

<<圣经文学主题指引>>

图书基本信息

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作者：南希·M·蒂施勒

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内容概要

The other strong thread of influence in Western thought is Hellenism, which strongly contrasts with Hebraism. For this reason, I have included examples of well-known Greek stories and ideas to contrast the scriptural ones, showing the differences in tastes, morality, theology, and activity. This is particularly important in the study of the hero figure. The Greeks loved the beautiful body as well as the cultured mind. The Hebrews believed that faith in God was the beginning of wisdom and of virtue. Appearance is seldom mentioned in Bible stories.

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书籍目录

IntroductionCreationEarthly ParadiseNatureAnimals and HumansTemptation and SinGod's Love, Humans' ResponseFriends and FamilyLove and MarriageThe HeroWomen as HeroesThe Journey of LifeSlavery and FreedomWarGood PeopleJusticeGovernment and PoliticsPredestination and Free WillTruthDeath and the AfterlifeLast DaysSelected BibliographyIndex

章节摘录

Some of these writers were influenced by the discovery of the savage cultures that Joseph Conrad wrote of so powerfully in his *Heart of Darkness* (1902). In this voy-age into the darkness of the African continent and the human heart, Conrad reveals the innate desire to dominate and destroy. The central figure in the story, Kurtz, establishes himself as a god with the natives and reduces them to slavery as he brutally raids the area in search of ivory. His hut is surrounded by severed heads that suggest his vicious techniques for control. This journey into evil is often interpreted as a statement of specific evils of the time, including the colonization of third-world countries by the European powers. Scenes of temptation are the basic stuff of literature. The will to satisfy the ego or the appetites invariably clashes with the clear understanding of the will of God for the person. In *Crime and Punishment*, Dostoyevsky presents a brilliant psychological analysis of the mind of a man determined to transgress the law. We have Raskolnikov, a bright young university student who is fixated on the idea that certain exceptional men have the right to make their own laws, to kill, to steal, to do as they choose. Napoleon is his model, a man who killed vast numbers of people and yet is celebrated as a hero, not a murderer. Assuming he is one such exceptional man, Raskolnikov chooses a pawnbroker to murder and rob, plotting the action precisely. He carries it out in a feverish, compulsive burst of activity, finding several problems along the way, including the sudden entrance of the pawnbroker's sister. He takes an axe along under his coat, kills both women in a bloody scene, and escapes without being noticed. From that point to the end of the book, he deals with his guilt and confusion: he is unable even to count the money he has stolen and hides the bag of loot rather than using it for the purposes he intended. He becomes obsessive about discovering what others know about the crime, acts suspiciously when questioned by the police, comes close to admitting his guilt to several people. He finally chooses to tell the whole story to a young woman, a prostitute he has come to adore as a kind of saint, Sonia. She is horrified, but does not turn against him. She insists he must repent that he has sinned by shedding blood, regardless of his insistence that the old woman was nothing but a "louse," a worthless creature. Sonia tells him he must go to the police, confess, and expiate his sin. She promises to leave her life of prostitution, take the money she has suddenly acquired by a gift, and go with him if he is sent to Siberia.

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