

Poetics and Ethics:

Psalm 27 as an Exemplary Reading

Dorothea Erbele-Küster*

Wordplays such as ‘po/et(h)ics’¹⁾ or esth/et(h)ics²⁾ convey the idea that poetics have intrinsically ethical dimensions. Ethics is understood as discursive practice on good and bad and as reflection on human acts in order to live a good life. Poetics stands for the poetical and esthetical features of literature and its perception (see below on reception esthetics). In what follows, the term is

* Associate Professor of Old Testament at JGU University Mainz, Germany

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- 1) This term has been used for two conferences organized by the author “Po/et(h)ics” at the PThU, Groningen, December 2013 and at Johannes Gutenberg Universität Mainz in December 2015 (cf. the homepage of the center for Ethics in Antiquity and Christianity at JGU, University Mainz). For a similar wordplay making use of the term stemming from classical Greek rhetorics which has been introduced into the modern discussion by Michel Foucault cf. Bernd Greiner, Maria Moog-Grünewald, eds., *Etho-Poietik. Ethik und Ästhetik im Dialog: Erwartungen, Forderungen, Abgrenzungen*, ZAAK Beiheft 7, Bonn 1998; within the field of New Testament studies: Ruben Zimmermann, Die Etho-Poietik des Samariter- gleichnisses (Lk 10,25-37). Eine Ethik des Schauens in einer Kultur des Wegschauens, in: *Wort und Dienst* 31 (2007), 51-69.
- 2) Cf. Wolfgang Welsch, Ästhet/hik. Ethische Implikationen und Konsequenzen der Ästhetik, in: Christoph Wulf, Dietmar Kamper and Hans Ulrich Gumbrecht (eds.), *Ethik der Ästhetik* (Berlin: Akademie Verlag 1994), 3-22.

used interchangeably with esthetics; however, it can neither be imposed over against ethics nor should it be regarded exclusively as an issue of beauty. Esthetics encompasses the ugly, the vulnerable as well.

Concepts like Po/et(h)ics share the presupposition that language, rather than simply portraying reality, in fact creates it; hence, literature is held to be capable of doing things- using the words of J. L. Austin.³⁾ Discourse establishes how events and entities can be conceived and spoken of. Language is performative. Language creates and codifies a community's power relationships and blots out other perspectives. In short, the poetics of a text have rhetorical and ethical power. "Ethics do not simply make use of linguistic statements; ethics occur in and through language."⁴⁾ Po/et(h)ics does not mean to replace ethics, by aesthetics, but to highlight the ethical moments within aesthetics. Hence, Po/et(h)ics implies that (right) perception leads to the (right) judgment; hence, esthetics to ethics. The conjunction of the beautiful and the good likewise finds expression in the Hebrew word טוב. This is expressed in Genesis 1, where God perceives and declares the created works to be good and beautiful(טוב).

When it comes to Ethics of the Old Testament/Hebrew Bible⁵⁾ poetics as such, the role of poetical features and the poetical genre, has long been neglected.⁶⁾ Mark Boda has given recently an over-

3) Michael Eskin, "Literature and Ethics," *Poetics Today* 25 (2004) 573-594 gives an overview over this position which relies mainly on the Aristotelian concept uncovering likewise its theoretical impasses.

4) Ruben Zimmermann, Susanne Luther, "Moral Language in the New Testament: An Introduction," *Moral Language in the New Testament: The Interrelatedness of Language and Ethics in Early Christian Writings*, eds., Ruben Zimmermann, Jan G. van der Watt in cooperation with Susanne Luther (Tübingen: Siebeck & Mohr 2011), 1-17, 2.

5) For an overview of research on the field of Old Testament Ethics cf. Dorothea Erbele-Küster, Art. Ethik (AT), *Wiblex* <http://www.bibelwissenschaft.de/stichwort/17880>.

6) Chip Dobbs-Allensopp argues for including poetry in the discourse on ethics

view over the intersection between poetry and ethics in Old Testament research focusing on the Anglo-American context starting at the outset of the twentieth century. He underlines the stimulating impulse generated by James Muilenberg's stress on the literary genre and its rhetoric for construing ethics has given.⁷⁾ The title of Gordon Wenham's book describes his program to read and understand the "Psalms as Torah."⁸⁾ Daniel C. Owens' study focusing on the first book of Psalms (Pss 1-41) illuminates along the exegesis of particular Psalms (Pss 15, 24, 34 and 37)⁹⁾ the portraits of the righteous character.¹⁰⁾ He stresses that the discourse of prayer involves the reader, whereas the didactic discourse addresses readers directly.¹¹⁾ Indeed, it seems to me a challenge for further studies to investigate the interrelatedness of these different discourses and their poetical character. Given the nature of poetical discourse their ethical stances are rather implicit.

In general, we miss so far a profound methodological outline on ethical readings of poetical texts. Likewise, we observe separate scholarly worlds: the studies on Ethics and Psalms which stem mostly from the Anglophone circles do not engage in depth with recent discussions going on in the field on the anthropology of the Old Testament/the Psalms (covering themes such as the role

(cf. id., "Artic Discourse and Ethics," *Dictionary of Scripture and Ethics*, 579-600.

In his recent monograph on biblical poetry the impact of the poetical for the ethical is not investigated (*Beyond Parallelism: Line, Rhythm, and the Reading of Biblical Poetry* Oxford, 2015).

7) Mark J. Boda, *Poetics? The Use of Biblical Hebrew Poetry in Old Testament*, Currents of Biblical Research Vol. 14, 2015, 45-61.

8) Gordon Wenham, *Psalms as Torah. Reading Biblical Song Ethically*, (Michigan: Grand Rapids, 2012).

9) Ps 15 and 24 next to Psalms such as Ps 1 and 19 have been favorite Psalms to study the ethics of the Psalter as the Torah and the wisdom tradition play a central role.

10) Daniel C. Owens, *Portraits of the Righteous in the Psalms. An Exploration of the Ethics of Book I*, (Eugene/Oregon: Pickwick Publications, 2013).

11) Owens, *Portraits of the Righteous in the Psalms*, 212-214.

of body, emotions, gender, senses, the concept of personhood).¹²⁾

In what follows, Psalm 27 will serve as an example for exploring the ethics of poetical texts. To this end, I shall pursue a literary-esthetical approach which presumes that the literary form is decisive for the meaning and thus for the communication of its ethical stance. Such poetic discourse as figures, dialogue, rhythm and sound has to be taken into account.¹³⁾ Hence, this approach focuses on individual texts. It bases itself on a broad spectrum of methods: like form criticism,¹⁴⁾ rhetorical criticism, reader-response criticism and its counterpart in German speaking circles *Rezeptionsästhetik*.¹⁵⁾ The latter envisions the literary concept of the

12) To cite just a few of the recent works in these fields: Robert di Vito, “Old Testament Anthropology and the Construction of Personal Identity,” *The Catholic Biblical Quarterly* (1999), 217–238; *Der Mensch im Alten Israel. Neuere Forschungen zur alttestamentlichen Anthropologie*, ed. Bernd Janowski; Kathrin Liess, HBS 59, (Freiburg im Breisgau: Herder Verlag, 2009); Andreas Wagner, ed., *Anthropologische Aufbrüche. Alttestamentliche und interdisziplinäre Zugänge zur historischen Anthropologie*, FRLANT 232 (Göttingen: Vandenhoeck & Ruprecht 2009); Yael Avrahami, *The Senses of Scripture. Sensory Perception in the Hebrew Bible*, HBOTS 545 (New York, 2012); *Menschenbilder und Körperkonzepte im Alten Israel, in Ägypten und im Alten Orient*, ORA 9, ed. Angelika Berlejung, Jan Dietrich, Joachim F. Quack (Tübingen: Mohr & Siebeck, 2012). On the Psalms in particular: Bernd Janowski, *Arguing with God: A Theological Anthropology of the Psalms*, (Westminster John Knox, 2013), German edition from 2003; Sigrid Eder has submitted her Habilitationsschrift on Emotions and Identity marker in the Psalms at the University Linz, Austria.

13) Cf. Klaus Seybold, *Poetik der Psalmen. Poetologische Studien zum Alten Testament I*, (Stuttgart: Kohlhammer Verlag, 2003). Beat Weber, *Art. Poesie* (AT). In. Das wissenschaftliche Bibellexikon im Internet (www.wiblex.de), 2007.

14) For the importance of the esthetical aspect of the genre cf. Herman Gunkel, *Die israelitische Literatur* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1963), reprint from 1925 and the above mentioned work of James Muilenberg, *The Way of Israel. Biblical Faith and Ethics* (New York: Harper & Row, 1961/1965).

15) Cf. the two most outstanding proponents of esthetics of reception: Hans Robert Jaub, *Ästhetische Erfahrung und literarische Hermeneutik*, 1977 and Wolfgang Iser, “The Reading Process: A Phenomenological Approach,” *New Literary History*

‘implicit reader’ and not so much the actual empirical reader as in reader-response criticism. Reception aesthetics highlights as the name says the esthetical dimension of the text as it is unfolded in the reading process. Biblical texts contain certain gaps (Leerstellen) that enable readers from varying social, cultural, and historical contexts to identify with them. This function is fulfilled by the ‘implicit reader’. Hermeneutics reflects on the manner of interpretation; in addition, esthetics serves as a tool for perception. Classic hermeneutics is interested in the coherence of the texts/subject, whereas esthetics focuses on the process of perception. Or as Francis Landy puts it: “The essential question is unchanged: the question of pleasure in the text, and the difference between the pleasure of textual construction and that of the breach of poetic and cosmic order: of the poetic miracle. What happens when poetry affects us viscerally?”¹⁶⁾ Therefore, this exemplary study is aimed at recapturing “the imaginative and affective power”¹⁷⁾ including its ethical impulses.

All these approaches assume that ethical values and moral processes are anchored in the interconnectedness between the work (and its implied author) and the (implied) reader.¹⁸⁾ The esthetics

3 (1972), 279–299.

16) Francis Landy, “Jouissance and Poetics,” *Union Seminary Quarterly Review* 45 (1991) 51–64, 51.

17) William P. Brown, *Seeing the Psalms. A Theology of Metaphor*, Louisville/London: Westminster John Knox 2002, 2 in his introduction.

18) For earlier poetical readings of the author cf. Dorothea Erbele-Küster, *Lesen als Akt des Betens. Eine Rezeptionsästhetik der Psalmen*, WMANT 87 (Neukirchen-Vluyn: Neukirchener, 2001; repr. Eugene/Orion: Wipf & Stock, 2013); idem., “Atempause. Eine kleine Poetik des Gottesnamens ausgehend von Psalm 116,” Ilse Müllner et al., eds., *Gottes Namen. Im Gedenken an Erich Zenger*, HBS 71 (Freiburg: Herder Verlag, 2012), 211–226; idem., “Luther’s Poetic Reading of Psalms,” Kenneth Mtata et al., eds., *Singing the Songs of the Lord in Foreign Lands. Psalms in Contemporary Lutheran Interpretation* (Leipzig: Evangelisches Verlagsanstalt 2014), 261–270.

of reception, which focuses on the esthetical and sensual experiences of reading and writing and not on the poetic quality of a text as such, provides the theoretical framework. This leads to a careful consideration of the act of reading itself assuming that ethical values and moral processes are anchored in the interconnectedness between the rhetorical strategies and the (implied) reader. I shall focus in the po/et(h)ical reading of Psalm 27 on how the (perception of the) beauty of God transforms the speaker/the I, whose longing to see God implies the realization of justice. Taking poetics into account has repercussions on the art of scholarly production and the methodology. Hence, I offer first a translation of the text which allows a poetical reading in order to capture the presupposition that poetics affects the Psalm writer and reader.

1. Po/et(h)ical Reading of Psalm 27

1.1. Psalm 27¹⁹⁾

1 In relation to David.

Eternal, my illumination and my saving liberation, whom shall I fear?

The Eternal is the stronghold of my life; of whom shall I be frightened?

2 When evildoers draw near to me to devour my flesh, my adversaries and my enemies stumble and fall.

3 If an army takes up arms against me, my heart shall not fear;

If a war should rise up against me, yet will I be confident.

4 One thing I demand from the Eternal, I desire only

19) All translations of the Psalms are the author's own.

- this: that
 I shall live in the house of the Eternal all the days
 of my life
 to gaze upon the loveliness of the Eternal and to
 contemplate in God's temple.
- 5 For God will hide me in a shelter on the day of trouble
 and conceal me under the cover of his tent, set me
 high on a rock.
- 6 Now - my head is lifted up above my enemies all around
 me,
 and I shall offer in his tent offerings of joyful shouts;
 I shall sing and make a melody to the Eternal.
- 7 Hear my voice Eternal when I cry,
 Show your grace to me and answer me!
- 8 For to you speaks my heart: see my face.
 Eternal I seek your face.
- 9 Do not hide your face from me!
 Do not turn your servant away in anger!
 You who have been my help.
 Do not cast me off, do not abandon me,
 God of my saving liberation!
- 10 If my father and mother abandon me,
 the Eternal will take me up.
- 11 Teach me your way Eternal
 and lead me on a level path because of my enemies.
- 12 Do not give me up to the voracity of my adversaries
 for false witnesses have risen against me
 and they are breathing out violence.
- 13 What would be if I would not dare to hope to see
 the beautiful goodness of the Eternal in the land
 of the living?
- 14 Put your expectations in the Eternal!
 Be steadfast and your heart may show that it is firm.
 Put your expectations in the Eternal.

Psalm 27 opens with illumination. In a dense nominal phrase, an I-speaker describes the relation between God and her/himself: "Eternal my illumination and my saving liberation" (v.1). The pos-

sessive pronoun of the first person singular ties God's presence closely to the I-speaker. The light brightens the perception and existence of "the I" of the prayer.²⁰⁾ Characteristic for the impersonal language/image for God is its aesthetic dimension.²¹⁾ The following supplications are rooted in this confident affirmation which opens the Psalm.²²⁾ The very first word of the prayer (Psalm) and the very last one as well is the name of God. The four Hebrew consonants יהוה (the Tetragrammaton) designate the name of God in the Hebrew Bible. As a name, it is untranslatable. In our translation, it is transliterated as "Eternal." A proper name allows communication and through it, one can directly address the other. Likewise the otherness and poetics (of the name) of GOD is stressed not just on the theoretical level.²³⁾

On the level of the Psalm's structure, the name of God encompasses everything. It has an inclusive function. Whereas this opening announcement addresses God directly by crying out God's un-pronounceable name, the I-speaker admonishes himself at the end of the Psalm to trust the Eternal one. The Psalm ends with the I-speaker crying out the name of God which embraces everything.

The psalmist goes on describing situations of trouble (vv. 2 - 3), of being offended and surrounded by evildoers. This builds up

20) Cf. Manfred Oeming, *Das Buch der Psalmen. Psalm 1-41*, Neuer Stuttgarter Kommentar Altes Testament 13:1, (Stuttgart: Verlag Katholisches Bibelwerk 2000), 167. He underlines in his introduction the poetical and esthetical character of the Psalms.

21) As Brown, *Seeing the Psalms*, 197 stresses.

22) Cf. Robert Alter, *The Book of Psalms. A Translation with Commentary* (New York/London: W.W. Norton & Company, 2007), 91.

23) Cf. the explanation of the rendering of the name of God in flap text of the *The Contemporary Torah: A Gender-Sensitive Adaption of the JPS Translation*, ed. David E. S. Steinm (Philadelphia: The Jewish Publication Society, 2006): "the unpronounceable four-letter name of the Divine, appears in this translation in unvocalized Hebrew to convey that the Name is something totally 'other'-beyond translation, gender, speech, and understanding."

a kind of antithesis—oscillating between confidence and fear—within the first part of the verse. The wordplay and the alliteration between the two Hebrew words אֹרִי (my light) and אִירָא (fear) hold both together. Speaking of a war camp, the verse uses military metaphors. Re-reading the Psalm aloud, the sound emphasizes the emotion: similarly harsh consonants are repeated in this verse (מ ט ה מ).

In midst life-threatening situations the I utters the plea (v.4) including to gaze upon in the loveliness of the Eternal. The verb for perception חָזָה (to gaze) in combination with the preposition בְּ (in) stresses the closeness to the object. This construction expresses a participatory act. The I is obsessed with a single desire (v.4): to contemplate the loveliness and beauty of YHWH. The exegetical, especially the form-critical tradition deals the expression within the question whether it is to be understood as a reflection of a cultic Sitz im Leben neglecting the meaning of the esthetical experience of God.²⁴

The word for loveliness (נָעַם) is used also in the context of physical beauty (Song 1:16; 7:1; 2 Sam 23:1) and as well of the closeness and delightfulness of a friend in 2 Sam 1:23.26. It stands parallel to טוֹב (good and beautiful) describing the name of God in Psalm 135:3 (cf. Ps 147:1).

God's brilliance is justice and God is brilliant in justice, as it is expressed further on: "The heavens proclaim God's justice" (v.6a). One can conclude from the Psalm that God's appearance into the world is an esthetical and social manifesto: It realizes itself as proclamation of righteousness. Likewise the sight of the I in Psalm 27 is absorbed by the beauty and the resplendence of YHWH. The speaker begs for facial contact crying out (v.8): For to you speaks my heart: see my face (plural verb form). Eternal,

24) Raymond Jacques Tournay, *Seeing and bearing God with the Psalms: The prophetic liturgy of the second temple in Jerusalem*, JSOT (Sheffield: Sheffield Press 1991), 124-126 labels the Psalm a ritual theophany while speaking of the contemplation of God's beauty without drawing any further conclusions of it.

I seek your face.

The I exposes himself in front of the face of God. The psalmist goes on: “Do not hide your face!” (v.9a). This reflects the strive for a relationship with mutual recognition: to see (v.4.8) and being seen (v.9). The face of the Other reflects mine and mine reflects the face of the Other. In this sense God is enlightenment. This light shall lead on a just and even path (v.11). The I asks for directions, for ethos in order to know how to live in the light of God. To see God’s saving beauty and to stand up against evil-doers goes hand in hand. Esthetics may highlight the precariousness of life.

Towards the end of the Psalm the I-speaker expresses for the second time the wish of seeing God (v.13): What would be if I would not dare to hope to see the beautiful goodness of the Eternal in the land of the living? In a (negated) question, the fragile hope of tasting the grace and goodness of the Eternal is expressed. Here, definitely in the Hebrew word **טוב** (goodness and beauty) conflates.²⁵⁾ The word encompasses the ethical and esthetical stance of God’s grace. The I of the Psalm takes refuge in this hope. The form-critical literature suggests to understand this expression as a reflection of a cultic *Sitz im Leben*. This interpretation of the wish to see God as an epiphany in the morning (so called *Morgenmotiv*) is combined by Hossfeld with an esthetical or bodily interpretation as a concrete experience of God.²⁶⁾ The psalm vibrates the longing for participating in the beauty and splendor of God from the beginning to the end. The eyes of the speaker are fed up of all the evil. S/he finds herself in midst of people who narrow down her ways, who try to eat her up, to swallow her, to take her body (vv. 2, 11, 12). However he states even if there would be war against him – he would not be afraid (v.3).

25) Likewise Frank Lothar Hossfeld, Erich Zenger, *Die Psalmen I*, Neue Echter Bibel Lfg. 29 (Würzburg: Echter Verlag, 1993), 174-175 who suggests that here tov may encompass or mean beauty.

26) Hossfeld, Zenger, *Die Psalmen I*, 172-175.

We notice gaps in the description of the adversaries and the relationship towards them whereas they seem a constant threat of the psalmist.

The I of the Psalm desires to see afresh – to see in (sic!) the light of the goodness of the Eternal. The gaze of the I may be brightened by Gods radiance and goodness. “Beauty is not some quality in the beautiful object, but rather the attraction between the perceiver and the object.”²⁷⁾ Psalm 27 unfolds how the human perception changes in the light of beauty and loveliness as we are seeing beatific loveliness which sheds light on violence. The awesome beauty of God destabilizes the order as critique of unjust situations. Justice as relational term is realized in the uniqueness of the event. This is what Krysztof Ziarek calls poietic justice: “Quite distinct from legal and ethical senses of justice, this ‘justice’ is eminently poetic, calling for a measure which displaces and decisively reorients the debates about justice.”²⁸⁾ Esthetics reveals itself in acting over against those who do unjust and treacherous deeds. The loveliness of God radiates on those who are disregarded. In this sense beauty saves.²⁹⁾

As a critique of unjust situations, the awesome beauty of God destabilizes the worldly order. This relation between esthetics and justice is likewise underlined in Psalm 17 which opens with a series of pleas: Listen, Eternal, oh justice, decipher my crying, listen carefully to my prayer. The theme of the striving for justice pervades the Psalm. The Psalm employs justice as a relational term: God’s justice illuminates mine (vv. 2.14). The experience of beauty is bound up to the threatened body (Ps 27:2, 12). In the face of

27) David Penchansky, “Beauty, Power and Attraction: Aesthetics and the Hebrew Bible,” *Beauty and the Bible. Toward a Hermeneutics of Biblical Aesthetics*, ed. Richard Bault and Francois Racine, SBL Semeia Studies 73 (Atlanta: SBL Press, 2013), 47-66, 53.

28) Cf. Krysztof Ziarek, “Poietic justice,” *Law and Art. Justice, Ethics and Aesthetics*, ed. Oren Ben-Dor (Abingdon/New York: Routledge, 2011), 33-44, 43.

29) Cf. James A. Loader, “Schönheit zwischen Segen und Rettung,” *ZAW* 124 (2012), 163-179.

the Other the precariousness of life is revealed. The speaker of Psalm 27 seems to be deserted (even from mother and father) and begrudged surrounded by adversaries without any close relationship. Thus, far from the goodness of life which Psalm 133 describes in its opening verse the conflating of esthetics with ethics: “So good, so beautiful, brothers and sisters holding together.”³⁰⁾

2. Future po/et(h)ical readings

In our reading of the Psalms the issue at stake has been the role of esthetical perception: thus, esthetics for ethics. According to Greek philosophy, esthetical experiences are threefold: Poiesis refers to the productive and creative aspect of esthetical experience; aisthesis refers to the receptive experience; while catharsis refers to the transformative and liberating one. All three dimensions are at the core in Psalm 27. This tripartite model shows that a dualistic confrontation between an active and passive part is a misleading shortcut. As reception esthetics stresses: reception and production are intertwined. This holds true for Psalm 27:6 in particular where the I envisions creating and performing a song (cf. Ps 57:8; 108:2) and the reading process of the Psalms in general.

Finally, the Psalm concludes with an admonishing and encouraging voice directed to the public—or addressed to the weaker part of the self in the second person singular³¹⁾ to be steadfast (v.14). The participatory imprecatory prayer becomes through this layer (some speak of a redaction layer) a didactic discourse. The

30) Cf. *So good, so beautiful. Studies in Psalms, ethics, aesthetics, and hermeneutics brought together in honour of Dorothea Erbele-Küster*, eds. Peter Tomson and Jaap de Lange, (Gornichem: Narratio, 2015).

31) This is the suggestion Martin Ravndal Hauge, *Between Sheol and Temple. Motif Structure and Function in the I-Psalms*, JSTOT.SS 178 (Sheffield: Sheffield Academic Press, 1995), 128 (and 137-140) makes in accordance to the inner dialogue as in Ps 42-43.

heart to which the Psalm alludes to several times (vv.3-8) shall be firm (v.14). The heart stands in the Hebrew Bible unlike European languages not primarily for the emotions but for the centre of one's will.³²⁾ The heart serves as a kind of organ of inner and ethical reflection. The I is in inner dialogue and in relation to God addressing him directly while expressing within in his heart the longing to have an esthetical encounter with God (v.8). This shows that ethics and anthropology are interrelated.

Albeit the admonishing character of the concluding verse 14, Psalm 27 offers neither direct ethical instructions nor universal claims. Our reading of one Psalm has unfolded the rather implicit ethics in how reading becomes an esthetical and ethical process with transformative power: "A poem such as a psalm sets itself in an extreme situation provoking joy and terror; contiguous with the sacred, it collapses the boundaries between the singer, audience and God; it suspends ordinary time and preoccupations for a transcendent encounter."³³⁾ It has served as an exemplary demonstrating the new venues for analyzing Ethics of poetical texts.

<Key Words>

Poetics, Ethics, Po/et(h)ics, Psalm 27, Social Justice, Aesthetics, Reading

<주제어>

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32) Cf. Bernd Janowski, "Das Herz – ein Beziehungsorgan. Zum Personverständnis im Alten Testament," idem., Christoph Schwöbel, eds., *Dimensionen der Leiblichkeit. Theologische Zugänge* (Neukirchen-Vluyn: Neukirchener Verlagshaus, 2015), 1-39; Thomas Krüger, "Das 'Herz' in der alttestamentlichen Anthropologie," idem., *Das menschliche Herz und die Weisung Gottes. Studien zur alttestamentlichen Anthropologie und Ethik*, AThANT 96 (Zürich: Zürcher Verlag 2009), 91-106; Mark S. Smith, *The Heart and Innards in Israelite Emotional Expressions*.

33) Landy, *Jouissance and Poetics*, 56-57.

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<초록>

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Prof. Dorothea Erbele-Küster
(JGU University Mainz, Germany)

다소 수수께끼 같은 단어인 'Po/et(h)ics'는 '시학'(Poetics)과 '윤리학'(Ethics)을 합성한 단어로서 굳이 번역하자면 '시·윤리학'이라고 할 수 있다. 이 명칭은 '(올바른) 인식이 (올바른) 판단으로 인도함을 뜻한다. 즉, 미학에서 윤리학으로 넘어가는 것이다. 시학을 다룬다는 것은 학문적 작업과 방법론에 어떤 반향(反響)을 일으킬 수 밖에 없다. 필자는 시편 27편을 통하여 시학과 윤리학을 통합해 보고자 한다. 그래서 먼저 방법론을 설명한 후, 사역을 하였다. 그리고 시학이 시편 저자와 독자에게 영향을 미친다는 전제를 포착하기 위하여 '시·윤리학적' 해석을 시도하여 보았다. 필자는 시편 27편을 분석해 가면서, 독서의 과정을 통하여 본문이 우리의 인식을 어떻게 변화시키는지 살펴보았다. 즉, 우리는 시학을 통하여 이 시편의 아름다움과 사랑스러움을 느낀 후, 윤리적 관점에서 본 시편에 나타난 하나님의 위엄찬 아름다움이 불의로 가득한 사회 질서를 꾸짖으며 무너뜨리는 것을 볼 수 있을 것이다.

<Abstract>

Poetics and Ethics:

Psalm 27 as an exemplary reading

Prof. Dorothea Erbele-Küster
(JGU University Mainz, Germany)

Po/et(h)ics implies that (right) perception leads to the (right) judgment, hence esthetics to ethics. Taking poetics into account has repercussions on the art of scholarly production and the methodology. After the explanation of the methodological background a translation of the chosen text, Psalm 27 shall be given. This leads to a po/et(h)ical reading in order to capture the presupposition that poetics affects the Psalm writer and reader. Dorothea Erbele-Küster unfolds in her analysis of the Psalm how the text changes in the reading process the perception; as in the light of beauty and loveliness the awesome beauty of God destabilizes the order as critique of unjust situations.

