
The background features a textured, light brown surface. At the top and bottom, there are horizontal strips of torn, aged parchment with faint, illegible text. On the left side, a scroll is partially unrolled, showing a grid-like pattern. On the right side, a scroll is rolled up, with a small rectangular label attached to it.

GENRES OR CRACKING THE OT CODES

DEC 12, 2013

BI 305
HEBREW
PROPHETS



Anyone who wants to understand Scripture correctly must be sensitive to three levels of written context:

1. Immediate Context

2. Middle Level Context

3. Distant Context

The middle level literary contexts are called Genres.





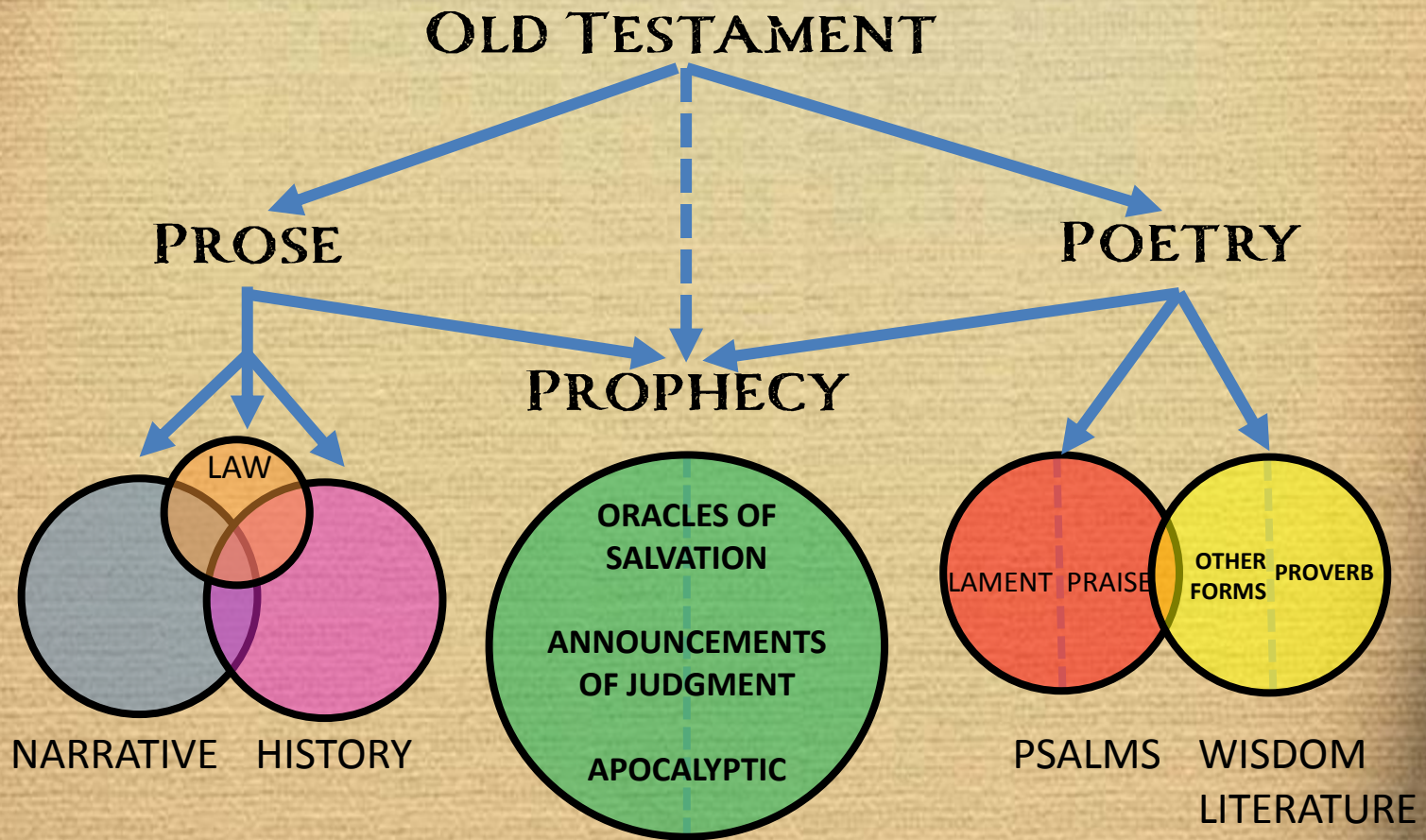
MIDDLE LEVEL OF CONTEXT

- Every statement in Scripture is expressed in a certain way, whether it is giving praise to God as in the psalms, proclaiming God's judgment as in the prophets, predicting the expected outcome of certain conduct as in the proverbs, or telling the story of God's chosen people as in the historical books. ***This middle level of context*** is that of literary forms.

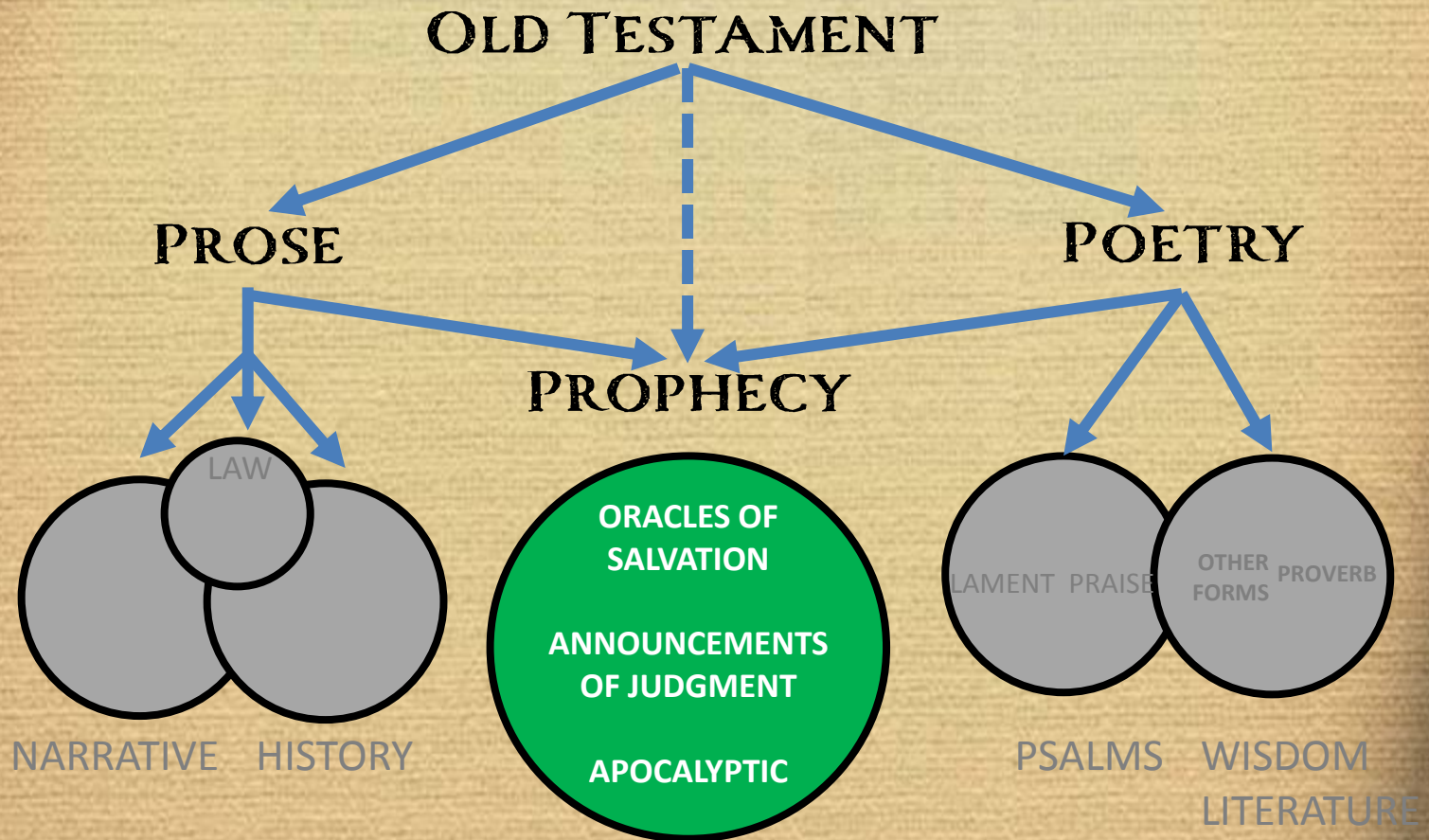
Brent, Sandy D.; Giese, Ronald L. (1995-06-06). Cracking Old Testament Codes: A Guide to Interpreting Literary Genres of the Old Testament (p. 6). B&H Publishing. Kindle Edition.



FORMS OF OLD TESTAMENT GENRE



FORMS OF OLD TESTAMENT GENRE



THE GENRE OF PROPHECY

ORACLES OF SALVATION

The oracle of salvation is, in sum, a word from God that assures people of the validity of God's promise during a crisis and of his deliverance from an adverse situation. It is often introduced by a messenger formula like, "Thus says the LORD;" it offers reassurance to Israel by exhorting them not to be afraid (e.g., Isa. 41: 14; Jer. 30: 10); it affirms God's commitment to his promises; and it reiterates salvation as part of the promise. The salvation can be a victory from enemies, joy resulting from a new act of God, or a restoration of the chosen people to the promised land.

Brent, Sandy D.; Giese, Ronald L. (1995-06-06). *Cracking Old Testament Codes: A Guide to Interpreting Literary Genres of the Old Testament* (p. 145). B&H Publishing. Kindle Edition.



THE GENRE OF PROPHECY

ANNOUNCEMENTS OF JUDGMENT

God-called messengers entered the marketplaces of Israel and Judah to proclaim God's message. But that message of impending judgment found no buyers. Ahaz turned a deaf ear to Isaiah's call for faith (see Isa. 7). Israel spurned the love Hosea proclaimed in personal life and in spoken word. Amaziah the priest threw Amos out of the temple at Bethel (see Amos 7). Judah ignored Micah's call for justice, mercy, and humility before God (see Mic. 6). Finally, Habakkuk questioned God about his justice in punishing evil and learned that the just must live by faith, a lifestyle Judah rejected (see Hab. 2). God had every reason to bring wicked Babylon to punish the unfaithful children he had chosen for his mission. Jeremiah cried before God to relieve him of his prophetic call even as he suffered persecution, rejection, and imprisonment from Judah's kings. Jeremiah saw no other recourse. Following God's word, he called the people to submit to the Babylonian enemy and endure the punishment God had proclaimed. Such a message was not marketable. Rather the marketplace destroyed the vendors.

Brent, Sandy D.; Giese, Ronald L. (1995-06-06). Cracking Old Testament Codes: A Guide to Interpreting Literary Genres of the Old Testament (p. 158). B&H Publishing. Kindle Edition.



THE GENRE OF PROPHECY

APOCALYPTIC

Apocalyptic deserves notice as remarkably good literature. If a literary text makes something come alive through narrative, rather than stating it by proposition; and engages readers in something to be experienced and lived, rather than to be analyzed; and uses images to impact the brain's right hemisphere, rather than to transmit data into the left hemisphere; then apocalyptic is intensely literary. Like music, apocalyptic appeals to emotions. It is powerfully affective communication. Like the imaginary stories of children's literature, apocalyptic creates compelling images that shape values, which in turn impact behavior. Like poetry, apocalyptic is aesthetically crafted. Like visual media, apocalyptic graphically portrays scenes of high drama.

... apocalyptic proclaims that God has not turned his back on the world but will radically and unexpectedly intervene and introduce a universal solution that will solve all problems.

Apocalyptic is a call to stand in awe and to worship the sovereign LORD of the universe. It was comforting as the faithful were given new hope that this evil world would eventually come to an end:

Brent, Sandy D.; Giese, Ronald L. (1995-06-06). *Cracking Old Testament Codes: A Guide to Interpreting Literary Genres of the Old Testament* (p. 177, 186, 187). B&H Publishing. Kindle Edition.

