

person. The situation is similar in the Strong Man Spoiled (15).

New Location. Most of Jesus' analogies, however, move his audience to a new standpoint. If the listener is involved in the situation, he is invited to step outside to see it in a new light. If he is not involved, he is invited to step inside the situation. Tolkien calls this device "mooreeffoc":

And there is (especially for the humble) *Mooreeffoc*, or Chestertonian Fantasy. *Mooreeffoc* is a fantastic word, but it could be seen written up in every town in the land. It is Coffee-room, viewed from the inside through a glass door, as it was seen by Dickens on a dark London Day; and it was used by Chesterton to denote the queerness of things that have become trite, when they are seen suddenly from a new angle.⁹

One example of this is John the Baptist's parable of the Axe at the Roots (1). Instead of trusting in their descent from Abraham, the audience is called upon to step back and see themselves as fruitless trees would be viewed by a farmer or axeman -- good only to be cut down! In the parable of the Sower (17), the disciples are given an external view of the spread of the Gospel: they may expect varied results like those a farmer gets from grain falling on different types of soil. Other examples of this type are (2, 3, 4, 6, 9, 10, 14, 16, 18, 19, 20, 23, 26, 27, 29, 30, 31, 32, 33, 34, 35, 38, 39, 40, 41, 42, 44, 45, 50, 53, 55, 57, 58, 59, 62 and 64).

Taking God's Place. A special case of this change of location is that in which the audience is invited to imagine themselves in God's place. This type is clearly seen in the parable of the Son Asking Bread (8): "which of you, if his son asks for bread will give him a stone? . . . If you then, who are evil, know how to give good gifts to your children, how much more will your Father in heaven give good gifts to those who ask him!" This also occurs in (56) and (61), and -- assuming women were present in the audience -- in the Lost Coin (57).

In a number of other cases, the audience may be invited to look at the situation as though they were God by the device of identifying with the character representing him in the parable. For instance, one may tend to identify with the axeman in the Axe at the Roots (1), or with the landowner in the Tares (18). Other examples of this sort are (3, 12, 13, 18, 26, 30, 31, 34 and 50). More ambiguous are (14) and (25).

A case of special interest is the Prodigal Son (58). Will the audience (including many Pharisees) identify with the Father, or will they insist on identifying with the elder brother?

Example

Much rarer among the parables are those which teach by giving samples of the behavior to be imitated or avoided rather than by analogue. This class is restricted to the Gospel of Luke and is usually viewed as consisting of the Good Samaritan (46), the Rich Fool (48) the Rich Man and Lazarus (60), and the Pharisee and the Publican (63).¹⁰ I would add two others: the Lowest Seats (51) and Advice on Invitations (52). Some might be inclined to deny that these are parables, since they do not fall within the range of the English word "parable." However, the Hebrew concept behind the NT