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FAITH AND FICTION: AN INSPIRING
DILEMMA FOR SEVENTH-DAY ADVENTIST TEACHERS OF LITERATURE

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Introduction

Literature is a poignant, artistic vehicle used to communicate the ideas, philosophies and values of one generation to another in concrete and imaginative ways. One literary scholar defines it as "an interpretive presentation of experience in artistic form."¹ Literature appears in many forms and becomes a tool for learning at every stage of an individual's development. Aleen Pace Nilsen and Kenneth Donelson's model, the "Birthday Cake Theory of Reading Development," shows that every level builds on the one preceding it, with birth to kindergarten at the bottom and adulthood at the top. The foundation level of reading includes "nursery rhymes, folktales, picture books, cereal boxes and anything else that shows that fun and profit can be gained from the printed word."² At every level, literature appears in fiction and non-fiction forms. Regardless of the form, however, human experience lies at the heart of this discipline.

Concerning fiction, or the novel--the genre used widely in tertiary education, Sallie McFague TeSelle says: "Almost every novel is concerned with the structure of human experience" since they address the felt experiences of people over time be they positive or negative.³ She goes on to suggest that this realism or concreteness becomes both the fascination and danger of fiction.⁴ One of the main functions of fiction, therefore, is to give insight into human experience so readers can enter vicariously into the actions and minds of characters finding reasons for behavior and gaining strength and value from negative or positive characters and images.

A strong relationship exists between this central thrust of fiction and the concern of Christianity, as the latter explores the human condition and affects the seat of all human action. Frank E. Gaebelein emphatically declares that both Christianity and literature are concerned with the springs of human character. Both have to do with the "outward manifestations of that character in human action."⁵ Literature offers concluded patterns of knowledge. This means that a great deal of it shows how fictional characters come to learn why people behave the way they do; they learn what life is like, and this understanding leads to self knowledge which is a basis for problem solving.

But some contend that literature is bad, for fiction is false and not true-to-fact; therefore, as a discipline, it should not be offered at Christian colleges; at worst, teachers should not try to integrate it with faith, which is truth, since faith leads to God and God is ultimate truth. Peter Thorpe, a former English professor and author of the book Why Literature Is Bad for You, cites the case of a young enthusiastic and ambitious female English

major who became totally disillusioned by the study of the great books--works of the masters in the Renaissance, Victorian, and Nineteenth-Century periods. He claims that there is something inherent in literary art that discourages people from maintaining stable relationships with others.⁶ Thorpe is not positing a new theory, for Ellen G. White, speaking out against the reading of stories that are not true-to-fact says: "I know of strong minds that have been unbalanced, and partially benumbed or paralyzed by intemperance in reading."⁷

White has issued many warnings against fiction reading. Some of her counsels concerning this prohibition can be found in Messages to Young People, pp. 271-74, 279-82; Fundamentals of Christian Education pp. 451-52; Testimonies for the Church Vol. 2, pp. 236, 302, 410, 463, 481, 559; Testimonies for the Church Vol. 5, pp. 516-20; Messages to Young People, pp. 271-4; and Ministry of Healing, pp. 444-46. All of these counsels strongly suggest that fiction reading should not be encouraged at home or school by parents or teachers because of its inherent danger--a danger that involves time, which robs many of energy, spirituality, and the self-discipline required to meet the rigor and challenge of daily living. Given this dilemma, how can Christian teachers of literature integrate faith and value in the teaching of fiction? Christian teachers at the tertiary level can integrate faith and value with the beauty, artistry, and imitative accuracy that characterize serious fiction as they allow students to respond to and participate in themes and episodes that communicate the truth about reality, human experience, and God.

Reasons for Negative Counsels

What elements in fiction was White objecting to, and what did she mean when she used the broad term: fiction? In Messages to Young People and The Ministry of Healing she counseled against sensational stories and Greek tragedies--classics of her age that dealt with violence, incest, murder, and bloodshed. These were read as a result of the study of Greek and Latin in colleges and universities.⁸ Students thrived on the excitement and suspense generated by such stories. John O. Waller says that sensational novels [in White's day] "were almost one hundred percent trash."⁹

Another unsettling element was maudlin sentimentality. Sentimental novels held great appeal to women and girls, and White was not conservative in her criticism of this saccharine literature and its effect on young and older women.¹⁰ Young women reading such novels became sentimental, having sick fancies and sported with indecent and obscene thinking, while older women became disillusioned with their marriages, dreaming of imaginary husbands and experiencing unrequited love.¹¹

When White used the broad term, fiction, she was addressing a brand of literature that encouraged readers to indulge in the reading of plot-dominated stories of excitement, suspense, sensation, and sentiment. The feverish excitement from stories of this nature dulled the mind to the beauty and artistry of serious literature: literature that reflects artistic success, imitative accuracy, and truth. Waller, therefore, concludes "that absence of sheer factuality was not White's definition of fiction."¹² He recalls the opportunity he has had to examine and research five scrapbooks in Sabbath Readings for the Home Circle edited by Ellen White, and through the courtesy and confidence of Arthur L. White, then secretary to the Ellen G. White Publication, he attempted to ascertain whether certain narratives that Ellen White read, clipped, and preserved were fictitious or true-to-fact.¹³ He concluded strictly that some were fictitious. This finding he announced with the permission and reservation of Arthur White that he take pains "to establish . . . safeguards that will as far as possible, keep hearers and readers from arriving at conclusions of a more liberal character than the facts would justify."¹⁴

Waller posits that it would be very easy to draw over liberal implications from such restricted evidence, and he hopes no one does.¹⁵ White was not alone in her view of fiction. Other religious bodies decried the type of fiction that prevailed during that period. The Roman Catholic Journal Thought carried an article by Joseph E. O'Neill on Longfellow and described him as one who "neither would or could look at reality except through a golden mist of emotion."¹⁶ He was further described as a victim of "the great Romantic doctrine of the importance of the heart in the life of man. . . . Having rejected completely his forefathers' diet of strong Calvinistic meat and drink, Longfellow is sometimes to be found dining on little pink cakes and the very weakest of tea."¹⁷

In the early issues of the Methodist Quarterly Review, strong counsels against the reading of fiction were urged by the Methodist church. It was not until 1845 that the slightest acceptance of any sort surfaced among Methodist writers.¹⁸ An article in the Quarterly Review entitled "Critical Notices" suggests that although some moral fiction could be read sparingly by various classes of people, fiction should not be read excessively especially by young people so as to create an omnivorous appetite for it: "Light reading, however, free from the total faults of our popular novels, like condiments, should be resorted to with great caution, and especially by the young, under proper advisement."¹⁹ In 1846, another strong statement appeared in the Methodist Quarterly denouncing most fiction and repeating many of the arguments that White put forth: "It is the habits of thought and feeling which fiction begets which constitute the great mischief."²⁰

All of these references suggest that the content of novels that young people devoured was questionable and debilitating not only to the Seventh-day Adventist Church but to other conservative

religious bodies as well. The cheap fiction distinguishable in White's day did not elicit on the part of the reader an opportunity to analyze and interpret critically. Stories led to hasty, superficial reading which weakened the power of concentration. Speaking out against this type of literature, White notes that "old and young form the habit of reading hastily and superficially, and the mind loses its power of connected and vigorous thought."²¹

All fiction is therefore not the same, for White's view of this genre takes into consideration more than a lack of factual information. It can be inferred then that serious fiction or imaginative works that would require critical and analytical skills in interpretation, stories that are strong in theme, action, characterization, setting, and other literary and artistic elements, "stories with enough real intellectual challenge"²² that can "add strength to the mental powers"²³ would not be considered as cheap and trashy. Mature tertiary level students, unlike younger students, are better able to critically analyze, interpret and grapple with the intellectual challenge of serious literature. Fiction, moreover, can be perceived as truth with a capital "T" since it is a vehicle that gives a diagram of life.

The taboo on literature was gradually lifted as fictional works became more artistic and serious in nature. Less emphasis was placed on plot-dominated, suspenseful stories and more emphasis was placed on style, structure, theme, and characterization. Although it still held potential for negative habits and attitudes, fiction gradually became a model for imitation by way of beauty, artistry, and design. "In 1860 a full-length article [in the Methodist Quarterly Review] entitled 'The Modern Novel' by a leading Methodist writer, the Reverend Daniel Curry, declared the novel too serious and important a part of literature to be rejected sweepingly as it once had been . . ."²⁴ A similar note in the Presbyterian Quarterly Review (1857) illustrates the shift in acceptance, given the change in subject matter and style of fiction:

It seems pretty well settled now, that works of fiction must be tried on their own merits, and that any such sweeping rule as was formerly laid down, that all fictitious writing is per se bad, must be abandoned. The reason does not lie in the fact that the world has grown wiser than formerly in its judgements, but in this other fact that the extraordinary merit of many parts of fiction during the last half century will not allow the rule to remain. The question cannot now be, Shall I read any novels? But, What novels may be read? . . . The genius and virtues of many men and women have passed into this class of books, and there can hardly be any fine culture without them. This world is a place of trial. We must choose the good and reject he evil.²⁵

Compatibility of Fiction and Faith

Serious fiction has found a prominent place in the tertiary level Christian college classroom, for one of the purposes of higher education is to allow for critical and interpretive thought. TeSelle clinches this beautifully when she says:

A novel and a Christian have something in common. They are both concerned with a response. A novel presents man experiencing, man responding to his world and other men; a Christian is a man responding to God and other men in trust and love. Both are concerned with basic orientations of man's being.²⁶

Fiction and faith are compatible when fiction is seen not as trash but truth. Faith in this context is any effort of the teacher to lead students to God.

In the literature classroom the learning that takes place should restore in students the image of God. "The classroom does not exist," according to Arthur F. Holmes, "to combine good education with a protective atmosphere. . . . Rather, the Christian college classroom is distinctive in that the Christian faith can touch the entire range of life and learning."²⁷ In this classroom, learning is significant since it draws its strength from faith in Jesus.

The Problem of Fusion

Some teachers of literature, because of the Cartesian-Newtonian paradigm, accepted the opinion that arose in public universities during the post World War II period that all teaching should be value-free. This, of course, was a product of the scientific method.²⁸

Objectivity was and in some cases still is the watchword. This paradigm suggests that literature on a scholarly plain should be taught objectively using the same attitude with which one approaches research. Arthur J. DeJonge describing this attitude says: "They [teachers] were not to take a values point-of-view; they were not to intrude into that dimension of the students' lives. This value-free approach to higher education created a vacuum in higher education which secularism filled with little effort."²⁹

The word paradigm is associated with Thomas S. Kuhn, author of the Structure of Scientific Revolutions published by the University of Chicago Press, 1962. Kuhn uses the term to describe the work of scientists. According to him, "scientists do not approach their subject with a clean slate, as was previously believed, but with a particular set of shared assumptions and biases. This shared mind-set in view-point is called a paradigm."³⁰ It helps scientists in their search for truth; in fact, they see it as the only way of

arriving at truth. DeJonge points out, though, that Kuhn and others who share his view are not consistent in their point-of-view, for instead of allowing the evidence to follow the natural path of its course, "scientists work within a paradigm which influences what they see, accept, and report."³¹ Therefore the paradigm controls the thinking of the scientist.

After World War II, public universities expanded in enrollment and influence and produced faculty members who were initiated into the Cartesian-Newtonian paradigm. Church-related universities also began growing and, therefore, had to depend on the public universities to help meet their growing need for teachers. And so this paradigm with its value-free teaching entered the arena of the Christian college.³² It is not uncommon, therefore, for literature teachers in Christian schools to veer from making moral or spiritual inferences from literary works for fear of misinterpreting or putting into the literature something which was not initially there.

In the same vein, biographical and historical data are sometimes seen to be irrelevant to the analysis and interpretation of the novel. Branson Woodard sees a danger resulting from this approach--a danger which he describes as a "dehumanizing of the Humanities, for the work is seen as having no determinate meaning, and biographical and historical details are irrelevant to the analysis of the literary work."³³

The Quest for Truth in the Teaching of Fiction

Since the ongoing quest of learning is the quest for truth, and all truth is God's truth,³⁴ then teachers of imaginative literature should seek for specific ways to help students discover truth. Although fiction is non-factual, it can nevertheless be true if the actions and themes lead to a true philosophy of life. The story of the rich man and Lazarus recorded in the Gospel of Luke is true but unfactual. If it were factual, then the biblical doctrine of the state of the dead is defective. Factual stories, loosely labeled true are sometimes sordid, sloshy, and sensational. They do great damage to the whole person. Gaebelein points out that the problem of integration starts when education is not brought into relation with God's truth.³⁵ He cites Josiah Royce who claims that every idea has both internal and external meaning. The external meaning of Christian education has to do with God's truth while the internal relates to the inner workings of education. Hence he concludes that God's truth is independent of what education is or does, but integration merges the internal and the external.³⁶

Gaebelein further argues that since secular education relies solely on sociological and naturalistic approaches, giving up its external meaning, and having turned "its back upon God and his word,...it is powerless to put together its internal meaning."³⁷

The Education Department of the General Conference of Seventh-day Adventists outlines the general philosophy that should undergird the study of literature as truth is explored. Apart from giving a comprehensive view of the universe and finding answers to questions that deal with human existence, "the study of Literature should support the fundamental premise that God is the Creator and Sustainer of the earth and the entire universe and is the Source of all knowledge and wisdom."³⁸ No single discipline has all the answers pertaining to the quest for truth, but literature in the form of fiction, because of its imitation of reality and the way it gives understanding and ultimate self-knowledge that allows readers to enter imaginatively into the space of others, is truth in an essential way.

Practical Ways for Integrating Faith and Fiction

The Christian teacher of literature has many ways of integrating faith with fiction without attempting to reshape the work of a writer. Here are some suggestions:

1. Teach students to find meaning in the story not by moralizing but by discovering.

Faith becomes integrated as teachers are able to motivate students to interact with the work of fiction in an attempt to find meaning and value. This can be done through an understanding of interpretive presuppositions of what readers expect of writers. Leland Ryken outlines three of these: First, "the writer intends to say something significant about reality and human experience." Second, "characters in the story (especially the protagonist) are intended to be representative or exemplary people." Third, "characters undertake an experiment in living."³⁹

Approaching a literary work from these presuppositions allows the reader to move easily from topic to meaning which includes the morals and themes within the work. For example, examining the biblical story of Lot, one can see how the story gives its own meaning without didacticism. The setting, plot, characters, and theme all show Lot's relationship to the wicked world of Sodom. He cannot envision life without some aspect of the city's materialistic influence. Yet, Ryken says, "the narrator engages in no moralizing over the characters. He lets their actions do the talking."⁴⁰ Biblical literature establishes patterns for the wider body of non-biblical literature. It is the prototype, having been inspired by the greatest literary artist. Didacticism is a foil to the God-given powers of analysis and synthesis.

2. Have a personal Christian philosophy and a world view that is objective.

The literature teacher's personal philosophy should be Christocentric, and his or her world view should be broad enough to take in various disciplines. This focussed yet open-minded approach of the Christian teacher will allow students to make value judgements of imaginative works under study. Holmes says:

A world view is not the same as a theology. Christian theology is a study of the perspective itself as disclosed by biblical revelation. It looks within, whereas a Christian world view looks without, at life and thought in other departments and disciplines, in order to see these other things from the standpoint of revelation as an integrated whole.⁴¹

Even as heroic biblical narratives are unified by the presence of the hero in the story, so the very presence of the teacher with a personal Christian philosophy and an objective world view allows for the integration of faith in the discussion of a fictional work. James W. Sire believes that the analysis of the world-view can provide a basis for the integration of Christian faith with an academic discipline.⁴²

When a personal Christian philosophy is established, the teacher can turn around events and actions in the novel that may be out of sync with students' ideals and morals. When I was an undergraduate English major at Andrews University in Berrien Springs, Michigan, I sat with peers in a class, Seminar for English Majors, as the professor, Dr. Delmer Davis, entered to discuss Hemingway's A Farewell to Arms. About one-third of the class was puritanical in their religious views and felt uncomfortable with some of the episodes in the story. Two students outrightly expressed their feeling of disgust to the teacher at the beginning of the class period. The teacher listened and proceeded with his lecture. At the end of the period, everyone was enthralled by the composite skill of Hemingway in creating a work that showed the meaninglessness and hopelessness of life after a devastating war as he attempted to codify the irrational aspect of human nature. No one remembered the private discomfort he or she experienced when the work was read alone.

The teacher had skillfully framed the work by setting up parameters for understanding and interpretation. He asked questions that allowed us to see the difference between an existential and a Christian world-view. We were then able to re-examine what we believed and affirm our own philosophy of life since it gave meaning and value to living as opposed to the hopelessness reflected in Frederic Henry, the central character in the story. It was this sense of hopelessness that spawned his behavior.

By using a technique that allowed instruction and facilitation, the teacher was able to ask significant questions that led to discussion which enabled students to listen to each other and

follow up on each other's insights and critical responses. By the end of the class period, not only were we enthralled by the skill of Hemmingway in painting a true picture of life at a particular historical period, but also by the teacher's ability to transmit morals and values. Students were able to express their feelings, understanding, and responses, and faith took the place of disillusionment. Dr. Davis had moved from the problem episodes in fiction to a point of faith without dwelling on the surly and the sensual.

The teacher's presence, therefore, epitomized by his or her philosophy and world-view automatically allows for the fusion of faith and fiction. Woodard argues that the teacher's world-view, though objective, must have its base in God, for literary criticism begins with God and His general and special revelation. It then works outward to extra biblical literature. He concludes that "divine written revelation is the focal point in literary theory."⁴³ This bibliocentric world-view will cause the teacher to see literature as a means of instructing students toward perspectives which will have both earthly and transcendent applications.

I can actually see eyebrows being raised and feel the questions being framed in the minds of readers, for example, "Will there be skillful teachers in every college classroom to elucidate complex ideas in problem novels?" In the same vein I may ask, "Is it only in secular literature that we find episodes that make us uncomfortable?" Precisely, no! Students are exposed to these in their immediate environment, in the streets, on the playground, in bus and train, and even in the best of all literature--the Bible. Can we insulate our students from having contact with the story about Ehud who was violently killed leaving his guts exposed? (Judges 3:12-30), or the gruesome dismemberment of an estranged wife by her own husband who later sent her body parts to the twelve locations in Israel? (Judges 19: 1-30), or the adultery and intrigue of an esteemed king and the daughter of Eliam, wife of Uriah the Hittite (2 Sam. 11:1-27), or the incest of Amnon with Tamar (2 Sam. 13:1-22)?

Should parents tell their children not to read such stories, or could parents be sure their children would not read such Bible stories? I believe that the skillful handling of fiction will provide necessary ammunition for dealing with the surly and somewhat embarrassing episodes that face students in real life and in historic, inspired literature as the Bible is.

It is a given, though, that no matter how carefully an issue of this nature is presented, fears and objections may arise from students, or parents. Literature teachers, therefore, should be prepared to give alternative reading assignments to students who object to a selected work.

3. Allow the imaginative work to move along the line of a quest for truth.

A serious work of fiction is true if it reflects literary artistry, imaginative accuracy, and if the events lead to a true philosophy of life. Examining a story like Nathaniel Hawthorne's The Scarlet Letter, the Christian teacher will not direct a discussion to suggest an emphasis on immorality or hypocrisy in the clergy while downplaying the normal cycle of sin and retribution. For while it is true that immorality is treated in this novel, that is not the theme nor the main idea; rather, one sees the progression of sin and its work on the conscience. Never at any time does the work advocate immorality. In fact, the opposite is true. Sin is a progressive process, and the novel reveals the inner consequences of all types of sin and emphasizes a message of the power of love over hatred.

Writers see truth in different ways, but the teacher of literature should be able to encourage students in the pursuit of truth by giving them the technical and philosophical tools necessary for this exercise. Gaebelstein establishes a difference between truth and error. He gives three approaches: "from the point of view of revelation alone, from the point of view of revelation plus reason, and from the point of view of reason only."⁴⁴ He says that the Christian teacher's approach should be from the point-of-view of revelation plus reason. Further, he builds a convincing argument to suggest that revelation alone may lead to irrationalism with the danger of denying the God-given faculty of reason; and reason alone often by-passes God's revelation ending up in rationalism and humanism; but when revelation is tied to reason truth is better perceived.⁴⁵

This approach is a tool that teachers should give students of literature so they could think, analyze, and interpret with confidence and not merely rely on other critics' thoughts. The works of critics should serve as a catalyst to stimulate students' minds toward original thought. Ralph Waldo Emerson calls this "man thinking."⁴⁶ When students are able to think and reason carefully and analytically, they achieve a philosophical tool for arriving at truth.

4. Approach the teaching of literature as an opportunity to give students an invaluable acquaintance with concrete depictions of human experience.

This approach, TeSelle says, will provide students, who want to give themselves to God "in spite of the negative powers that appear to rule the world," with a full understanding of the scope their response must embrace.⁴⁷ Nathaniel Hawthorne's The Marble Faun can provide an example. This work of fiction reflects characters of different religious and social experiences who clash with each other during the course of their relationships. Donatello is a

young noble Italian possessing a charm which makes him a lovable personality, but for him time does not exist. He knows no remorse and has no dark past, but one sees a change when he commits a sin in order to help a woman, Miriam, whom he admires. His fall, however, educates him and he experiences spiritual and psychological growth.

Miriam, conversely, is acquainted with the dark side of life. She is representative of man's struggle with evil and the whole scenario of dealing with guilt, but finally, she like Donatello, experiences the educative power of sin.

Hilda, the wholesome New-England girl is sensible, pure, and self-reliant. She is a symbol of puritanism and a type of Nineteenth-Century American. She moves from isolation to integration into the human brotherhood of sinners.

Kenyon, the sculptor and secret admirer of Hilda, deals with cold clay. He sees life not as something experiential, but as something calculated, and so refrains from expressing love when he should.

When teaching this work, the teacher can use the tight artistic design of this story along with the characterization of these complex characters to allow students to see the varied depictions of human experience and the type of responses each character had to make in arriving at truth--truth as it was found in themselves and in the world of reality.

5. Allow actions to affirm a personal Christian philosophy.

Literature is about life; therefore, students in any discipline can enjoy it and become vicariously involved. Faith and value are naturally transmitted by lectures and discussions of fiction, but faith is more identifiably integrated when the life practice of the teacher matches values that are taught. The teacher's honesty in lesson preparation, fairness in grading, objectivity in making evaluative comments, and expressions of kindness and understanding show integration in practice. When these characteristics surface naturally because of the teacher's Christian philosophy, students discern a sincerity that defies description.

Several years ago I sat in an American Literary Masters class and the professor advertised a literature on-location tour to New England, Massachusetts, for the spring break. I longed to go, but knew I could not because I had little money. That desire, though, may have unconsciously registered on my countenance. At the end of the period the professor asked me to remain.

"Did I do something wrong?" I wondered.

"I would like you to be my guest on that New England trip I was talking about, Shirley," Dr. Merlene Ogden, said.

"Could you come up with a little money for food and souvenirs? I will take care of your transportation."

That spring break, I was able to earn workshop credits and visit a historic part of the country I would not otherwise have had the privilege to. The discerning eyes of literature teachers who teach about life's values and the importance of living deliberately can enable them to integrate faith in effective ways. Today, censorship is tabooed; hence, the Christian teacher of literature looks for opportunities not to be "preachy" but to establish an ethos--a blending of what one says with what one does.

Conclusion

Fiction, because of its kinship to human experience, enhanced by sincerity, truth, beauty and design, provides a natural framework for a response to God. Faith and fiction, therefore, are compatible otologically since both are concerned with basic orientations of being. They should co-exist. The true Christian teacher cannot be satisfied with a mere theoretical approach to any given subject. White says:

The true teacher is not satisfied with second rate work. He [she] is not satisfied with directing his [her] students to a standard lower than the highest which it is possible for them to attain. . . .It is his [her] ambition to inspire them with principles of truth, obedience, honor, integrity, and purity--principles that will make them a positive force for the stability and upliftment of society.⁴⁸

When this awareness undergirds the teaching of literature, integration of faith becomes inevitable and Christian education will be seen as a glorious privilege.

While offering a prayer before the class begins or sharing a biblical or inspirational gem is a good practice in the literature classroom, these alone do not allow for the integration of faith and learning. Drawing parallels, stretching a point to make a spiritual illustration, or forming analogies from literary works would not accomplish this either. The integration of faith with fiction involves the total practice of Christianity as the teacher prepares, teaches, evaluates, and relates to students. Students should be taught to think clearly and critically as they search for meaning based on their personal Christian philosophy and objective world-view. They should be encouraged in the quest for truth as they become acquainted with concrete images of human experience in literature. They must see Christ as the center of all literary and artistic achievement.

Integration, therefore, is not simply a tag; rather, it encompasses the whole range of teaching skills and life practice. It is discovering the meaning of literature through explication and analysis as theme, characters, structure, and other textual

features are explored. Moreover, the integration of faith with fiction is philosophically experienced when analysis, explication, and synthesis lead to a greater understanding of God. Woodard believes that integration must be experienced no matter how slight. He says:

Often, this application is simple and brief; at other times, more elaborate and time consuming. Whatever the situation, the integration *must* take place. It is integral to the academic and spiritual identity of the Christian university, not in any sense a last-minute addendum to the supposedly "secular" responsibility of studying the text.⁴⁹

When this approach is taken, the integration of faith with fiction may still remain a dilemma, but it will be a dilemma that is both challenging and inspiring as fiction is seen not as false, but as a mirror that reflects the truthfulness about life, experience, and God.

Notes

¹Leland Ryken, The Literature of the English Bible (Grand Rapids, Mich.: Zondervan Pub. House, 1974), p. 13.

²Aleen Pace Nilsen and Kenneth Donelson, Literature for Today's Young Adults (Glenview, IL.: Scott, Foresman and Co., 1985), p. 36

³Sallie McFague TeSelle, Literature and the Christian Life (London: Yale UP, 1974), pp. 113, 114.

⁴Ibid., p. 170

⁵Frank E. Gaebelien, The Pattern of God's Truth: The Integration of Faith and Learning (Chicago: Moody Press, Inc., 1968), p. 65.

⁶Peter Thorpe, Why Literature is Bad for You (Chicago: Nelson Hall, 1980), p.6

⁷Ellen G. White, The Adventist Home (Nashville, Tennessee Southern Publishing Association, 1952), p 414.

⁸Ellen G. White, Messages to Young People (Nashville 8 Tennessee: Southern Publishing Association, 1930), p.279. See also Ellen G. White, The Ministry of Healing (Mountain View, Calif.: Pacific Press Pub. Association, 1905), pp.443-444.

⁹John O. Waller, "A Contextual Study of Ellen White's Counsels Concerning Fiction." Quadrennial Section Meeting, La Sierra College (August 1965), p. 19.

¹⁰Testimonies for the Church vol. 2 (Mountain View, California: Pacific Press Publishing Association, 1948), pp. 302, 462.

¹¹Testimonies for the Church vol. 2, p. 302.

¹²Waller, "A Contextual Study," p. 21

¹³Waller, "A Contextual Study," p. 4

¹⁴Ibid.

¹⁵Ibid.

¹⁶Joseph F. O'Neill, "Longfellow: Preacher and Poet," Thought XXXI (1956-57): 583-85 Qtd. by John O. Waller, "A Contextual Study of Ellen White's Counsel Concerning Fiction" (1965), p. 6.

¹⁷Ibid.

¹⁸Waller, "A Contextual Study," p. 7.

¹⁹"Reading," Methodist Quarterly Review. XVIII (1846), p.68. Qtd by Waller, "A Contextual Study," (1965), p.7.

²⁰Ibid.

²¹White, The Adventist Home (Nashville, Tennessee: Southern Publishing Association, 1952), p 415.

²²Waller, "A Contextual Study," p. 13.

²³Ellen White, Testimonies for the Church vol. 5. (Mountain View, California: Pacific Press Publishing Association, 1948), p. 544.

²⁴ Waller, "A Contextual Study" p.7

²⁵"Charlotte Bronte," Presbyterian Quarterly Review VI (1857), p. 285. Qtd by Waller, "A Contextual Study," pp. 8-9

²⁶TeSelle, Literature and the Christian Life, p. 167.

²⁷Arthur F. Holmes, The Idea of a Christian College (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1993), p. 45.

²⁸Arthur J. DeJonge, Reclaiming a Mission (Grand Rapids, Michigan: Wm B. Eerdmans Publishing Company, 1990), p. 75.

²⁹Ibid., pp. 75-76.

³⁰Ibid., p. 63.

³¹Ibid., p. 64.

³²Ibid., pp. 76-77.

³³Branson Woodard, "Literature" in Opening of the American Mind, edited by W. David Beck (Grand Rapids, Michigan: Baker Book House, 1991), pp. 67-68.

³⁴Homles, The Idea of a Christian College, p. 47.

³⁵Gaebelein, The Pattern of God's Truth, p. 7.

³⁶Ibid., pp. 8-9.

³⁷Ibid., p. 11.

³⁸"Guide to the Teaching of Literature in Seventh-day Adventist Schools" (Washington, D.C.: General Conference of Seventh-day Adventists, n.d.) p. 3.

³⁹Leland Ryken, Words of Delight. (Grand Rapids, Michigan: Baker Book House, 1987), pp. 82-83.

⁴⁰Ibid., p. 87.

⁴¹Holmes, The Idea of a Christian College, p. 59.

⁴²James W. Sire, Discipleship of the Mind (Illinois: Intervarsity Press, 1990), pp. 155-156.

⁴³Woodward, "Literature" in Opening of the American Mind, p. 69.

⁴⁴Gaebelein, The Pattern of God's Truth, pp. 28-29.

⁴⁵Ibid, p. 29.

⁴⁶Ralph Waldo Emerson "An American Scholar," in The Heart of Emerson's Essays, ed. Terry Bliss (New York: Houghton, Mifflin Co., 1993) p. 55. (For a full discussion of this concept see pp 55-76).

⁴⁷TeSelle, Literature and the Christian Life p. 114

⁴⁸White, Education (Mountain View, California: Pacific Press Publishing Association, 1952), pp. 29-30

⁴⁹Woodard, "Literature" in Opening of the American Mind, p. 86.

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