

suited to function as an analogue. A parable is usually either an extended simile or an extended metaphor, both of which are analogies. Some relationship or incident from everyday life is presented as an analogue to some relationship in the spiritual realm or some event in salvation history -- "an earthly story with a heavenly meaning." Jesus' presentation of this analogy affords his audience a new way of seeing these spiritual matters and therefore an opportunity to break away from some false paradigm which till then has held them in bondage.

Same Location. A number of Jesus' analogies preserve the standpoint of the audience but propose a different way of seeing the situation. The listener is to stay where he is but sees his situation in a new light. If the audience is directly involved in the particular truth or event Jesus is treating, then they are involved in the same way in the analogy he presents. If the audience is not directly involved, then they are not directly involved in the analogy either.

As an example of direct involvement, consider the parable of the Defendant (5):⁸ "Settle matters quickly with your adversary who is taking you to court. Do it while you are still with him on the way, or he may hand you over to the judge . . ." Here Jesus, using second person pronouns, invites his audience to recognize their status before God as analogous to that of a person about to be hauled into court as defendant in a hopeless case. Better settle out of court!

In the parable of the Mote and Beam (7), the second person also occurs: "Why do you look at the speck of sawdust in your brother's eye and pay no attention to the plank in your eye?" A judgmental person trying to deliver another from sin is as ludicrous as a fellow with impaired vision trying to do eye surgery! In both these cases the listeners are directly involved as sinners, so they are the "you" in each parable. God and the other brother remain in the third person as "adversary" and "brother", as there is no attempt to put the listener in the other person's place. Similar second person analogues occur in (28, 36) and (47).

Analogues in which the audience is directly involved may also be presented in the third person without change of direction as long as the narrative is constructed so the audience identifies with the proper person. In the parable of the Waiting Servants (49), the narrative starts with the second person and then shifts to the third: "Be dressed ready for service and keep your lamps burning, like men waiting for their master to return from a wedding banquet . . ." Such analogues occur also in (37) and (54).

Unfortunately it is not always easy to tell with whom the audience is supposed to identify if there is no explicit indicator. In the parable of the Hidden Treasure (21), the audience will probably identify with the only actor, though there is nothing to tell us to do so; (22, 24) and (42) are similar. Probably it is safest to categorize these under our next category, "New Location."

In other cases, the audience is a spectator with regard to the spiritual matters in view, so all actors in the parable occur in the third person. For instance, in the Sons of the Bridechamber (11), John's disciples have asked Jesus why his disciples don't fast, so the bridegroom (analogous to Jesus) and the sons of the bridechamber (Jesus' disciples) appear in the third