on this passage. While comments and other resources can be used (at a late stage of the exegetic process), the initial analysis of the passage should be yours, with the Bible as the primary source (inductive study). Again, I can read what commentators think of the aisle; I want to know how you see it and how you would apply it. Be sure to document carefully and accurately when you borrow other ideas. 4. The main purpose of exegesis is not to go through academic exercises; exegesis is not an end in itself, but is only a means for purpose. It's a tool. The purpose of exegesis is to gain a disciplined understanding of theological truth (or truth) conveyed by the biblical text, so that this truth can be applied in the life of God's people. Keep this goal in mind: don't lose the forest by looking at the trees! 5. Keep in mind your own assumptions when performing theological exegesis; that is, to know where you go from theologically. In the process of analysis, constantly ask yourself questions such as: Why do I see this passage this way? Do I read my own ideas in the passage or do I let him speak for myself? Do I use this passage to argue about my prejudices, or do I allow the word (and the Word) to confront me with the truth? I force the passage to speak to a question that he really does not solve? Am I glossing over the problem of interpretation simply because I don't really understand the passage? Do I ignore a certain interpretation because it doesn't fit into my ideas? How would people hear (read) this passage in 400 BC or 90 AD? The basic rule here: Stick to the text! As much as possible, try to hear the text on your own terms. 6. we'll take the Bible Bible as God's open word, there is always a dimension of interpretation that falls under the service of the Holy Spirit. While this fact is not an excuse for inadequate or negligent analysis from a human point of view, it requires some sensitivity and openness from the outset and at all stages of the interpretation process. Always give a interpretive task with prayers for God's leadership in your work: Lord, help me understand! and then, as you do your job, listen to the text to speak your word, again!-Dennis Bratcher, Copyright © 2018, Dennis Bratcher - All Rights Protected See Copyright and Notice of User Information exegesis research paper. exegesis research paper example

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