ASIA-PACIFIC NAZARENE THEOLOGICAL SEMINARY

A GRAPHIC WAY OF PURIFICATION:

UNDERSTANDING AND CONTEXTUALIZING

THE DAY OF ATONEMENT FOR FILIPINO MILLENNIALS

THROUGH SEQUENTIAL ART

A Production Thesis Presented to

The Faculty of Asia-Pacific Nazarene Theological Seminary

In Partial Fulfillment of the Requirement for the Degree

Master of Science in Theology

(Biblical Studies Old Testament)

BY

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ASIA-PACIFIC NAZARENE THEOLOGICAL SEMINARY

WE HEREBY APPROVE THE THESIS

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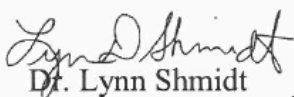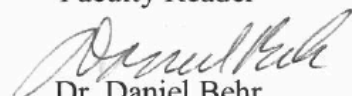
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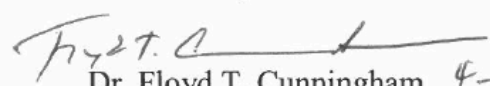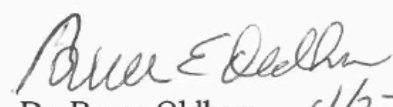
ABSTRACT

This thesis focused on the study, translation, and interpretation of the Day of Atonement as described in Leviticus 16:11-28. The goal of the study was for Filipino millennials to understand the rituals of the holy ceremony. The purpose was to test which medium accomplished this goal. Therefore the researcher first created an English translation from an exegesis of the passage in its Hebrew texts through the Hermeneutical Spiral. The researcher then used the Praxis Model of Contextual Theology and asked the assistance of Filipino millennials to help her create a sequential art that would be comprehendible for the target audience. She had Filipino millennials read two documents, the translation and production, and assessed for reading comprehension. The researcher found that the Filipino who assessed the sequential art not only enjoyed the production, but they found connections to their lives more than those who had assessed the translation. Therefore, the researcher can conclude that a contextualize sequential art is more effective in theological education than just a simple reading of the Bible.

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DECLARATION

No portion of the work referred to in the thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning.

Ingrid Bella Kiper Lustaña   April 26, 2018
(*Author*)   Date

DEDICATION

For those who journey

on the road less traveled.

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Oh man. Where do I begin?

Without God, I doubt I would have gotten very far on this thesis. He gave me the vision of the topic in the first place. Even though my topic was doubted, and I was discouraged from pursuing it, I knew what God wanted me to do. I am so glad I listened to the Father and never gave up. May this thesis be an inspiration to follow God's call even when the path ahead is unknown and tough. Keep fighting!

I would also like to thank my advisor and ninong, Dr. Modine. He blindly followed me to the battlefield and back with my thesis. Even when I had lost faith in myself, he always encouraged and trusted me. Somehow, together, we were able to get me to finish a Masters degree in two years! He and his beautiful bride, Ate Marnie, have truly been like parents to me while I was here in the Philippines.

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Thank you to my Defense Committee, who were all my ninongs (with the exception of the External Reader) and gave me tremendous mercy and compassion during my Final Defense.

A huge thank you to my team at World Mission Communications (WMC) who not only was an active participant in my thesis and production, but were active supporters

in this entire seminary journey. They were aware of the stress I was under and put it upon themselves to help make my life a little easier. Note: I would not recommend leading a Regional Holiness Writers workshop, turning in a thesis, and getting married within a month—unless you had a team like WMC on your side!

Thank you to my dear friends who I had to abandon while I tended to my thesis. Thank you to KangHee, Suoh, and Eloisa for inspiring me to finish. Thank you to Dim, Leca, and Jojo for tolerating my laptop light in the wee hours of the night. Thank you, Yifan, Lionel, Achi, Thurr, Joan, Ivan, Chino, Sirinart, Rachel, Pearline, and all the friends I had to say "No, maybe next time." There are countless others who have put their hands on my shoulders and shake me back into sanity. I really cannot thank all of you enough!

Thank you to my parents who have always encouraged me to never stop learning. Thank you to my siblings, Ted, Cin, and Val who let Lucy go through the wardrobe first. I'm humbled to have a family where I can feel their encouragement even from thousands of miles away.

Finally, I need to thank my husband, Terence. How many nights has he patiently comforted me while I cried? How many times has he forced me to look him in the eye and convince me to continue? How many times has he reminded me that through Christ, all things were possible? This thesis would still be in my head if he had not reached in and pulled it out into existence. I am so honored to be finishing this seminary journey with my ministry partner, and I can't wait to see what new challenge God has for us next!

But for now, time to sleep!

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CHAPTER I:

INTRODUCTION

On January 10, 2015, the Kingdom of Thailand celebrated its yearly holiday,

Children's Day. This day is an occasion where the adults can give gifts to the children of

Thailand. Missionaries love to take this time as an opportunity to share the love of Christ.

In Northern Thailand, local missionaries had been preparing for Children's Day

for months. They worked with *MangaBible*[1] and translated the manga adaption of the

Gospel of Matthew to give to the children. Finally, the day came, the Thai *MangaBible*

was distributed for free and the children took it with one hand, and threw it away with the

other.

The missionaries were shocked. Children love cartoons and comics. Surely they

would accept a wide-eyed Jesus. After inquiring the children, their responses were, "I

don't understand it," and "It's too scary."

Background of the Study

The story above is a true account. There were many factors that led to the failure

of the Thai *MangaBible* ministry. The first variable was the content: How can one

explain to Thai children intense aspects such as the crucifixion, sacrifice and grace? The

second factor was context. The majority of the people work in farms. It would be very

difficult for a child to understand a story taking place in a land he or she cannot even

point to on a map and in a time period beyond his or her imagination. Furthermore,

Northern Thailand has multiple languages besides Thai. Most of the children speak Thai

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[1] A five-volume set of graphic novels depicting the portions of the Bible through the Japanese comic style, *manga*.

as a second or third language. The final reason is that the art style is unfamiliar. *Manga* is not so prominent in the farming areas as it is in the city.

The researcher was convinced that neither the content, context nor the medium were at fault for the lack of success. All three, however, must be considered for effective education and evangelism. Content must be presented through the medium that will best be understood by the context.

This study explored this further. The content presented are the rituals for the Atonement sacrifices as described in Leviticus 16:11–28 as it was used to maintain a holy relationship between Israel and God. How can this unique concept of sacrifices be understood so that the contemporary audience can share its meaning with the original audience? Therefore, the study presented explored the meaning and structure of the practice as an act of purification as it was understood and performed by God's people in the Old Testament.

The target context for this content was Filipino millennials, and the medium was sequential art. To tie all of these elements together for effective comprehensibility, this study suggested a hermeneutical spiral methodology for an exegesis and a praxis method of contextual theology that initiates social change in a context.[2] It presented the context of the Bible to the target context by constantly analysing and adjusting the practice through continuous dialogue and assistance from the intended context.[3]

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[2] Stephen B. Bevans, "Models of Contextual Theology," *Missiology: An International Review* 13, no. 2 (April 1985): 186.

[3] Ibid., 192-193.

In addition, this study offers a visual means to contextually communicate these findings to a Filipino millennial audience so that the practice may be understood and the concept will encourage a perspective of purification through sacrifice.

This study trusted that there is an untapped potential in the medium of sequential art, which is most commonly associated with comics, graphic novels, *komiks* (Filipino comics) and *manga* (Japanese style of comics). *Manga* and other comics have surprisingly survived and thrived despite the war and tension between Japan and its Asian neighbors.[4] Due to its popularity, this medium can be used to effectively contextualize theology for many Asian audiences, including the Philippines. This was proven through a case study that successfully attempted to use the sequential art medium for evangelism aimed at a specific Filipino audience in Quezon City, Philippines.[5]

Theoretical Framework

As a thesis that was both an exegesis and a production, two frameworks were considered. Although they were two distinct frameworks used into two different fields, both were quite alike and work in a similar manner.

The first framework to be discussed is called the Hermeneutical Spiral or Hermeneutical Cycle. This framework is often portrayed in a corkscrew manner. Texts and interpretations are two walls where the reader can bounce back and forth until an exegesis is formed (Figure 1.1).

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[4] Herb Fondevilla, "Contemplating the Identity of Manga in the Philippines," *IJOCA* 9, no. 2 (Fall 2007): 442.

[5] Elena Chen, "A Pilot Study on the Use of Comics for Evangelism Among Female Factory Workers," in *Case Studies in Christian Communication in an Asian Context*, ed. Ross W James (Metro Manila, Philippines: OMF Literature, Inc., 1989), 137–59.

Figure 1.1: The Hermeneutical Spiral

Interpretation   Interpretation   Interpretation   Interpretation

Scripture   Scripture   Scripture   Scripture
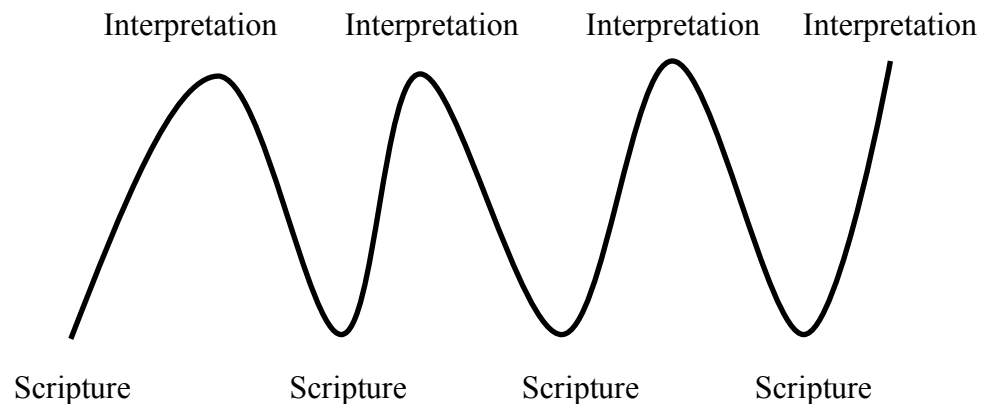
The hermeneutical spiral always begins with Scripture and jumps back and forth with interpretation. Interpretation should always be grounded and supported by Scripture. The goal of hermeneutics is never for theology, explanation, or description. It is for application. The goal should be the sermon and the proclamation. The goal of the Bible is to build the relationship between God and His people. Hermeneutics helps to answer the question of "What does God say?"[6]

This framework was used in creating the exegesis. Certain research for historical, grammatical, and other criticisms of the text was researched to assist with the interpretation.

This study created a method for the understanding the Day of Atonement; therefore, the research attempted to effectively communicate this understanding to a designated context by producing a visual interpretation as well as construct the exegesis. In order to test the understanding and communication of the interpretation, a praxis model of contextual theology (Figure 1.2) was suggested to use as a basis for the methodology.

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[6] Grant R. Osborne, *The Hermeneutical Spiral: A Comprehensive Introduction to Biblical Interpretation*, Revised and Expanded edition. (Downers Grove, Ill: IVP Academic, 2007), 29.

Figure 1.2: Praxis Model of Contextual Theology

Biblical Reality   Social Reality

Deepening

Praxis Convergence
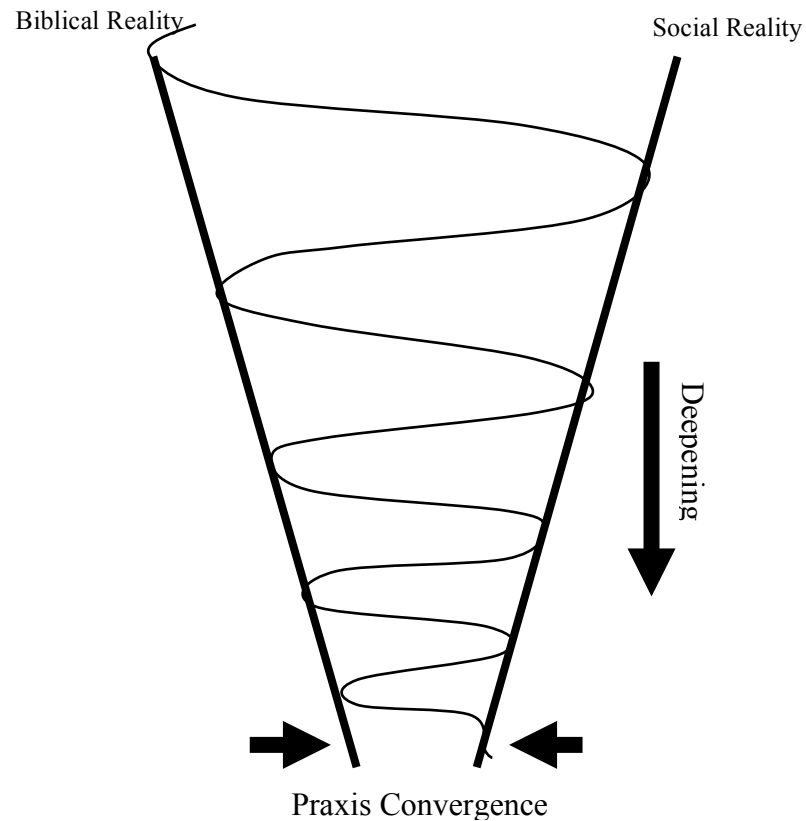
There are multiple models of contextual theology, but the praxis model places greater emphasis on on cultural identity from within a culture rather than identity as a Christian. What makes this model so unique compared to others is that it's not just observations and theories it is practice. [7]

The focus of the praxis model is having the end in mind, which is social change. Unlike other models of contextual theology, the praxis model does not try to extract Christ from within the culture. Instead, it is a continuous cycle of analysis, action and adjustments. This is what makes the model unique; it is shaped by action. It doesn't stop

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[7] Bevans, "Models of Contextual Theology," 192.

to create one formula, but constantly adjusts according to the needs of social reality.[8] According to Scott Moreau, the praxis model can also be described as a situational model because it looks at a specific social change in a specific local context.[9] This means that what become a praxis in one context cannot be used as effectively in another context. Each praxis is made situation by situation. There is no one-size-fits all.

The model also leaves an open door for God's revelation for the researcher and for the target context. Revelation is not found in textbooks, but in the lives of God's people. In this model, it is the theologian who acts like a guide: She acts as an expert and escorts the people to recognize and reflect God among themselves and their lives, and they bounce their own interpretation back to the researcher who reproduces it.[10]

The Praxis Model allows the theologian to listen and perform at the same time. As Karl Barth said, "Only the doer of the word is its real hearer."[11]

Conceptual Framework

Using the hermeneutical spiral and the praxis model as a guide, the researcher has adjusted the framework that was used as a guide for the methodology that was conducted in this study (Figure 1.3).

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[8] Ibid.

[9] A. Moreau, *Contextualization in World Missions: Mapping and Assessing Evangelical Models* (Kregel Academic, n.d.), 39.

[10] Bevans, "Models of Contextual Theology," 193.

[11] Barth, Church Dogmatics I/2, 792.

Figure 1. 3: Conceptual Framework
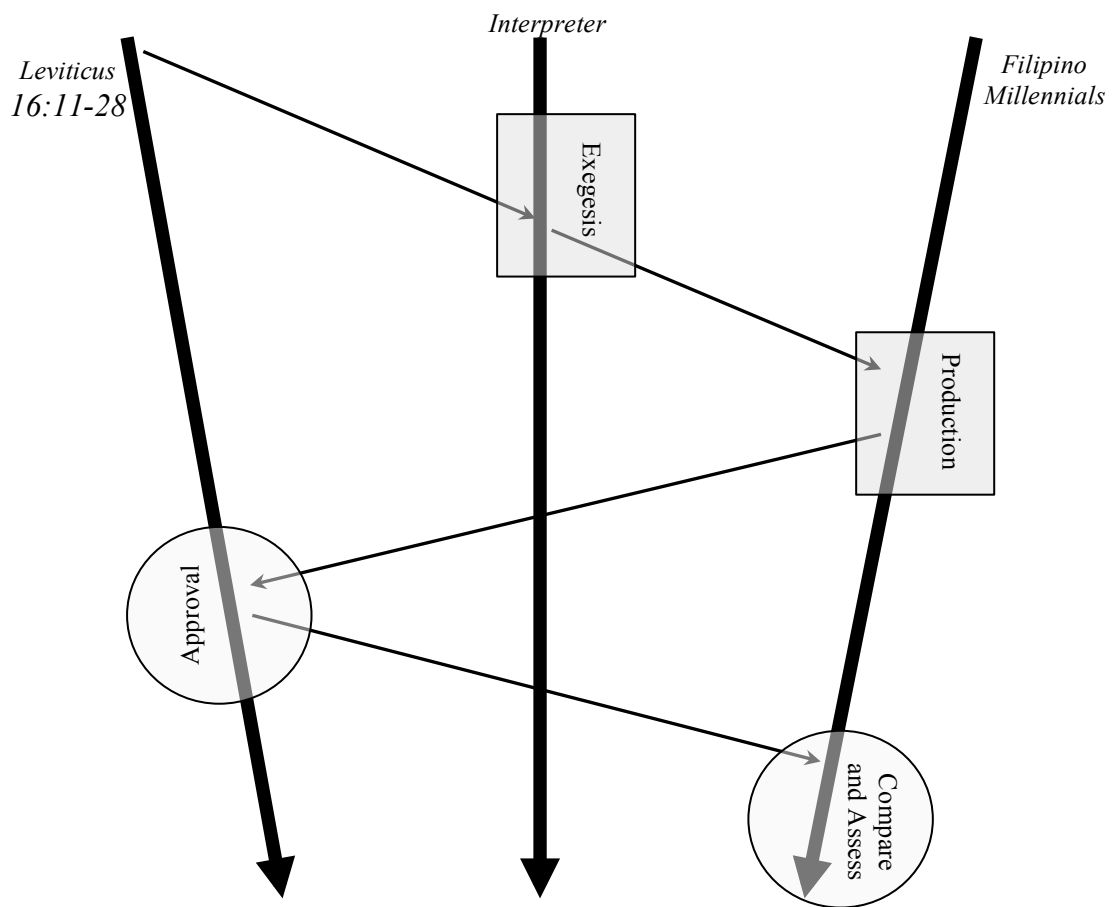
The research began with an exegesis of pre-selected passages from Leviticus 16 describing the Day of Atonement to gain an understanding of the rituals mentioned. The researcher then created an exegesis based on her own interpretations and research. This exegesis was then presented to Filipino millennials. The Filipino millennials offered a concept of how to portray the ideas in the Scripture in a Filipino-millennial-friendly format using sequential art. These ideas along with the exegesis was constructed into a production and tested back against the text for reliability. Finally, Leviticus 16:11–28 was presented in an English-translated text and a Filipino-millennial-translated production, assessed separately, and compared.

The final translation of Leviticus 16:11–28 and was from Biblical Hebrew to English. The final production was a visual equivalence of the Atonement rituals as described in the designated Scripture in the medium of sequential art in the form of a comic.

An interesting aspect about this model is that it gave Filipinos in the target context room to interpret and investigate their own understanding, while the researcher simply played as an initiator, guide and producer. There were elements that the researcher could not interpret because she was a foreigner to the target context. Therefore, there were items that only those native to the culture could provide for the study. This model built a bridge that allowed both the messenger and receiver to contribute. More details on the methodology are described in Chapter 3.

Purpose of the Study

This study aimed to provide a means to teach the Day of Atonement to Filipino millennials in a way they would understand. Although the context was for the Filipino, it could also be used in different contexts as long as the content is understood.

This study also exists to show that biblical theology can be communicated efficiently through sequential art. The Atonement sacrifice was chosen for the complexity of the topic since blood sacrifice and throwing goats off a cliff is difficult to understand and is not a common practice today. If the rituals for the Day of Atonement can be efficiently interpreted and successfully impact a certain audience, then it can open the doors on how theology can be creatively and contextually communicated.

At the end of this study, the production is a sequential art curriculum material based on Leviticus 16's description of the Day of Atonement that reaches the millennial generation in the Philippines.

Statement of the Problem

The focus of the study was to answer the question: "How can the rituals for the Day of Atonement be understood by Filipino millennials in the Manila area through sequential art?" In order to fully answer this primary question, several sub-questions were addressed:

1. What are the rituals for the Day of Atonement?
   a. How were these rituals performed?
   b. Why were these rituals performed?
   c. What are the meanings of each ritual?
2. What is the reality concerning the Filipino millennial?
   a. What is the Filipino millennial's understanding of the rituals of the Day of Atonement?
   b. What is the Filipino millennial's history of sequential art and reading the Bible?
3. How would an understanding of the Day of Atonement to Filipino millennials in Taytay differ between an English text and contextualized sequential art?
   a. What would Filipino millennials learn from the Day of Atonement?
   b. How will Filipino millennials find a connection between the Day of Atonement and their own lives?

c. Which medium (text or sequential art) would be most effective in educating Filipino Millennials about the Day of Atonement?

Scope and Delimitations

This study only exegeted verses describing the sacrifice for atonement as described in Leviticus 16:11–28. Texts outside of this portion of Scripture were not translated, but the passage was viewed in its context in the chapter, book, and overall Scriptures. However, this study did not seek a better evangelism method, but a theological educational method instead.

Participants were asked to review and evaluate the document that gave the interpretation of the concept of the Atonement rituals using the sequential art medium. Evaluations were conducted through questionnaires.

Furthermore, the participants were limited from sixty to a maximum of 10 as advised by the Proposal Committee. The reasoning for this was that analyzing sixty individual pieces of data may be too burdensome on the researcher in such a short amount of time. Therefore, because of the limited sampling group, the final conclusions of the study cannot be sustainable evidence.

The criteria for the selection of participants were those who were born from 1980 to 2000 so that the study can represent the millennial generation. These individuals must have also been born and raised in the Philippines. Participants were selected from those living in the suburban outskirts of Metro Manila. Being an evangelical Christian or being familiar with the Bible was not required to participate in this study.

Definition of Terms

Atonement Sacrifice: This ritual is described in detail in Leviticus 16:11-28. According to the passage, it involves two blood sacrifices (a bull and a goat), a scapegoat, and the cleansing of the people. More on this sacred sacrifice, its meanings, and its symbols will be discussed in Chapter Four.

Contextualization: This method takes Scripture and attempts to make it understood so that it can be understood to a modern people group—wherever that may be. It does not change Scripture, but packages it in a way that a specific context can receive it. Contextualization relates the Bible to a church in a local context. [12] It is to take theological education's practices and methods, filter it from the context of the messenger so that only the message is left, then teach it through the context of a target audience so that the theology may be received and understood. This term was first coined by Shoki Coe.[13] Coe created the idea of contextualization out of frustration with the lack of response to the good news and to the issues facing the realities of the developing world.[14] Contextualization has occurred when the target people group today understands the Biblical theology the way the original audience and authors understood it in their age. More of this topic will be seen in Chapter Two.

Medium: In order to appreciate the content of anything in life, one must also appreciate the package the content arrives in. Think of a medium like a vessel in which any idea or

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[12] Darrell L Whiteman, "Contextualization: The Theory, the Gap, the Challenge," *International Bulletin of Missionary Research* 21, no. 1 (January 1997): 2.

[13] Shoki Coe, "In Search of Renewal in Theological Education," *Theological Education* 9, no. 4 (Summer 1973): 239.

[14] Ibid., 243.

image can be held.[15] For example, Rembrant's idea of "The Prodigal Son" was given to the world through the medium of oil on canvas. This study hopes to deliver the idea of Atonement through the medium of sequential art.

Millennial: For the purpose of this study, a Millennial will be defined as a person born from 1980-2000[16]. The dates, however, have often been debated. Strauss and Howe, the originators of the term "millennial," define the generation birth years as '1982-2003?' indicating that, at the time of their writing, the end date was uncertain.[17] Children born in 1982 would be coming-of-age (turning 18 years old) at the turn of the millennium and therefore can be counted into this generation.[18] The reason the researcher is pushing the years back a little in this study to limit it to millennial adults.

Purification: Simply put, purification is the removal of contaminations.[19] When water is purified, it has gone through an intense filtering process so that it can be suitable for use.[20] In the case of a Biblical idea of purification, it is the removal of sin. Since the Fall (Genesis 3), sin has polluted humanity and creation. God provides ways for purification so that people, places, and items can be used for His ownership and service.[21]

Sequential Art: The term sequential art was first coined by Will Eisner. He described sequential art as a unique discipline that allows one to express oneself creatively through

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[15] Scott McCloud, *Understanding Comics: The Invisible Art*, (New York: William Morrow Paperbacks, 1994), 6.

[16] "Millennials Infographic," *Goldman Sachs*, accessed October 16, 2017, http://www.goldmansachs.com/our-thinking/pages/millennials/.

[17] Neil Howe and William Strauss, *Generations: The History of America's Future, 1584 to 2069,* (New York: Quill, 1992), flyer insert.

[18] Ibid., 342.

[19] "Purification | Define Purification at Dictionary.Com," accessed April 24, 2018, http://www.dictionary.com/browse/purification.

[20] "Water Treatment | Public Water Systems | Drinking Water | Healthy Water | CDC," accessed April 24, 2018, https://www.cdc.gov/healthywater/drinking/public/water_treatment.html.

[21] Antony Cothey, "Ethics and Holiness in the Theology of Leviticus," *Journal for the Study of the Old Testament* 30, no. 2 (December 2005): 149.

an art and literature that creates a montages of pictures, images, and words to create a story or dramatize an idea.[22] Scott McCloud refers to sequential art as, "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer."[23] For this study, sequential art will be studied within the framework of comics, graphic novels, *manga*, and other forms of visual narratives. More on this subject will be seen in Chapter Two.

Scope and Delimitations

This study only exegeted verses describing the sacrifice for atonement as described in Leviticus 16:11–28. Texts outside of this portion of Scripture were not translated, but the passage was viewed in its context in the chapter, book, and overall Scriptures. However, this study did not seek a better evangelism method, but a theological educational method instead.

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[22] Will Eisner, *Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist*. (New York: W. W. Norton & Company, 2008), 5.

[23] McCloud, *Understanding Comics*, 9.

Certain research was discovered about the emerging paradigm shift of Filipino millennials. This is noted, but will not be the focus of this study.

Potential Contributions of the Study

The production is a tool to teach the aspects of Atonement according to Leviticus 16. It can be used as a reference or an example for understanding the content of the passage.

This framework can contribute to how we teach the Bible so that it can be more understandable and effective in the Christian walk. Through the praxis model, theology becomes relevant and communicable to any audience. This research could also inspire an alternative approach of ministry not just in the Philippines, but throughout Asia and the world.

For academic purposes, this can serve as an example of how communication can take place using visual arts. There are many implications since sequential art in particular is rarely seen as a higher-class academic production. Therefore, this has radical implications not only for evangelism, but also for classroom pedagogy. From the classroom to discipleship, even complex Biblical concepts can be taught through creative contextual theology according to the *learner's* context. This study can inspire future research conducted on any theological concept in any context. Therefore, this study is explores a path for communicating the Bible in a countless number of ways through constant analysis and adaptation.

This chapter introduced a problem with theological education and offered a framework for a solution targeting Filipino millennials. It described the inspired and used

frameworks for this study while acknowledging the scope and delimitations. Any vocabulary that needed to be known for understanding this study was addressed.

In the following chapters, the thesis will discuss a review of literature (Chapter Two) and go into the research methodology (Chapter Three). In Chapter Four, the exegesis of the selected verses in Leviticus is found while Chapter Five explains the production concept as conceived by the collaboration of the researcher and selected Filipino Millennials. In Chapter Six, the researcher gathers the data analysis from the study. The summary of the panelists' production evaluations can be seen in Chapter Seven with final conclusions and recommendations in Chapter Eight.

CHAPTER II:

LITERATURE REVIEW

This chapter is a review of related literature concerning the context of the

intended audience and the medium being used for the production. This chapter is divided

into two major sections. The first section looks at research of the context. It will look into

the primary sources concerning contextualization and Filipino millennials. The final

section examines research concerning sequential art and its uses for communicating God.

Contextualization

When the Gospel is presented, Darrell Whiteman has said that it is often wrapped

in the clothes of the missionary presenting it. To new believers, to become a Christian is

the same as to become Westernized, and therefore, can be off-putting to those who feel

they must abandon their culture for Christ. This is why contextualization is one of the

most important issues that needs to be tackled in missions today.[24]

Contextualization gives freedom to the people. Scott Moreau says "From an

evangelical perspective, then, contextualization captures the tension of Christians having

biblical revelation that is universally true and applicable while living in a world of

societies that are widely diverse in their religious identities."[25]

It took many years before the idea of contextualization was realized. According to

Moreau, it was a new thought for social engagement as evangelism and was met with

some confusion for decades. It wasn't for many years until the Division of World

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[24] Whiteman, "Contextualization," 2.

[25] Moreau, *Contextualization in World Missions*, 35.

Missions and Evangelism decided that mission should be more of a dialogue. Mission should be focused on what God is doing instead of what the church was doing.[26]

Shoki Coe, the man credited with coining the term contextualization, created it for theological education purposes. Trying to Westernize everything in a non-Western context can be expensive. Furthermore, he pointed out that these Western countries likely held economic power so Christianity is easily funded, but for developing nations, the church has to find another system to hold her ground. Finally, since Christianity is seen as foreign to non-Western cultures, Coe noted that for many, to convert to the religion is to betray your culture.[27]

Filipina anthropologist Melba Maggay noted that each culture already has its own set of knowledge that has been gathered over the years through the surroundings. "Development must always be in context...All countries have life sources, both physical and social, that are already in place long before the arrival of outside help, influence and resources."[28] When wanting to grow a people in Christ, why use foreign soil when they have their own soil that they already know? Each culture is capable, and once that is accepted, mission can truly begin.

There are, however, many doubts concerning communicating God's Word through human contexts. Therefore, there are many factors that must also be considered. Each person has his or her own interpretation of Scripture based on his or her own human context. Humans already come into Scripture with presuppositions. These

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[26] Ibid., 33.

[27] Shoki Coe, "Theological Education-A Worldwide Perspective," *Theological Education* 11, no. 1 (Autumn 1974): 8.

[28] Melba Padilla Maggay, "Why Poor Are Always with Us: A Filipino Christian's Propositions," *Ogbomoso Journal of Theology* 14, no. 1 (2009): 31.

presuppositions are based on each reader's own culture and background. It is also important to remember that human hands wrote Scripture and the events were interpreted by humans that lived in a completely different context. Contextualization, or even communicating God's Word in this world is a risky job. Thus, humans must rely on the Holy Spirit's guidance.[29]

Whiteman argues that those who do not understand the benefits of contextualization may confuse its methodology with syncretism, but contextualization does the opposite. Syncretism is a real risk when doing contextualization, which is why Gailyn van Rheenen insists that methodology and the work of the Holy Spirit are so critical in the process.[30] Intense study of both Biblical contexts and the target contexts must be conducted. Meaning in one context may convey something else in another.[31]

The term of contextualization itself faced criticism because it seems that it overemphasizes the context at the expense of the text.[32] Shoki Coe, however, the founder of the term, says that contextualization has the opposite objective.

Coe discussed the fear that contextualization will bring on indigenization of theological education. The term indigenized implies a tradition unwilling to change. Indigenized people are often seen as underdeveloped and sometimes uncivilized, and therefore, theology contextualized by or for them lacks quality and caliber. Coe implores his readers to substitute the inaccurate term and way of thinking from *indigenization* to

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[29] Gailyn van Rheenen, ed., *Contextualization and Syncretism: Navigating Cultural Currents*, 1st edition. (Pasadena, CA: William Carey Library, 2013), 40–41.
[30] Ibid., 44.
[31] Ibid., 252.
[32] Coe, "In Search of Renewal in Theological Education," 239.

contextualization.[33] Because whether it is white theology, black theology or even yellow theology, contextualization should be welcomed for the sake of the Truth presented in the Gospel: We are one in Christ.[34]

Coe advocates that theology must be universal. He, however understands that universality of theology does not mean uniformity. Theology does not present itself in a one-size-fits-all. Not even God reveals Himself in only one way. The true and authentic universality will become fully ours when we draw basic power from the same gospel, and commit ourselves wholly to serve the same *Missio Dei* in diversified contexts.[35] Maggay says that a "one-size-fits-all" mentality often does more harm than good. Often times, institutions will see that when a certain program worked for one context, it is held up a model and standard to implement in other contexts.[36] Just because the church doesn't look like a Westernized Sunday morning service, does not make it less a church. If church-planters stopped making blueprints for a Westernized church in non-Western cultures and started to contextualize, they would find themselves planting more churches.[37]

All this to say is that the step that must never be forgotten in any contextualization process is the very first step: studying the Scripture. Van Rheenen reminds readers that God revealed Himself to those in Biblical times so He could be made known. God still reveals Himself through these events recounted in Scripture. The original witnesses and writers lived a different context than today, and therefore a thorough study of the Biblical

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[33] Coe, "Theological Education-A Worldwide Perspective," 240.

[34] Coe, "In Search of Renewal in Theological Education," 243.

[35] Ibid.

[36] Melba Padilla Maggay, "Confronting the Powers," *Ogbomoso Journal of Theology* 14, no. 2 (2009): 27.

[37] Ibid., 5.

contexts must be the very first step in the contextualization process.[38] The Bible cannot change no matter how much the world does. Those who claim to be contextualizing to the context and do not begin with Scripture, are contextualizing nothing but their own presuppositions.[39]

Contextualization forces the reader to expand his or her worldview concerning Scripture and therefore to expand how theology is understood. The beauty of contextualization is that it allows multiple colors to work together to bring a new heaven and a new earth that is not uniformed, but universal for all people.[40] For example, Cheryl Exum found a common form of contextualization is counterfactuals. They provide context by asking "What if..." What if Abraham and Sarah were Italian immigrants to America in the 1920s? What if King Xerxes wrote the book of Esther? What if Christ lived in Papua New Guinea? Playing the "What if" game can lead readers to ask better questions that otherwise would have been left undiscovered. Exum argues that counterfactuals help wrap the story in a new package to give its new audience the same emotions as its original audience had when the participants didn't know the ending.[41] Again, it is important to not let these counterfactuals replace the Truth in the Gospel. Its main point is to force the reader out of the box and ask questions.

According to Coe, the biggest advantage of contextualization is that it gives the local people the power. In the developing world theological education should not have to rely on missionaries, but be self-reliant and able to discover self-identity in our universal

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[38] Van Rheenen, *Contextualization and Syncretism*, 102–103.
[39] Moreau, *Contextualization in World Missions*, 56–57.
[40] Coe, "In Search of Renewal in Theological Education," 243.
[41] Cheryl J. Exum, "Alternatives, Counterfactuals, and the Bible," in *Virtual History and the Bible*, ed., Cheryl J. Exum (Leiden: Brill, 2000), 7.

Lord whom we can serve in any context.[42] Not only does contextualization give people

power, but it gives room for God's revelation. God reveals Himself best not through

texts, but through a long process and life events.[43]

Filipino Millennials

According to a recent study, the millennial generation is the largest generation to

date.[44] Another study says that in the United States alone, the millennial population has

officially surpassed the Baby Boomers.[45] In the Philippines, millennials make up one-

third of the population.[46] According to Krista Garcia's presentation of a study, being the

first digital natives, they have become the educators to their previous generation when it

comes to living in a world that is connected through the internet.[47]

According to Forbes, 97% of millennials are optimistic about the future. [48] Forbes

says that 86% of millennials see themselves as "very confident."[49] In a survey conducted

by Rappler, the top 5 words Filipino millennials used to describe themselves were

confident, self-centered, driven, ambitious, and passionate. The response matches a larger

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[42] Coe, "Theological Education-A Worldwide Perspective," 12.

[43] Moreau, *Contextualization in World Missions*, 58.

[44] Richard Fry, "Millennials Overtake Baby Boomers as America's Largest Generation," *Pew Research Center*, April 25, 2016, accessed November 6, 2017, http://www.pewresearch.org/fact-tank/2016/04/25/millennials-overtake-baby-boomers/.

[45] "Millennials Infographic."

[46] Krista Garcia, "Filipino Millennials Are 'Confident, Driven' – Survey," *Rappler*, accessed October 13, 2017, https://www.rappler.com/move-ph/awards/2016/149854-filipino-millennials-survey-attitude-priorities.

[47] Howe and Strauss, *Generations*, 342.

[48] Mike Perlis, "What Do Millennials Want From Life?," *Huffington Post*, June 3, 2016, accessed October 13, 2017, https://www.huffingtonpost.com/mike-perlis/what-do-millennials-want-_b_10257926.html.

[49] Ibid.

international survey conducted by the World Economic Forum saying that 70% of

millennials saw the world full of opportunities.[50]

Studies show that because of their high demographic numbers, millennials have

trouble finding work. Millennials are putting off marriage, having children, and buying

homes. In an attempt to save money, they are waiting almost 10 years later for these

choices when compared to the previous generations.[51] Many millennials need to look for

work elsewhere for employment.[52] Garcia showed that Filipino millennials especially

affect the economy by being the dominating generation in the workforce. About 84% of

Filipino millennial respondents were open to work abroad to achieve their idea of

success.[53]

When asked what was success, "following passion" followed by "financial

independence" were the top definitions for Filipino millennials according to one study by

Gallup. Filipinos in general correlate their dreams with their careers. Their dreams mostly

fell into "financial stability" and "success." Instead of family, career and self were the top

priorities when asked by Filipino millennials. Gallup noted that 87% of millennials are

looking for self-development.[54] The majority of respondents in the Rappler survey

(49.8%) were setting money aside for travel instead of for future business, luxuries, real

estate, retirement, or education. [55]

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[50] Garcia, "Filipino Millennials Are 'Confident, Driven' – Survey."

[51] "Millennials Infographic."

[52] Ibid.

[53] Garcia, "Filipino Millennials Are 'Confident, Driven' – Survey."

[54] "What Millennials Want From Work and Life," *Gallup*, accessed October 13, 2017, http://news.gallup.com/businessjournal/191435/millennials-work-life.aspx.

[55] Garcia, "Filipino Millennials Are 'Confident, Driven' – Survey."

According to Hofstede's study on cultural dimensions, the Philippines is traditionally a collectivistic culture. This means that the society cherishes relationships, shared responsibilities, and actively seeks solutions that will benefit the group rather than the individual.[56] Hofstede's study also says that the Philippines is a Feminine culture which values caring for others and seeking a better quality of life. Success for a Feminine culture is a good life while a Masculine culture values a stable job and wealth.[57]

This is a vast contrast to the recent studies made on the millennial generation especially millennials in the Philippines who proclaim themselves as "self-driven" and see financial stability as success. This may be a paradigm shift for Filipino society, but that will not be studied for this research.

Sequential Art

The Power of the Eyes

If suddenly a man woke up in the morning and found himself blind, he would not be able to check the time, his phone, or his clothes. He would struggle dressing himself, showering, cooking breakfast, and finding the items he needs to move on with the rest of his day. He has yet to leave the house. The eyes are so essential to our living that the human brain has dedicated 30% of its function to visual processing.[58]

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[56] "Country Comparison: What About The Philippines?," *Hofstede Insights*, n.d., accessed November 3, 2017, https://www.hofstede-insights.com/country-comparison/ the-philippines/.

[57] Ibid.

[58] "MIT Research - Brain Processing of Visual Information," *MIT News*, accessed February 25, 2018, http://news.mit.edu/1996/visualprocessing.

The brain is so good at its job that it can process and store an image in 13 milliseconds.[59] A recent study gave 2000 images and 2000 words to a group of individuals. A few days later, the participants were asked to recall certain images or words from the days before. Participants had a 90% accuracy for recalling of the images shown. Words were easily forgotten.[60]

A Sophisticated Medium

Sequential art such as comic books, graphic novels, *komiks* and *manga* are often seen as an inferior or lower-quality form of literature aimed at children or child-like adults who benefit little in the *real* world. [61] According to comics expert Scott McCloud, this sort of mindset has already set a line between great art and great literature as two separate great disciplines. [62] In his book *Understanding Comics,* McCloud challenges the idea that the perceived quality of either medium must necessarily decrease simply because the two disciplines intersect. [63] Is it because the combination of art and literature is first seen in children's books? And as people grow older, are they expected to "grow-out" of pictures and begin to separate these two disciplines? [64]

Images and words are both used in children's literature and by children because of their special ability to show *and* tell interchangeably.[65] Sarah Stanely has noted that over

[59] "In the Blink of an Eye," *MIT News*, accessed February 25, 2018, http://news.mit.edu/2014/in-the-blink-of-an-eye-0116.

[60] Cheryl L. Grady et al., "Neural Correlates of the Episodic Encoding of Pictures and Words," *Proceedings of the National Academy of Sciences* 95, no. 5 (March 3, 1998): 2703–2708.

[61] Sarah Stanley, "Drawing on God: Theology in Graphic Novels," *Theological Librarianship* 2, no. 1 (May 1, 2009): 83.

[62] McCloud, *Understanding Comics*, 140.

[63] Ibid., 150.

[64] Ibid., 140.

[65] Ibid., 139.

the years this ability has been seen as unsophisticated and naïve. Now, forms of

sequential art have become an unused medium unless used as a resource to arouse interest

in *real* literature.[66]

Although the medium might appear as a cheap way to read, Elizabetha E. G.

Friese argues in her article that reading sequential art requires a more sophisticated

approach to reading due to the medium's ability to lead the reader. Sequential art requires

the reader to not just breeze through the words on the page, but it also adds the element of

pictures that forces the reader to slow down and take in each panel differently.[67]

Comics, *Komiks* and *Manga*

The Philippines sits on a very unique line when it comes to culture and comics.

The nation was colonized by Spain for nearly 400 years, followed by the United States,

and then Japan. The Philippines have been somewhat of a struggle to find their own

cultural identity, and the world of comics is no exception. While most Asian comic book

artists follow the popular Japanese style of *manga*, American comics heavily influenced

the Philippines. Filipinos absorbed the art style and created their own style, *komiks*.

Komiks became a product for entertainment in post-World War II Philippines. Cultural

historians consider their period the Golden Age of Philippine *Komiks*.[68]

In recent years, Japanese comics (*manga*) and animation (*anime*) have boomed in

popularity outside of Japan. In the 18th century, foreigners in Yokohama were so

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[66] Stanely, "Drawing on God," 87.

[67] Elizabetha E. G. Friese, "Visual Narratives: Reading and Writing Through the Pages of Graphic Life Stories," *Knowledge Quest* 41, no. 3 (February 2013): 26.

[68] Karl Ian Uy Cheng Chua and Kristine Michelle Santos, "Pinoy Manga in Philippine Komics," in *Global Manga: "Japanese" Comics Without Japan?*, by Casey Brienza and Casey Brienza Lecturer in Publishing and Digital Media City University London UK (Routledge, 2016), 185.

fascinated by Japanese comics that they published translated versions. Since then, Hong Kong adopted the art style for their Kung-Fu comics. Taiwan, China and Korean comics and animations were strongly influenced by the Japanese style despite the effects of World War II.

However, *manga's* influence went far beyond Asia. According to Fondevilla, even the United Kingdom saw a "*manga* boom" experiencing an increase in comics sales from $2.8 million to $10.3 million in only four years. The medium has become so popular that even Shakespeare's plays have been adapted into *manga*.[69] Manga is now a multi-billion industry. In Japan alone, comics account for a quarter of all published material. Comics have not just become a medium, but a serious international business.[70]

Because of this, local Filipino *komiks* publishers have considered moving their visuals from the traditional Golden Age realistic aesthetics to the Japanese's big-eyed, black-and-white, simple graphics.[71] Today, modern day *komiks* look more similar to Japanese *manga*. The most striking difference between manga and modern *komiks* is that most *komiks* are produced in color, while *manga* is heavy on gray tones. *Komiks* are usually read from ages 8 to 25, while *manga*'s audience is more diverse in age groups. It can even be read by a middle-aged business man.[72]

Local Filipino *manga* publishers tried to target the 13-18 age group, however, this highly targeted age group by suppliers of American comics and pirated Japanese *manga*. Therefore, Filipino *komiks* sought to print higher-quality material to keep up.[73] College

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[69] Fondevilla, "Contemplating the Identity of Manga in the Philippines," 442.
[70] Ibid., 443.
[71] Ibid., 185.
[72] Fondevilla, "Contemplating the Identity of Manga in the Philippines," 448.
[73] Ibid.

students and young professionals, who read mainly for nostalgia, read these upgraded *komiks*. *Komiks* used to be the cheapest form of entertainment, and now has become entertainment for the higher socio-economic class.[74] Despite the modern popularity of *komiks*, it has become difficult for artists to find economic success due to consumers going online to read any comic (legally or illegally).[75] The only economic advantage of publishing *komiks* online is greater outreach.

However, there is much debate on which route to take when it comes to style: comics, *komiks*, or *manga*.[76] Some artists feel that manga is so closely associated with Japanese identity, that it would be "inappropriate" for Filipino artists to copy the style into their own works. Filipinos should find their own style of *komiks*.[77] However, Filipino manga artist, Elbert Or, says that *manga* allows the readers to see themselves. The art style is simple and vague. Unlike an obviously Caucasian Superman seen in American comics, the *manga* style allows the characters' features to seem not obviously American, Japanese, or Filipino, making the characters relatable.[78] On the other hand, some Filipinos believe that Filipino *manga* is cheap and that Filipinos should embrace what makes *komiks* unique.[79]

Philippine *komiks* shows the nation's struggle to shape its own identity after colonialism.[80] It seems that *komiks* can best be described as the intermarriage between Japanese and American comic aesthetics. This doesn't make Filipino comics or *manga*

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[74] Ibid.

[75] Uy Cheng Chua and Santos, "Pinoy Manga in Philippine Komics," 195.

[76] Fondevilla, "Contemplating the Identity of Manga in the Philippines," 441.

[77] Uy Cheng Chua and Santos, "Pinoy Manga in Philippine Komics," 192.

[78] Fondevilla, "Contemplating the Identity of Manga in the Philippines," 448.

[79] Ibid., 449.

[80] Uy Cheng Chua and Santos, "Pinoy Manga in Philippine Komics," 197.

less Filipino, but displays the unique aspect of the Filipino culture that is free to use any

avenue of visual media to express themselves.[81]

Sequential Art as Devices for Communicating God

Imagination and art are needed now more than ever when it comes to

communicating theology and the Bible according to David Brown.[82] Dan W. Clanton

goes on to say in his article that although it is looked down upon by the academia as a

childish medium, some scholars now see the potential of sequential art especially to

communicate Biblical content. It allows the reader to associate Biblical themes not just

with a visual, but sometimes even with a contextual familiarity. For an example of

contextual humor, two-panel cartoon can show Moses leading the Hebrews through the

desert looking down at his cell phone saying to himself, "'Expected Arrival in 40 years.'

That can't be right." Of course, this did not happen in the Bible, but the medium can be

used to inspire interest in the subject and stimulate further discussion all the while

throwing in a bit of familiarity.[83]

When reading the Bible, instead of asking "what is happening", through Biblical

art, Christine E. Joynes says that through visuals, one can now ask, "*why* is it

happening?" Joynes goes on to say that art allows the viewers to ask for the motives,

guess the consequences, and acknowledge the gaps in the text.[84] Because of this aspect,

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[81] Fondevilla, "Contemplating the Identity of Manga in the Philippines," 451.

[82] David Brown, "The Power of the Image to Effect Change," *ARTS* 25, no. 2 (2014): 14.

[83] Dan W. Clanton Jr., "Cartoons and Comics," in *Teaching the Bible through Popular Culture and the Arts*, ed. Mark Roncace and Patrick Gray, Resources for biblical study no. 53 (Atlanta: Society of Biblical Literature, 2007), 330.

[84] Christine E. Joynes, "Visualizing Salome's Dance of Death: The Contribution of Art to Biblical Exegesis," in *Between the Text and the Canvas: The Bible and Art in Dialogue*, ed. J. Cheryl Exum and Ela Nutu (Sheffield: Sheffield Phoenix Press, 2009), 160–161.

reading Biblical sequential art must be read critically like any other Biblical scholarship resources or criticisms according to Isaac and Christina Alderman.[85]

When discussing theology and exegeting the Bible, Joynes says that moving beyond the Biblical texts into the territory of the arts is always a risk. Art is not as concrete as a translation. However, when a biblical scholar or a theologian dares to allow theology to converse with the arts, it makes room for better understanding in *both* areas.[86] The Aldermans notes that in previous attempts to create Biblical sequential art, visualizations sometimes left areas of the text ambiguous, while at other times ambiguous portions of text were left to the artist's interpretation.[87]

When text is exegeted into art, it represents the contextual presumptions of the artist and biblical interpreters. Joynes points out that Bible scholars acknowledge context in theory, but cannot control the readers' interpretation of the context. Art makes the contextual interpretation concrete and allows room for further questions on theological interpretations.[88] Aldermans goes on to say that when creating Biblical sequential art, the artist acts as the reader *and* author. He or she may obscure portions of the original text, but may also provide new presentations for a fresh perspective.[89] Art allows our vision of the Bible to be enlarged.[90]

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[85] Isaac M. Alderman and Christina L. Alderman, "Graphically Depicted: Biblical Texts in Comic Form," *ARTS* 22, no. 4 (2011): 36.

[86] Joynes, "Visualizing Salome's Dance of Death: The Contribution of Art to Biblical Exegesis," 145.

[87] Alderman and Alderman, "Graphically Depicted," 36.

[88] Joynes, "Visualizing Salome's Dance of Death: The Contribution of Art to Biblical Exegesis," 160.

[89] Alderman and Alderman, "Graphically Depicted," 36.

[90] Joynes, "Visualizing Salome's Dance of Death: The Contribution of Art to Biblical Exegesis," 161.

Furthermore, as mentioned earlier, sequential art requires a certain kind of visual literacy. Because of this, Rubén Dupertuis argues that comics is not just a medium but a language. Just like any language, comics have visual cues, symbols, and icons that act as a visual vocabulary. Many do not see Bible comics as a translation, but as an adaption.[91] Perhaps a better word to describe the transaction is an interpretation.

However, Joynes warns that one cannot assume that art will have always have a correct interpretation of Biblical texts.[92] Many times, when it comes to translations, accuracy is the key determiner to a "good translation." According to Dupertuis, however, if the translation cannot be understood in the reader's context, it might be still a "good translation," but can be a useless translation as well. Translations must be domesticated for its audience.[93] It is a difficult job when translating Biblical Scriptures to make them intelligible and applicable in today's contexts.[94]

There are three types of translations. The first is interlingual: which is a translation from the original language into the target language (Biblical Hebrew to English). The second type is also intralingual: which is a translation within a single language to make it simpler and easier to understand (a paraphrase). The final type is intersemiotic translation: which is an interpretation of verbal communication through nonverbal communication (signs, symbols, etc.). Sequential art, or comics, can perform

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[91] Rubén R. Dupertuis, "Translating the Bible into Pictures," in *Text, Image, and Otherness in Children's Bibles: What Is in the Picture?*, ed. Caroline Vander Stichele and Hugh S. Pyper, Society of Biblical Literature. Semeia studies no. 56 (Atlanta: Society of Biblical Literature, 2012), 273.

[92] Joynes, "Visualizing Salome's Dance of Death: The Contribution of Art to Biblical Exegesis," 161.

[93] Dupertuis, "Translating the Bible into Pictures," 275.

[94] Ibid., 287.

all three types of translation at once.[95] Therefore, a sequential art translation can close the cultural distance between the Bible and present day.[96]

Biblical sequential art can often provide a shock value to the reader by providing a relatable visual.[97] Brown mentions that an aspect of art and theology is that the artist must reflect on not just engaging with the Biblical text, but aim to achieve a similar impact as the text had on its original audience to encourage change.[98]

A local case study on the use of comics for evangelism has already been conducted in the Philippines among female factory workers in Quezon City. Elena Chen writes about her pilot test where she studied the Filipino worldview and the advantages of visual literacy for a mostly uneducated sampling group. She designed her comics based on the interests and needs of her sample group after giving them a survey. Then a personalized comic for this group of ladies was distributed and the women evaluated the comic. Her study concluded that comics was an effective medium for evangelizing Filipina factory workers.[99]

This chapter reviewed literature concerning contextualization, certain studies concerning Filipino millennials, the power of visuals, and sequential art. Multiple authors from Western and Eastern backgrounds were considered. The next chapter will lay out the methodology for the study.

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[95] Ibid., 274.

[96] Ibid., 276.

[97] Ibid., 287.

[98] Brown, "The Power of the Image to Effect Change," 14.

[99] Elena Chen, "A Pilot Study on the Use of Comics for Evangelism Among Female Factory Workers," in *Case Studies in Christian Communication in an Asian Context*, ed. Ross W. James (Manila: Overseas Missionary Fellowship), 137 – 159.

CHAPTER III:

METHODOLOGY

Research Methodology

This research is a hybrid thesis consisting of an exegesis of Leviticus 16:11-28 and a production based from the exegesis and the input of Filipino Millennials. The research design first followed descriptive research, which gathers information that is later recorded, interpreted, and analyzed.[100] Specifically, this research will be a document analysis of Leviticus 16:11-28. The researcher studied and exegeted the selected passage for a specific audience through the medium of sequential art. This exegesis requires two other methods.

Because the researcher translated the passage for to an audience not of her own culture and background, a minor ethnography was conducted. This was accomplished through a group interview with Filipino millennials working at World Mission Communication-Asia-Pacific, Taytay, Rizal. Filipino millennials were asked for their perspectives on the Day of Atonement, review the Production, and give feedback through a questionnaire.

Finally, this thesis followed a production methodology. The study followed the production thesis formatting as required per the standards of Asia-Pacific Nazarene Theological Seminary.

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[100] Catherine Marshall and Gretchen B. Rossman, *Designing Qualitative Research*, (Newbury Park, CA: Sage Publications, 1989), 69.

Sampling

The participants of this study were chosen randomly from the Manila area. There was a snowball effect for a few who shared the link with their friends which is why many came from similar positions.

The participants all had to be born and raised in the Philippines and be before from 1980 until 2000. The initial idea was to have at least 60 participants, but during the proposal, it was suggested to get it down to 5 to 10 participants. The reasoning was because the sample groups would have been too large to analyze for one researcher in a short period of time.

Objectives

This exegesis aims to give an accurate translation and interpretation of the Day of Atonement according to its original text and context. The text exegeted is Leviticus 16:11-28. The exegesis is made according to the researcher's interpretation; contextualization for Filipino millennials was not considered.

The production not only clarified what the Day of Atonement is according to the description of Leviticus 16:11-28, but also tried to answer how can a Filipino millennial understand its applications in his or her own life? This production's goal is to influence its readers not to only learn the Old Testament concept, but to impact his or her sense of identity within their relationship with God. It answers the Filipinos' question, "How does the Day of Atonement affect me today?"

Besides influencing its readers, this study wishes to encourage educators of Old Testament theology to creatively contextualize their material for their intended audiences.

Techniques

The researcher conducted in-depth research of the selected passage of Leviticus 16:11-28, and translated the passage in an understandable manner. This initial translation and interpretation was from Biblical Hebrew to American English. This can be seen in Chapter Four of this thesis.

Because the researcher was working outsider of the targeted context, she must rely on those inside that context for accurate contextualization. According to Moreau, the researcher acted as a guide in contextualization. She understood the direction of where to go, but gave the Filipino millennials the power of creativity.[101]

Therefore, she then gathered a brainstorming team and presented to them the exegesis that was created from the passage in Leviticus 16 on the Day of Atonement rituals. The brainstorming session will be the foundation for the techniques to be used in making the production. This is further discussed in Chapter Five.

Most of the translation and production was done digitally. The translation of Leviticus 16:11-28 was typed into the computer as well as the script writing. Storyboards were sketched out on paper. The inking process was done digitally through various programs. A Wacom tablet was used by the researcher to accurately draw digitally.

The facility that was used was the World Mission Communications office on the campus of Asia-Pacific Nazarene Theological Seminary. This is where the brainstorming, writing, storyboarding, and inking process was conducted. Data was collected online through Google Forms. The production was completed in an online comic format.

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[101] Moreau, *Contextualization in World Missions*, 225.

Procedures

Due to the nature of the Conceptual Framework, the production began with the

Hermeneutical Spiral before entering into the Praxis Model.

Pre-production

First, the researcher studied and examined the texts of Leviticus 16 as they

describe the Day of Atonement. The texts were translated from Hebrew into English, the

researcher's comfortable language. Again, there was no consideration of Filipino

millennials during the exegesis and translation process.

The researcher then held a group interview with Filipino millennials who are

experienced media professionals to help in the brainstorming process. This team helped

the researcher come up with ideas for story, treatment, and script. This first phase is

shown in Figure 3.1.

Figure 3.1: Pre-Production
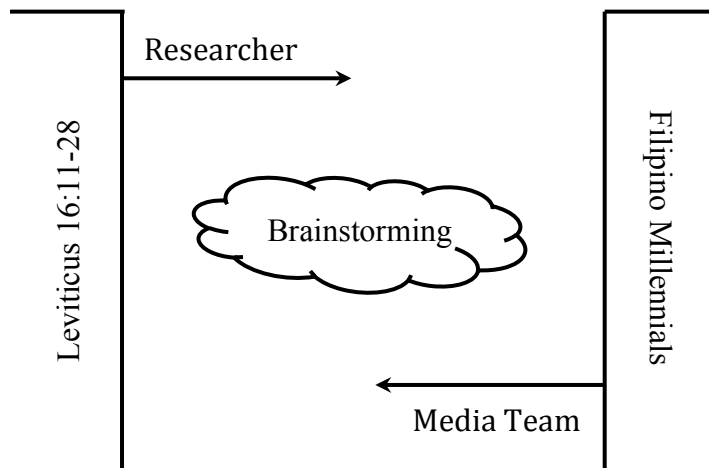
This media group came from the Church of the Nazarene's Asia-Pacific Regional

Communication Office, World Mission Communication. The brainstorming session

produced an initial hypothesis of how to best communicate visually with their current

community and generation. The researcher acted as an advocate for the authenticity of the text, and the Filipinos acted as advocates for the quality of the content according to their context. To ensure that the brainstorming group was legible to represent Filipino millennials and were experts in media, they were given a Group Evaluation (Appendix A).

Production

After the brainstorming, Production (Figure 3.2) began as the researcher drafted a script, storyboard, and then created a final draft. The draft went through an Old Testament scholar for a content check, Filipino millennials for a communication check, and a professional artist for condition check. The artist made sure that there were no inconsistencies in art style and it was visually clear and attractive.

Figure 3.2: Production
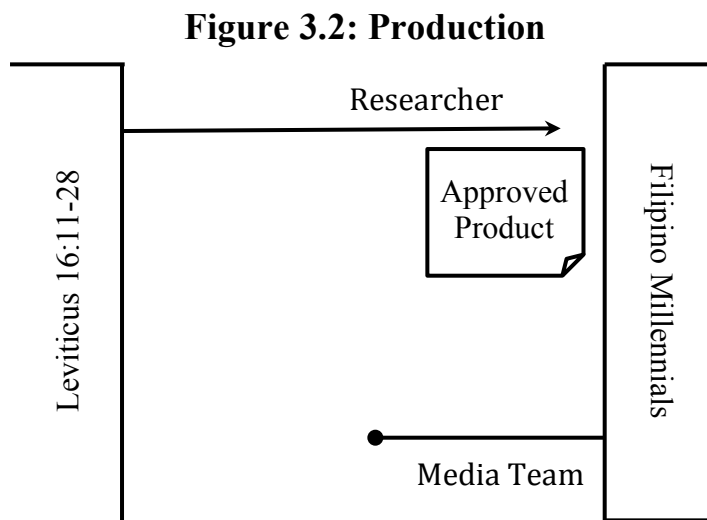
Post-production

Once the three expert groups gave their approval (Old Testament scholar, artist, and the Filipino Millennials), the production was distributed to nine Filipinos in the area

surrounding Taytay, Philippines via Google Forms. The range was to get a small sample from five to ten participants to lessen the load of the researcher as suggested by the Proposal Defense committee. Therefore, the researcher gave out fifteen surveys expecting to not receive a response from everyone. At the end, only nine were returned back to the researchers.

Five Filipinos were given the production, and the other four were given an English translated version of Leviticus 16:11-28. Each was first given a consent form, a pre-evaluation of what they understood the Day of Atonement was, and then given the production or translation (Appendix B). Following the distribution of their respected documents, an evaluation was given. The evaluation assessed the comprehension of the content and asked for recommendations for improvement. Despite the different documents, the evaluations remained the same. Then each participant was given the other document and answered a simple question of which he or she preferred: the text or the comic.

Once the production and evaluations had been completed, the researcher analyzed and compared the results seen in Chapter Six, and came to a conclusion described in Chapter Eight that the comprehension of the Day of Atonement is better understood through contextualized sequential art rather than through the non-contextualized translated text.

<div align="center">**Schedule**</div>

Below was the timeline for the production. The Exegesis of Leviticus 16:11-28 took a month. The time it took to ink the production was one month. The data collection was completed within a day, and the analysis took two days.

Table 3.1: Production Schedule

Month	Day	Procedure
December	1	Began exegesis
	31	Completed exegesis;
		Received approval to begin production
January	15	Brainstorming session at WMC;
		Began scriptwriting and storyboarding
	20	Script approved by OT scholar
		Began inking production
February	14	Completed production but was disapproved by
		Filipino millennials
	17	Second brainstorming at WMC
		Began scriptwriting and storyboarding
	28	Script approved by OT scholar
		Began inking production
March	11	Completed production and approved by Filipino
		millennials.
	12	Approved by graphic artist
	13	Send out and collect evaluations
	15	Data analysis complete

Location

There was no selected location for this production to take place since the

researcher produced a document in the form of a visual art instead of a performing art.

Furthermore, the data collecting was done online.

Equipment

Any production of this magnitude requires multiple tools and resources. In order

to make this production possible, the following equipment was used (Table 3.1)

Table 3.2: List of Equipment	
Equipment	**Use for this Study**
Hebrew Bible	The material that the entire production was based in its original language.
Hebrew Lexicon and Leviticus Commentaries	Assets for the researcher when translating the Hebrew passages and understanding the passages in its original contexts.
Wacom Intuos drawing tablet and pen	An interactive pen display that allows a person to draw on a tablet and for the drawing to automatically transfer to the computer that calculates pen pressure and strokes.
Manga Studio 5.0	A program for professional artists that is designed specifically for creating comics. Uses vectors instead of pixels for higher definition and easily manipulated images. This program was used for the majority of the drawing process.
Adobe Illustrator CS6	A program that allows artists to edit and create any graphic using vectors instead of pixels. This program is used by trained graphic artists and is the latest model. This program was used for high-definition graphics within the production.
Adobe InDesign CS6	A program that is specifically for publishing posters, flyers, brochures, and books. In this case, it was used to make the final formatting of the production for a expert look.
Mac OS X Operating System	A computer operating system. All of the programs above that the researcher has access to only work with a Mac OS.

Data-Collection Instruments

Along with the equipment listed above, there was a questionnaire as an instrument of data-gathering. This questionnaire is a modified version of Elena Chen's surveys in her case study.[102] These questionnaires were given through Google Forms. This greatly

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[102] Chen, "A Pilot Study on the Use of Comucs for Evangelism Among Female Factory Workers," 224–230.

assisted the researcher in collecting the participants' demographics, assessing the comprehension of the subject matter, and gathering comments to improve the production.

Personnel

This production needed many hands to make the work lighter for the researcher, authentic to the material, and attractive to the audience. Therefore, there were three separated teams. The first team was the Hermeneutical Community that consisted of Filipino millennial professionals in media. They assisted the researcher in communicating content visually to the target audience based on their professional perspectives and the evaluations.

The second team is the team of Approvers. There was an expert for each in Old Testament, in communication to Filipinos, and in graphics. The experts in Filipino communication was my Hermeneutical Circle members who assisted in the concept.

The last team is the 9 Filipino millennials, which consisted of a random group of Filipino millennials who read and evaluated the production. Five of these audience members reviewed the production and four reviewed the translation. These millennials did not need to have familiarity with the Bible or the rituals from the Day of Atonement.

The members of the teams are shown below (Table 3.2).

Table 3.3: List of Personnel

HERMENEUTICAL COMMUNITY

Kyla Mayshle

Ernalyn Fausto

Kenaz Nepomuceno

John Carlo "Jaycee" Garcia

Terence Lustaña

Carl Longcop

APPROVERS

Old Testament Expert Dr. Mitchel Modine

Communication Filipino Expert Hermeneutical Community

Graphic Artist Expert Enoch Tee

AUDIENCE

(9 Participants divided into two groups)

Strategy

When this production was over and because the evaluations showed that sequential art is an effective medium to portray Old Testament concepts, then this research and material can be used as a provably effective tool to teach Filipino millennials of what the Atonement sacrifice is all about according to Leviticus 16.

This study can be used as a guide for theological education as an alternative means to producing and/or translating material. If Atonement rituals can be exegeted, portrayed visually, and understood for a specific context, what can stop other Biblical aspects?

CHAPTER IV:

EXEGESIS OF LEVITICUS 16:11 – 28

This chapter has investigated the context, structure and meanings of Leviticus 16:11-28. The final area of exegesis is applied hermeneutics, and will be composed as a sequential art. The applied exegesis will be developed by Filipino millennials and produced by the researcher. The concept, details and design will be seen in the next chapter.

The outline of the Exegesis is as follows:

Translation

Background of the Text

Position of the Text

Words of the Text

Focus of the Text

Meaning of the Text

Translation of Leviticus 16:11–28

[11]*And Aaron will bring in the bull as the sin offering that is for himself and will purge himself and his household and will kill the bull as a sin offering for himself.* [12]*And he will take a fire-pan full of hot coals of fire from the altar in the face of the LORD and his hands full of sweet fine incense and enter inside of the veil.* [13]*And he will put the incense on the fire in front of the LORD so the incense cloud covers the mercy seat which is on the testimony so that he doesn't die.* [14]*And he will take blood from the bull and sprinkle with his finger on the surface of the east side of the mercy seat, and on the surface of the mercy seat he will sprinkle some of the blood seven times with his finger.* [15]*He will kill the goat as the sin offering that is for the people and bring its blood inside the inner veil and do with its blood the same as he did with the blood of the bull and sprinkle it on the mercy seat and in front of the mercy seat.* [16]*And he will purge the Holy Place from the uncleanness of the sons of Israel and their transgressions for all their sins, and he will do it for the tent of meeting that remains in the midst of their uncleanness.*

¹⁷And no one can be in the tent of meeting when he enters to purge the Holy Place until he comes out and purges for himself and for his house and for all the assembly of Israel. ¹⁸And he will go out to the altar which is in the presence of the LORD and purge it and will take the blood of the bull and the blood of the goat and place it all around the horns of the altar. ¹⁹And he will sprinkle blood on it with his finger seven times and clean it and sanctify it from the uncleanness of the sons of Israel ²⁰And when he finishes purging the Holy Place and the tent of meeting and the altar, he will bring the live goat.

²¹And Aaron will lay both his hands on the live goat's head and cast over it all the inequities of the sons of Israel and all their transgressions for all their sins and setting them on the head of the goat and he will send away by the hand of a man prepared to go into the wilderness. ²²The goat will carry up on itself all the iniquities into an inhabited land and will be sent away into the wilderness.

²³And Aaron will enter into the tent of assembly and will take off the linen garments that he wore when he went into the Holy Place and leave them there. ²⁴And he will wash his skin in water in the holy place and wear his clothes and come out and make his burnt offering and the burnt offering of the people and make a purge for himself and his household and for the people. ²⁵And the fat of the sin offering will be burned on the altar ²⁶And the one who sent the goat to Azazel away will wash his clothes and bathe his skin with water and after this, he can enter into the camp. ²⁷And the bull for the sin offering and the goat for the sin offering which was brought in to purge in the Holy Place will come out to outside the camp and their skins and their flesh and their dung will be burned in the fire. ²⁸And he who burns them will wash his clothes and bathe his flesh with water and after this he will enter the camp.

The Background of the Text

The books of the Pentateuch are titled simply by one of the the first few words of the book. For example, the first word in the book of Genesis is בְּרֵאשִׁית (*bereshiyt*), "in [the] beginning." Genesis became the title of the book through the transliteration of the Septuagint's translation, γένεσις (*genesis*) which means "orgins." Likewise, the Hebrew name for the book of Leviticus is וַיִּקְרָא (*vayyiqra*) or "and he called" because it is the first word in the book. The title comes from the Latin Vulgate's *Leviticus* which was translated from the Septuagint's Λευιτικόν (*Leuitikon*) which referred to the Levites, the priestly tribe of the Israelites.

The authorship of Leviticus has been traditionally accredited to Moses. However, in the mid 19th century, Jean Astruc discovered and Julius Wellhausen developed the documentary hypothesis which theorizes that the Pentatuech was written by at least four sources (Jahwist, Elohistic, Priestly and Deuteronomical sources) all written centuries after the events of the Pentateuch. Each source has its own unique clues that indicate that different voices are involved in the text. For example, an Elohistic source will often be found favoring the word אֱלֹהִים (*Elohim*) rather than יְהוָה (*Yaweh*) when referring to God.

The material of Leviticus is thought to be a combination of the Priestly source (1–16) and an anonymous Holiness source (17–26). According to scholars, this would date Leviticus as being written during the time after the Jews returned from exile. The Holiness source can be seen as an earlier section of the Priestly source. The Priestly source might have included the first sixteen chapters to give the book more merit and authority. Some critics believe that the laws and instructions on the tabernacle and the sacrificial system were not actually revealed to Moses, but were included to create the illusion that these traditions occurred for thousands of years and were directly ordered by God.[103]

The Priestly source is one of the later of Pentateuch sources, but it was likely written down in a post-exile Israel. The practices described in the source can only describe Israelite religious practices after the exile. This puts the practices described in Leviticus 1–16 into some analysis. Rooker says that unlike the simple religious practices described by Jahwist and Elohistic sources, the Priestly voice makes the practices complex. This does not mean that the practices should be waved off as inaccurate

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[103] Mark F Rooker, *The New American Commentary: Leviticus*, vol. 3A (Nashville, TN: Broadman & Holman Publishers, 2000), 32.

portrayals of what exactly God revealed to Moses because certain details may have passed through generations by oral tradition.[104]

The Book of Leviticus was transcribed for post-exilic Jews. During this time in Israel's history, the Jews felt that they had lost everything and were rebuilding their lives. The Pentateuch was written to answer the Jews most prominent question during and after the exile, "Who are we?" The post-exilic Jews were going through an identity crisis after having lost everything, and Leviticus, along with other Pentateuch books, were written to ground the Jews and say, "This is who we are…"[105]

The Position of the Text

Books like Genesis answer the identity issue by giving us the sources of humanity, sin, and the chosen family. Exodus answers who exactly God is and what the covenant the people of God had with him. Leviticus answers how to keep this covenant.

Leviticus stands straight in the middle of the Pentateuch. Throughout the Pentateuch, God creates covenants with His people. With Noah, He promised that He would never destroy the world with water again with the sign of the rainbow (Genesis 9:8-17). With Abraham, God promised Him a nation with the sign of circumcision (Genesis 17:4-14). Finally with Moses on Mount Sinai, God promised to be their God if they would be His people with the sign of the Sabbath (Exodus 19:5-6; 31:12-18). Leviticus answers this call on *how* to be God's people.

Table 4.1: The Outline of Leviticus

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[104] Ibid., 3A:41–42.

[105] An interesting connection between the identity crisis of Ancient Jews and the situation of Filipino millennials who are facing a paradigm shift in their culture today with detraditionalization.

Verses	Section
1:1-7:38	God Introduces the System of Sacrifice
8:1-10:20	The Institution of the Priesthood
11:1-15:33	Laws of Purity
16:1-34	Day of Atonement
17:1-26:46	Laws of Holiness
27:1-34	Vows and Tithes

The context of the passage being studied must first be understood before getting into the text. The reason for this is to avoid text out of context to make a pretext. A reader should never look at one image and believe he or she has seen the entire picture. It is always better, especially when reading the Holy Book, to take a step back and gain a wider perspective in the great scheme of things. This requires the readers to go all the way back to Leviticus 10, where the sin of Aaron's sons is discussed. When readers move on to chapters 11–15, the text goes into detail about what is clean and unclean, and finally, they jump into the narrative again in chapter 16 which tells us how to purify the tabernacle after the uncleanness Aaron's sons put on it. God teaches Aaron and the other high priests the proper ritual to make the designated holy place clean again, and how to not share the same fate as his sons.[106]

This study looked at Leviticus 16:11–28. The following table is an outline of the Leviticus 16. This particular chapter is strategically placed in the book both structurally

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[106] Gordon J. Wenham, *The Book of Leviticus*, The New International Commentary on the Old Testament (Grand Rapids, MI: Eerdmans, 2009).

and theologically. It follows the laws of purity and precedes the laws of holiness and acts
as a bridge between the two as seen in Table 4.2.

Table 4.2: The Outline of Leviticus 16

Verses	Section
16:1-10	General Instructions for the Day of Atonement
16:11-14	Offerings of the High Priest in the Holy Place
16:15-19	Purification for the Tabernacle
16:20-22	The Scapegoat
16:23-28	Procedures after the Dispatch of the Scapegoat
16:29-34	The Day of Atonement is to be a Permanent Statute

The Words of the Text

The main actors in Leviticus 16:11–28 include its people, the animals, and three
settings. These locations are the tent of assembly, the wilderness, and outside the camp.
Aaron serves as the only named actor in the entire passage. His name becomes a signal to
begin every new ritual (v 11, 21, 23). God is only ever referred to by his name, יְהוָה
(*Yaweh*). He is only mentioned within the Holy of Holies.

The word פֶּשַׁע (*pesha*) is translated "rebellion" or "transgressions" and is seen as the worst word for sin in the Hebrew Bible. This is because rebellion is a breach in contract, or in the case of the Israelites, a violation of the covenant with God.[107]

Atone (כפר)

Although this passage is related to the ritual performed on the Day of Atonement, the actual name doesn't appear in these passages, let alone the chapter. We see יום הכיפורים (*yom hakkippurim*), "day of the atonements" in Lev 23:27 and again in the next verse as יום הכיפורים (*yom kippurim*), or literally "day of atonements." Today, however, is simply called יום כִּיפּוּר (yom kippur), "day of atonement."[108]

The word for כִּיפּוּר (*kippur*) or כפר is often translated into English as "to atone," although the meaning would be closer related to, "to cover" or "to coat."[109] Sometimes, this means to literally cover something, such as Noah *coating* the inside and outside of the ark with pitch as God instructed in Gen 6:14.[110] Sometimes this means figuralitively. Brown-Driver-Briggs uses the translation "to pacify." The idea is to cover a face so that a person may not see the offense.[111] However, it is likely that these selected passages come from the Priestly voice,[112] and the Priestly voice use of כִּיפּוּר is often referred to as "to wipe away" or "to compensate."[113] Brown-Driver-Briggs connects this idea of atonement

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[107] Rooker, *The New American Commentary: Leviticus*, 3A:374.

[108] Ibid., 3A:365.

[109] Jeff A Benner, *The Ancient Hebrew Lexicon of the Bible*, 61492nd edition. (College Station, TX: Virtualbookworm.com Publishing, 2005), 357.

[110] James W Watts, *Ritual and Rhetoric in Leviticus From Sacrifice to Scripture* (Cambridge: Cambridge University Press, 2007), 130.

[111] Francis Brown, Samuel R. Driver, and Charles A. Briggs, *The Brown-Driver-Briggs Hebrew and English Lexicon*, [Nachdr.], Reprinted from the 1906 ed. (Peabody, Mass: Hendrickson Publishers, 2010), 407.

[112] Ibid.

[113] Ibid., 133.

and compensating like a payment where sin is a debt needing to be paid.[114] Even so, perhaps the best way to describe what is happening on the Day of Atonement is the word, "purge."[115]

The reasoning behind choosing this word as the main translation of כפר is because of the visual it provides. Purge is a cover *and* a wiping away. For example, when hand sanitizer covers the palms and fingers, it gets rid of, or purges, 99.9% of germs in the applied area.

It is difficult to imagine blood being sprinkled around as a form of purging. However, to think that blood is "coating" or "wiping away" sin does not quite translate into modern understanding . The rituals for the Day of Atonement were not an annual covering up the sins of Israel. The blood acts somewhat like a sponge that soaks up all the transgressions of the people. The ritual of the scapegoat supports the means of atonement as a purge; the scapegoat symbolizes all the transgressions being taken away into nothingness. It's not just covering, it is a *complete* cleanse.

The Focus of the Text

The focus of this sacred ritual was to purge or cleanse the sanctuary which had been polluted by the unclean worshippers of Israel. Since the people defiled the tabernacle, so the people must also be purified as to protect the Holy of holies from further contaminating the sacred space. Otherwise, the tabernacle would be immediately spoiled.[116] With such a purpose as important as this, the risk was just as staggering. [117]

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[114] Brown, Driver, and Briggs, *The Brown-Driver-Briggs Hebrew and English Lexicon*, 408.

[115] Benner, *The Ancient Hebrew Lexicon of the Bible*, 358.

[116] Rooker, *The New American Commentary: Leviticus*, 3A: 366.

[117] Wenham, *The Book of Leviticus*.

From all of the Old Testament rituals, the Day of Atonement seemed to be the most depressing. There were no celebrations or great feasts and songs. It was the conducted by the most sacred person in the community going to the most sacred space where the Most Sacred dwelt on the most sacred day of the year and doing the most sacred practices. One mistake would be fatal.[118]

Blood Sprinkling

The ceremony began with a purification offering first on behalf of Aaron and the priests. A bull was the designated animal for the high priest. It's mentioned twice in one verse (Lev. 16:11) to emphasize the importance of the atonement for even the holiest of people: the high priest.[119] There is a seven-fold sprinkling of blood, and the unused parts are burned outside the camp.[120]

This ritual is almost identical to the purification offering for the anointed priest as described in Lev 4. The main difference is the location of the blood being sprinkled. In chapter 4, the blood is sprinkled outside the curtain that leads into the holy of holies. In chapter 16, the blood is taken even further. It is sprinkled in the innermost sanctuary on the mercy seat of the ark itself.[121] Only on the Day of Atonement is blood brought to the Most Holy Place.[122]

In Ancient Israel, blood symbolized several things. It could be a symbol of murder—especially for an unjustifiable shedding of blood. Blood that was unappeased

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[118] Rooker, *The New American Commentary: Leviticus*, 3A: 365.
[119] Ibid., 3A: 372.
[120] Wenham, *The Book of Leviticus*.
[121] Ibid.
[122] Rooker, *The New American Commentary: Leviticus*, 3A: 373.

was a central concern for the Israelites.[123] Unatoned blood from sin had to be atoned for

through bloodshed for balance and the restoration of justice.[124] Blood was also a symbol

of life. Without blood, there is no life, but death. Blood sprinkled around the holy of

holies essentially brought life back to what should be dead because of sin.[125] If anything,

atonement through blood was also a symbol of payment.[126] Atonement sacrifice was used

as a ransom for sin, and also as a tool for reconciliation.[127]

The mercy seat is basically a lid that covered the Ark of the Covenant that

contained the Ten Commandments, manna, and Aaron's staff. These three items were

results from Israel's rebellion. The cherubim looking down on the mercy seat saw only

the unfaithfulness of God's people. Therefore, when the blood was sprinkled on the

mercy seat, it was a symbol that Israel's sin was atoned for by the death of a substitute.[128]

In verse 12, Aaron is told to take a pan of גחלי־אש֯ (*gachaley esh*) or "burning

coals of fire." Aaron takes the burning coals and finely grounded incense and enters the

sacred place of God. The smoke from the incense was to act as a screen for the high

priest for his protection. If this screen was to mask the sinner in God's presence or to

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[123] Yitzhaq Feder, *Blood Expiation in Hittite and Biblical Ritual: Origins, Context, and Meaning*, Writings from the Ancient World Supplements / Society of Biblical Literature no. 2 (Boston, MA: Brill, 2012), 174.

[124] Ibid., 176.

[125] Charles S Allison, "The Significance of Blood Sacrifice in the Old Testament," *African Research Review* 10, no. 1 (January 2016): 49.

[126] Feder, *Blood Expiation in Hittite and Biblical Ritual*, 189.

[127] Jay Sklar, *Sin, Impurity, Sacrifice, Atonement: The Priestly Conceptions* (Sheffield: Sheffield Phoenix Press, 2015), 5.

[128] Rooker, *The New American Commentary: Leviticus*, 3A:373.

prevent the high priest from seeing God's presence is debatable.[129] The use of scents is traditionally used to distract God from His wrath (Ps 141:2, Num 17:11) [130]

Before going to the next step, readers of this passage need to step back into earlier verses (5–7) in this chapter. Before any animal is sacrificed there is the casting lots to choose the goats. Two goats were chosen and were put before the high priest. Two lots were put into an urn with one lot saying "to the Lord" and the other saying "to Azazel." The high priest would put a lot randomly into each hand and place it on the goats' heads for all to see which goat would be used as a purification offering and which would be sent into the wilderness. [131]

While the bull offering was a purification offering on behalf of the priests, the goat selected for the Lord was to be on behalf of the people. The goat was to be sacrificed and sprinkled in the same manner as the bull. [132] All the sacred objects in the Tabernacle were to be purged of sin and sprinkled with blood.[133]

After the Holy of Holies and the holy place had been purged, the bull and goat blood was to also be used in the outer shrine by a seven-fold sprinkling of the main altar. Using both bloods of the animals represented the purification from the priests and people's uncleanness. By cleansing the holy of holies, the Israelites with permitting God to dwell among an unholy people. [134]

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[129] Ibid., 3A:372.

[130] Wenham, *The Book of Leviticus*.

[131] Ibid.

[132] Ibid.

[133] Rooker, *The New American Commentary: Leviticus*, 3A:375.

[134] Wenham, *The Book of Leviticus*.

Only one designated man is allowed to enter the holy of holies that acts as a
mediator between God and His people and purge everyone. [135] Aaron was seen as the
holiest man in Israel, and if he could not enter the tabernacle without suffering a case of
sudden death, then who could? This ritual shows that no man, however holy he may be,
can approach God without an atonement being made.[136] Of course, this dangerous
position of a designated holy Mediator for all people's atonement is fulfilled later on in
God's story (1 Tim. 2:5).

The Scapegoat

The fourth phase is a unique ritual that designates the Day of Atonement. The
goat that was previously designated "to Azazel," is brought to the high priest. This time,
the priest placed both hands on the goat's head and confessed the sins of Israel.

In earlier scenarios described in Leviticus (1:4; 3:2, 8, 13; 4:4, 24, 29, 33),
worshipers are directed to lay one hand on the head of the animal. However, in this case,
both hands are placed on the animal's head to transfer the sins of Israel onto the animal.
Another unique aspect is that instead of the individual worshipper doing this act, it is the
high priest (in the case of this passage, Aaron) who places the hands as a representative
for all people.[137] This act represents the transferring of sins on outo the goat. [138] The
word often used in the passage as "confess" is the word ידה (Yadah) which has multiple

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[135] Ibid.

[136] Ibid.

[137] Rooker, *The New American Commentary: Leviticus*, 3A:376.

[138] Wenham, *The Book of Leviticus*.

meanings. It is often translated into "praise" or "to throw, cast" depending on the context. In this case, it may also be interpreted as "to reveal oneself."[139]

A man would be designated for the role of sending the goat away. Before escorting the goat, he would have to wash himself and his clothes in water.[140] The goat is sent to go to an isolated region, but it literally says ארץ גזרה (*erets gezerah*) "a land of cutting off." What does that mean? The land could cut off life a cliff. The man could bring the animal into a deep valley to prevent the goat from bringing back the guilt of Israel. An alternative interpretation is a land where it would be, the goat's life, rather than the land, that would be cut off. The Mishnah records say that both occurred. The goat was pushed over a cliff to end its life. However, the interpretation is still debated. [141]

As for "to Azazel," the interpretation is still uncertain. Some interpretations include that Azazel was a demon that lived in the wilderness. This would make sense for three reasons. The first is that it would be juxtaposed against the goat that was made "to the Lord." The second reason would be that Jewish traditional literature (Enoch 8:1, 9:6) names a demon by the name of Azazel. And finally, the Jewish thought of the wilderness as a haunting ground for demons (Lev 17:7; Isa 13:21; 34:14; Matt 12:43). If this interpretation is correct, it is important to understand that the goat was not meant as a sacrifice or gift to Azazel. The guilt of Israel is merely being sent back to its desert-dwelling creator, the demon, Azazel. [142]

Another interpretation of Azazel is that it is a rare Hebrew noun meaning "complete destruction." Another translation is "rocky precipice." Finally, another

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[139] Rooker, *The New American Commentary: Leviticus*, 3A:376.
[140] Ibid., 3A: 379.
[141] Wenham, *The Book of Leviticus*.
[142] Ibid.

translation could be referring to the "the land of cutting off" which would make sense if Azazel means something like "rocky." The fact of the matter is that it doesn't matter what Azazel means. It does not change the basic idea of the ritual: The guilt of Israel is exterminated. [143]

The most unique feature of the all of the Day of Atonement rituals is this specific ritual of the exile of the goat. The banishment may have multiple meanings. One meaning might go along with the blood sacrifices. Animals are used as a substitution to sin's consequence of death. However, the goat may act as a substitute of another consequence of sin: separation. The exile of the goat would symbolize substitution for being separated from God.[144]

The goat could also represent the symbol of the nation's guilt being taken away from the people. Not only does Israel need to be purged from sin, but guilt as well. It is a powerful tool to demonstrate the reality of guilt and the need to send it away. [145] If the means of atonement is sacrifice and the shedding of blood, then the ritual of the scapegoat symbolizes the effect of receiving atonement: the removal of guilt. There is one thing to be forgiven for your sins, and another matter of forgiving yourself. For atonement to be made, both need to be completed.[146]

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[143] Ibid.

[144] Eric J Gilchrest, "For the Wages of Sin Is... Banishment: An Unexplored Substitutionary Motif in Leviticus 16 and the Ritual of the Scapegoat," *The Evangelical Quarterly* 85, no. 1 (January 2013): 36–51.

[145] Wenham, *The Book of Leviticus*.

[146] Rooker, *The New American Commentary: Leviticus*, 3A:377–378.

Cleansing of the People

Once all had been cleansed and purged, it was important that everything should not be contaminated again. After all, the ritual was very risky! Therefore, the cleansing of the participants was a reminder to wash themselves before going back to their day-to-day activities. Even Aaron has to remove his special linen garments, bathe in water, and wear his normal uniform specialized for high priests.[147] Aaron would then offer rams as burnt offerings on behalf of himself and the nation, but these sacrifices are not a part of the ritual for atonement.[148] Even the man who had to lead the goat into the wilderness had to bathe himself and his clothes in water before he could be allowed to return to the camp.[149]

<div align="center">

The Meaning of the Text

</div>

This is an incredibly complicated process for purifying the temple. Not only is it complicated, but deadly as well if performed incorrectly. It may not make sense, but it is important to remember that these rituals are symbols. Just as a golden band on the fourth finger on the left hand is a symbol for marriage, a goat being led away in the wilderness is a symbol of the sin and guilt of Israel being taken away.

However, why all this sacrifice and symbols? Hebrews 9:22 says that there can be no forgiveness of sins without the shedding of blood. Paul notes in Romans 6:23 that the wages of sin is death. God is so holy, that even one blemish of sin would not survive His presence. This is why when Isaiah found himself in the throne room of God in Isaiah 6,

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[147] Ibid., 3A:378–379.

[148] Wenham, *The Book of Leviticus*.

[149] Rooker, *The New American Commentary: Leviticus*, 3A:379.

he mentally prepared himself for death. He knew he was a sinner and he could not be in that area.

The penalty of sin is death. Therefore, instead of dying, the people of God substituted their best animals' lives to save their own. One might think, these are God's creatures! Why kill an innocent animal for the sake of a sinful human?

This is, however, where we get into the true meaning of the text and the entire story of God: Love. God loves humans because from all of His creation, it is humanity that was made in His image (Gen. 1:26). As soon as Adam and Eve sinned against God, they were therefore no longer able to stay in His presence. Creation was contaminated. All of God's hard work was made crooked by disobedience. Still, as Adam and Even prepared to leave the Garden of Eden, God made clothes out of animal skins for them (Gen 3:21). What does this mean? It means that God saw a naked man and woman struggling to cover themselves with leaves, shook his head and said, "Now, that won't do." He had to kill His own precious creations to fashion clothes for these sinners. Why? Because He still loved them despite what they had done.

God still loves sinners despite their sin. This is why He commands His people to substitute animal lives for a human's. The reason for the Day of Atonement is to clean the temple, yes, but it is to reconcile the relationship between God and His people.

New Testament Fulfillment

Today, believers no longer need to perform the Day of Atonement. This is because God had lowered Himself to that of a human (John 1:14) and performed the rituals needed to save humanity all by Himself. The Father sent His Son, Jesus Christ, to

be the atoning sacrifice for not just the sins of the Jewish people, but of the entire world (1 John 2:2).

Instead of cleaning a temple, Christ cleans our souls. For the Father sent the Son who dwelt on earth, and the Son sends the Spirit who dwells in His people. Therefore, the bodies of believers become the new tabernacles that are need of cleansing. 1 Corinthians 6:19-20 says that the body has now become the temple for the Holy Spirit when His people receive God. Because of the atonement that was paid through Jesus, the Spirit can dwell in His people.

Jesus acted as the High Priest who was qualified to stand before God and act as mediator (1 Tim 2:5). Hebrews 9:24 says that instead of entering the Holy of holies that is made my humans, Christ went to heaven Himself and appeared on the behalf of all people.

However, Jesus did not enter Heaven with a sacrifice, for He also acted as the sacrifice when He died on the cross (Heb. 9:25). His blood became an atonement for everyone. As 1 John 1:7 says that the blood of Jesus cleanses humanity from all sin. When John the Baptist sees Jesus in John 1:29, he automatically knows who Jesus is and proclaims that Jesus is the sacrificial Lamb of God to take away the sin for the whole world.

Christ provided us salvation through his death on the cross as the atoning sacrifice. However, where two goats had to play the role of sacrifice for sin and disposal of sin, Christ's death and resurrection allows Him to play both roles. For what good is being saved from the penalty of sin without the ability to be free from its looming shadow? As the role of scapegoat, Jesus carried the sin of the world and descended into

hell much like how the goat was sent to the wilderness which was thought where demons inhabited. Jesus was manifested to take away the sins of the world (1 John 3:5). The cross paved the way for justification, but the empty tomb paved the way for sanctification.

So with Christ's final words on the cross, he declares the end of the rituals for the atonement. "It is finished." Jesus Himself acted as High Priest, sacrifice, and scapegoat for the entire world. All who believes in the Son will be also saved from sin, reconciled with the Father, and transformed by the Spirit.

This chapter has investigated the context, structure and meanings of Leviticus 16:11-28. The final area of exegesis is an applied hermeneutics, and which will be composed as a sequential art. A theology was created connecting with the New Testament as to why this ritual is no longer a requirement for Christians. The exegesis will be adapted and developed into a sequential art by Filipino millennials and produced by the researcher. The concept, details and design will be seen in the next chapter.

CHAPTER V:

CONCEPT OF PRODUCTION

After creating the exegesis and gaining the approval of an Old Testament scholar, the researcher met with six members of the World Mission Communications team. She gave them a short assessment (seen in Appendix A) to confirm their reliability to contextualize through media. The researcher then presented the exegesis to them (see CHAPER IV) and asked them on how they would share what they had learned in their own context. The story, idea, style, treatment, and script were all created by this team. The Old Testament scholar, Dr. Mitchel Modine, then approved all items before final production took place.

Story or Idea

The story went through a brainstorming session where the initial story was conceived. Although Dr. Modine approved it, it failed in its pilot test. Another brainstorming session occured with half of the original members and a revision was made.

During both brainstorming sessions, participants decided that the ritual should be explained as described in the original Scriptures.

Use of Symbols

"I don't think you should use symbols. It might be confusing for some people. Just stick with how it is" – Erna

The team thought about using analogies like Christ, but ultimately decided that it was too complicated of a ritual to risk. The team also wondered if Filipinos would be able

to fully appreciate the analogies if they were used. They decided that it was safer to keep it simple.

Their biggest fear was the concept of blood and sacrifice. According to the team, this is closely associated with cults. They debated whether to include this or use a symbol. They finally decided to keep it. The Philippines is considered a Roman Catholic nation, so the team was confident that many of the Biblical concepts would not be seen as completely foreign or cult-like.

Arrangement

"Begin with New Testament then… Old Testament… then end it with the New Testament again." – Kenaz

Although the researcher intended this production to be for educational purposes only, the Filipino representatives really advocated sharing its connections to the New Testament. The compromise was that the fact that Jesus performs every ritual Himself as the Messiah needed to be *hinted* at towards the end.

The first idea that never made it to the drawing table was to use the New Testament. Jesus would be learning about the Day of Atonement as a child. The ritual would then be seen. Then Jesus would accomplish the ritual Himself by acting as the mediator, being God, dying as a sacrifice, carrying the world's sins, and providing the cleansing water. This, however, was soon scrapped.

A second idea that was the first to make it to the drawing board was a minor analogy of a young Filipino washing clothes. The man would be bent over a basin trying to remove a stain. The comic would then slowly transition into the Day of Atonement rituals introducing the symbols through colors. Then it would return back to the man

washing the clothes, this time, the colors would be obvious symbols; The detergent would be red like the blood; The cloth would be white; The stain would be black; and the water that cleaned the cloth would be blue. As the man hangs the clothes, the shadow of the cross would be seen to *hint* at Christ's role in atoning for the sins of the world.

However, this concept was not well received and it went back to brainstorming. Then, the team decided to use a young Filipino calling for help trying to figure out a manual on how to perform the Day of Atonement. They said that Call Centers are a popular job for Filipinos. The audience would then go through manual along with the Filipino man with the help of the Call Center Agent. After explaining the ritual, the Call Center Agent would explain that the man doesn't have to perform this anymore because it has already been finished. This last line would echo Christ's final words on the cross.

Style and Treatment

The team suggested key components on how the production would look. They took advantage of the visual component of the production by playing with the symbols.

Blood

"Put Blood. Blood makes it more interesting." – Kenaz

The males especially advocated not shying away from showing blood in the comic. The females in the group agreed. The members of the group thought the graphicness of blood created a good shock value.

Color

"Use color when showing the New Testament… then use black and white for Old. …two different art styles to separate the Old and New Testaments." – Jaycee

Jaycee suggested that two art styles be used to indicate what was the Day of Atonement rituals and what in the story was not. The example used by Jaycee to describe what he was picturing was from the film, *Oz the Great and Powerful*, which uses black-and-white to show Kansas and color to portray Oz. In this case, the black-and-white portion would be the Old Testament in a simply drawn style and color would be used for the slice-of-life portion.

"Oh, I really appreciated the color they had. It made the whole thing very beautiful." – Erna

When asked what he or she enjoyed about Biblical comics, there was a general nonverbal consent expressed how much they enjoyed the color in the art. With the previous suggestions of treatment in mind, the researcher decided to portray the symbols of the Day of Atonement in color with the rest of the ritual in black and white. The red of the blood against the black and white would pop more and indicate its importance in the ritual. She did the same with God's presence in yellow on the mercy seat, the straight blackness of sin, and the blue of the water.

When the production was nearing finalization, Enoch Tee, the graphic designer for the Church of the Nazarene for the Asia-Pacific Region checked the entire production for quality. He is not a Filipino, but was asked to give advice on how the production is presented rather than *what* is presented. He suggested a change in panels and font choice. The advice was taken and well-received by the team.

Script or Manuscript

English

"Just do English." - Jaycee

When asked which language and/or dialect to use, everyone at first suggest "Taglish," a mixture of Tagalog and English. Terence, a Filipino Millennial intern, noted that because the researcher could not speak Tagalog, one of the team members would have to help translate. They decided then to just use English. The team's reasoning was that they believed Filipino Millennials are better able to speak and understand English than previous generations.

The team initially suggested using as few words as possible, and let the pictures speak. However, after an informal pilot test, several Filipino millennials, what was happening was not understood. The researcher returned to the WMC members for advice. They suggested turning the formatting into a manual or a How-To guide.

After reading the second script, the team decided to add some "Filipino English." They included Filipino words and phrases such as the polite marker, *po*, and *diba* (isn't it?). The final script was then approved by Old Testament scholar, Dr. Mitchel Modine. The final script of the production is as follows:

Production Script

SCENE 1

(Colorful; komik style)

(CALLER is on his smartphone and is holding and inspecting a manual for the Day of Atonement, Leviticus 16. REP cannot be seen, only heard from the phone. CALLER is sitting at a table.)

CALLER: Hello? Yes, I want to know **how to clean** the temple?

REP: Morning, Sir! It sounds like you need to perform the **Day of Atonement**. Is that correct?

CALLER: Oo, I'm looking at the manual now, …but it looks complicated. Can you lead me through it?

REP: Yes, sir.

SCENE 2

(Black and white with the exceptions of blood which is represented as red and the presence of God represented in gold; simple block style)

REP: **First**, the high priest needs to **sacrifice** a bull for himself and his family and collect its **blood** into a bowl.

(Blood spills in a bowl caught by a priest. The blood is coming from a bull.)

REP: He needs to enter the most Holy Place with a pan of **burning hot coals** from the altar and **incense**.

CALLER: Incense?

REP: Yes, Sir. It will create a screen of smoke to **protect** the high priest from directly looking into the **face of God**. Sir, please use **extreme caution** when performing this ritual. One error can be **fatal**.

CALLER: Okay po. I understand…

(The priest carries the bowl and a pan of burning coals. He drops the coals on incense in front of the Ark of the Covenant. The resulting smoke breaks through the panels.)
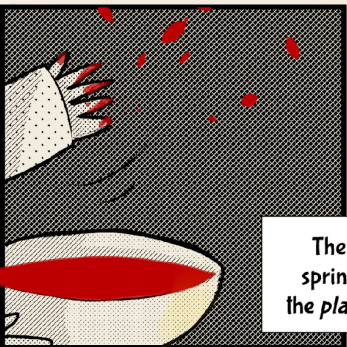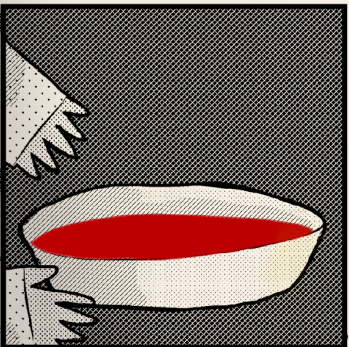
REP: The priest will then **sprinkle** the blood on the place where God sits.

(The priest dips his hand in the bowl of blood and sprinkles it on the mercy seat.)
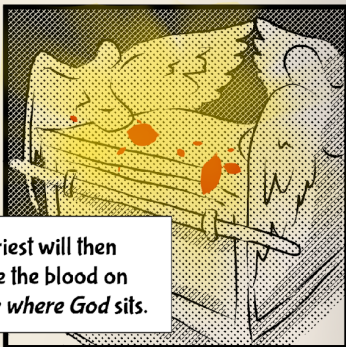
REP: Then repeat with a **goat** for the **people**. Please don't forget to sprinkle on the **veil** too, sir.

(The priest catches the blood of a sacrificed goat and sprinkles the blood on the mercy seat as well. The priest also sprinkles on the tent.)

CALLER: …Why are we **sprinkling blood**?

REP: The blood of the animal acts as a **cleaning agent**. It **covers** and erases the sins.

CALLER: I see. Thank you.

REP: Sir, now that the sin has been **cleansed** from the temple, you need to **dispose** of it. Did you select the goats from earlier? One "to the **Lord**" and the other "to **Azazel**"?

CALLER: Yes, the goat to the Lord was **sacrificed**, diba?

REP: Yes, sir.

(Flashback to the goat at the altar)

REP: The high priest must then take the goat "to **Azazel**" and **confess** the sins to transfer it to the goat.

(The priest puts his hands on the goats head and speaks blackness. As the panels progress, the goat becomes black.)
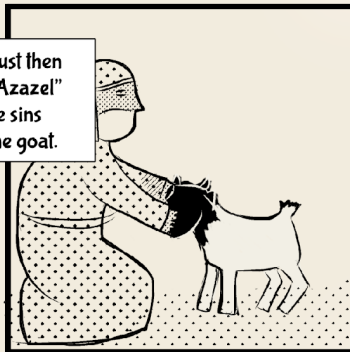
CALLER: Azazel? Isn't that a demon?

REP: Yes, sir. Someone needs to **escort** the goat that is **carrying the sin** to the land where Azazel lives: the **desert** so the **guilt** of the people can be **removed** forever…
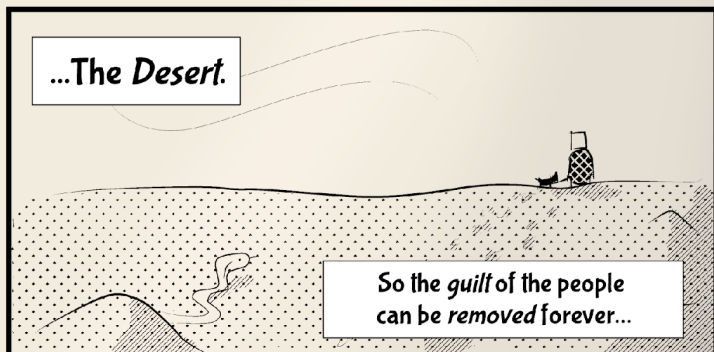
(Another man has the goat on a rope and leads the goats into the desert. Shadows and snakes are seen.)

(Everything is black and white except for blue in the water)
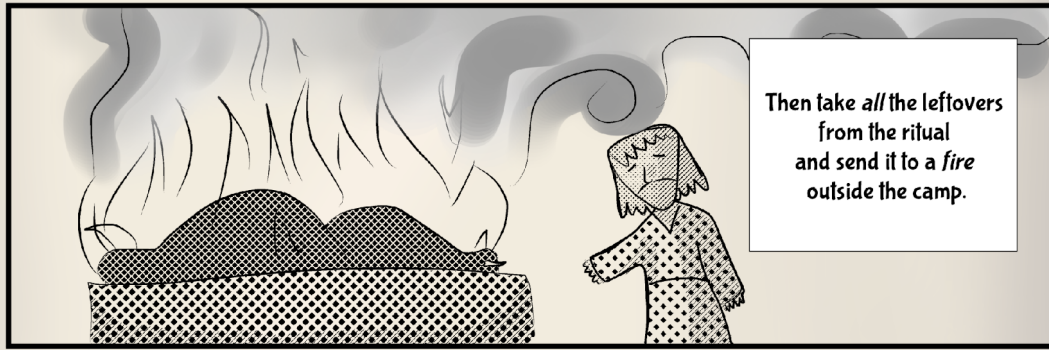
REP: Then take **all** the leftovers from the ritual and send it to a **fire** outside the camp.

(A man burns the carcasses of the animals outside the camp.)

REP: Sir, please remember to wash everything once the ritual is over before going back to your day-to-day life. No one can come back to the camp before washing first.

(The three men involved are seen washing themselves: The priest outside the tabernacle; the man who led the goat in a stream; and the man who burnt the animals beside a pool.)

SCENE 3

(Everything turns white.)

REP: And that's it, sir. But one more thing.

CALLER: Yes? What is it?

REP: You don't have to do this anymore. It is finished.

END

Storyboard or Print Layout

The production was a sequential art that was read left to the right and flowed downwards. It was created to be viewed online so scrolling down would make progress.

The original idea was one connected sequential art, however, due to the image restriction requirements of GoogleForms, the production was cut into four pieces. The final production can be seen in Appendix C.

This chapter presented the final concept of the production as conceived by the Hermeneutical community, and it was then approved. The researcher acted as guide and producer and had a very small hand in coming up with the final ideas and story. She only put their ideas into paper and relayed it to the appointed approvers.

CHAPTER VI:

PRESENTATION OF DATA

After completing the exegesis, translation and final production, the translation and production were given to random Filipino millennials regardless of background in Biblical knowledge.
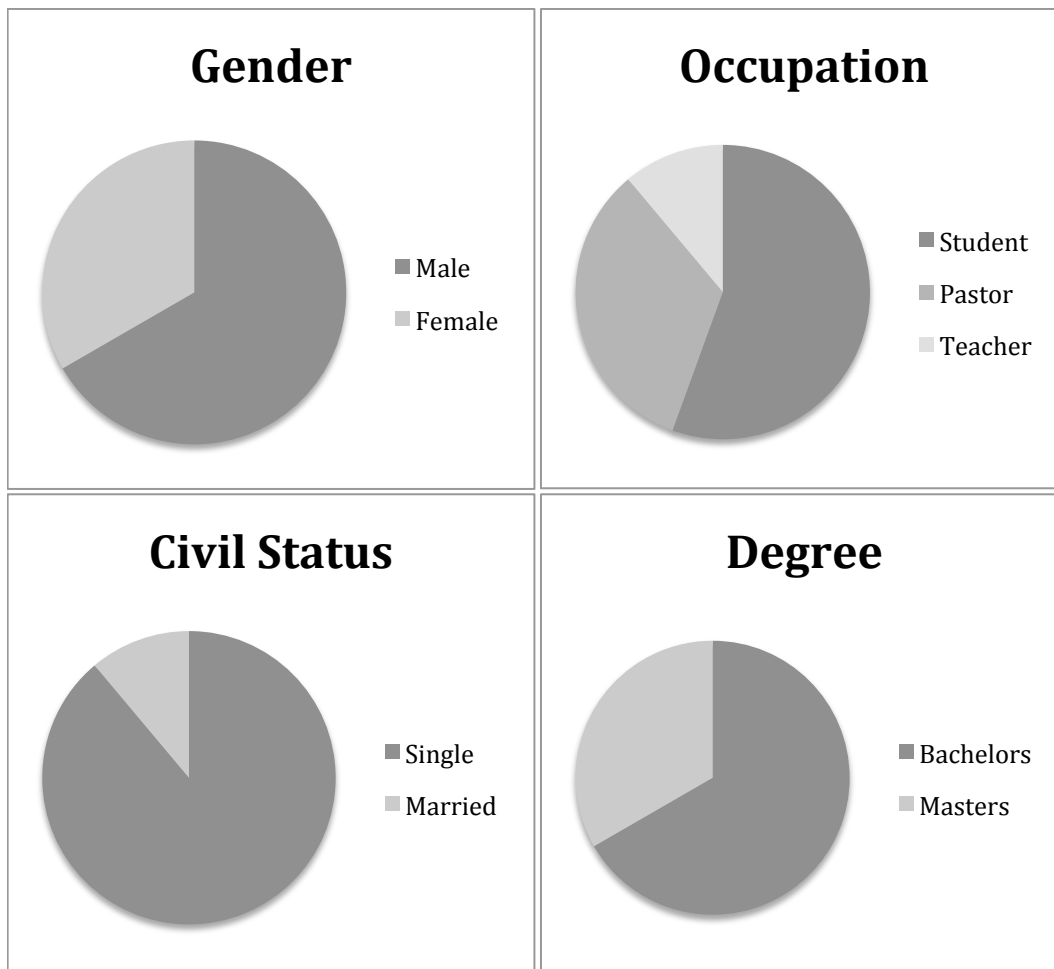
To participate in the study one had to be born between the years 1980 – 2000 and raised in the Philippines. The researcher received nine responses. Each participant took the same assessment, however, either randomly assessed the translation or the production first. They were each given a link to GoogleForms and completed it. The results were immediately sent to the researcher. Of the nine assessments, five received the comic first and four received the text first.

Demographics and History

It is important to remember that the data analyzed here cannot cover all Filipino millennials due to the small sample size. The participants' years of birth ranged from 1980 to 1996. Three participants were born in 1991. Six males and Three females participated in the study. Even though the assessment was given randomly, somehow by chance, all three females were given the comic first. Five of the participants were students; three were pastors; and one teacher. All but one of the participant were married. Six participants had gained a Bachelor's degree, and three had obtained a Masters degree.

Figure 6.1: Demographics

Gender

- Male
- Female

Occupation

- Student
- Pastor
- Teacher

Civil Status

- Single
- Married

Degree

- Bachelors
- Masters

All of the participants had a history of reading comics. However, when asked how often he or she read them, it was an average score. The average of all their scores was 2.67 (1 being Never and 5 being Always). No participants admitted never reading comics or always reading them.

Table 6.1: Comic Interest		
Participant	How often do you read comics? *(Never 1 – 5 Always)*	How interested are you in comics that talk about the Bible? *(Not Interested 1 – 5 Very Interested)*
A	2	2
B	3	4
C	3	5
D	3	5
E	3	5
F	2	5
G	2	2
H	3	5
I	3	5
Average	**2.67**	**4.23**

When asked how interested he or she was in comics that talked about the Bible, the response was more positive. With the scores being 1, Not Interested and 5 being Very Interested, the participants gave an average score of 4.23. There was also a 100% positive response from the participants that comics could teach difficult concepts about the Bible.

The participants had a somewhat strong history of reading the Bible regularly. Their average score of how often he or she read the Bible with 1 being Never and 5 being Always, was 4.12.

Table 6.2: History of Bible Reading		
Participant	How often do you read the Bible? *(Never 1 – 5 Always)*	Occupation
A	3	Student
B	4	Student
C	5	Pastor
D	3	Student
E	4	Teacher
F	5	Pastor
G	4	Student
H	4	Student
I	5	Pastor
Average	**4.12**	**Without Pastors: 3.67**

However when comparing the history of Bible reading and occupation, it seems to be skewed due to there being 3 pastors who work closely with the Bible every week. If an average was done without the pastors, the participants would have had an average score of 3.67.

Reading Comprehension and Assessment

The researcher asked what the Day of Atonement meant for the participant before giving them a document to read. The participant's answers varied. Some were correct and some were incorrect (those who answered incorrectly are indicated below).

Table 6.3: Understanding the Day of Atonement Before and After Document

	BEFORE	AFTER PRESENTATION OF DOCUMENT		
	What Is the Day of Atonement for you?	**What was the main idea of the document?**	**Why do you think the author of the document wrote this?**	**What did you learn from the document?**
Assessed Comic	For me, it is to sacrifice something to make amends for the sins done.	How was day of atonement done.	To communicate a cultural event to people today.	That the day of atonement is finished already.
	A holy day where people get t repent (Incorrect)	How atonement should be done.	To remind the people the value of atonement which I see as something that has not played an important part for many Christians.	I learned how they well-observed atonement was in the ancient time. Plus, I learned how it is done in a clearer way.
	When Jesus died for all... (Incorrect)[150]	The day of atonement	To make people understand the day of atonement in a simple way	I learned that theological matters can be explained in form/way that will catch the interest of people. An enjoyable and fun way.
	A feast and Holy day for Israel (Incorrect)	About the special practice that ancient Israelites do for cleansing and purification	To simplify the idea of Leviticus	The cleansing and offerings that they did before is already completed by Christ who did it once and for all.
	It is when the priest in the old testament times do to wash away the sin of the people.	How to perform the "Day of Atonement"	To know that the thing called "Day of atonement" is not already applicable to us.	That cleansing sin is not now a priest job or any man but rather it is already finished when Jesus died on the cross.
Assessed Translation	Yom Kippur, holiest day in Judaism. Happens once a year.	It talks about how the sacrifice for sin offering should be done by Aaron.	This is very important because these are the necessary steps for atonement.	The responsibility of the priest.
	Day of remembering God's saving act (Incorrect)	Process of sacrifice	To understand the order	Too many rituals
	A commemoration of Jesus's sacrifice for us on the cross. (Incorrect)	Offering sacrifices to God	To tell us how offering sacrifices to God was done in the Old Testament	Informative. How priest offered sacrifices to God during the Old Testament.
	Washing ceremonies of the Israelites in The Old Testament	Cleansing	They needed atonement	We all need atonemenr

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[150] Anachronism, but Christ's death on the cross was essentially a day of atonement as later hinted in the Production. However, the actual Biblical idea of Day of Atonement is the ritual itself, so the researcher deemed this as "Incorrect."

When compared with the answers they were given after reading the document, the answers of the main idea, author's intention, and learning outcomes had changed from their previous understanding before the assessment. There were major difference between those who had assessed the comic and those who had assessed the translation.

One of those differences was that most of the comic readers said the main idea of the comic was to explain how to perform the "Day of Atonement," while those who read the translation did not mention atonement at all in the main idea. Although sacrifice is just one part of the rituals, three out of four translation readers mentioned it as a main idea.

When asked why the author wrote the document, all readers felt the author wanted to communicate what the Day of Atonement was. The comic readers were able to understand that the author of the document meant to communicate it to a modern audience by simplifying it and making it understandable for people today.

When answering what each participant learned, the answers varied among the translation readers, but were very similar among the comic readers. Most of the comic readers learned how the Day of Atonement was applicable to their lives through Christ. None of the translation readers made this connection. Instead the learning outcomes of the translation readers had very little connection to each other. Furthermore, Each person, regardless of which document they assessed, felt that the document was speaking to someone like them.
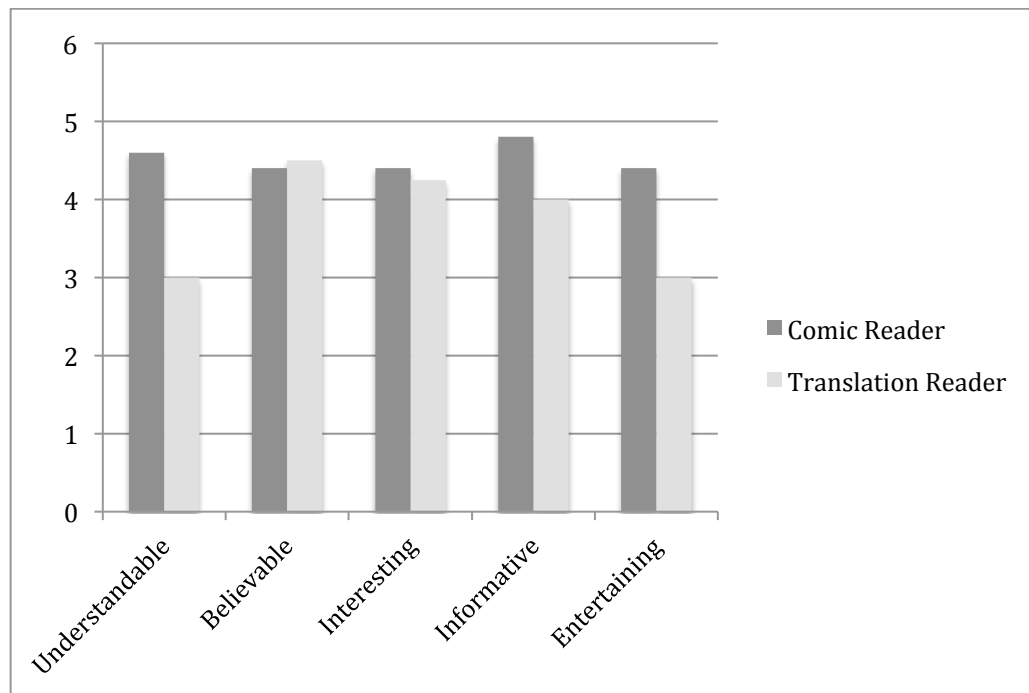
The participants were then asked to rate the document in five categories. The categories asked if the document read was understandable, believable, interesting,

informative, and entertaining with 1 being not at all and 5 being very much so. For

example, a 1 in Entertaining would be considered extremely boring.

Table 6.4: Rating of Documents

	Understandable	Believable	Interesting	Informative	Entertaining
COMIC	4	4	4	5	4
	5	4	4	5	4
	4	4	4	4	5
	5	5	5	5	4
	5	5	5	5	5
Avg	4.6	4.4	4.4	4.8	4.4
TEXT	3	5	5	5	4
	2	5	4	2	2
	2	3	3	4	3
	5	5	5	5	3
Avg	3	4.5	4.25	4	3

An average was taken of the scores taken from each group. Each group rated their

randomly assigned document. So one group rated the comic while the other group rated

the translated text. These average scores were then compared in the Figure below.

Figure 6.2: Rating of Documents

The most obvious differences in the comic and translation were in the categories Understandable and Entertaining. There is a slight increase in Informative as well. In all three categories, the comic rates higher than the translation. The higher ranking of the Understandable category gives us a clue why the comic readers had vastly improved answers after reading the document than before.

Reading Application and Response

The participants were then asked a number of questions regarding how they felt and reacted to the document they read. They were asked what was memorable, what each felt led to do after reading, what was confusing, was it attractive, and what was not clear. The responses of the comic readers and the translation readers were drastic.

For what was worth remembering, the comic readers either remembered the illustrations (2 responses) or the final idea of the comic that the Day of Atonement has

already been finished (3 responses). On the other hand, three out of the four translation readers remembered sacrifice while one remembered the cleansing portion of the ritual.

When asked if he or she felt like they were asked to do something, all of the comic readers said "Yes." The reason of their answers varied. However, the translation readers had mixed reactions. Half of the readers did not feel lead to do something after reading the text.

Half of the translation readers found the text confusing or not understandable. One did not understand the order of the ritual while the other did not understand its applications for today. On the other hand, all but one did not find the comic confusing. The only complaint was a transition that was due to the Google Forms formatting of the production.

All comic readers said that the production was attractive. However, the translation readers had mixed to negative reactions.

None of the participants felt that their time was wasted after reading their randomly selected document. All but one participant said they would read the document again. The one negative reaction came from a translation reader. Again, all but one reader said they would share the document with a friend. Again, the one negative comment belonged to a translation reader.

After the Document Evaluation, the participants were then given the second document. So if they were a comic reader, their second document was the translation, and vice versa with the translation readers. The participants were not asked to evaluate the new document. Instead, they were simply asked which document they preferred. All except one preferred the comic. The one who preferred the translation said that he always

prefers the Bible over other literature, but since the comic "had the Bible in it can be a tie."

Nearly all of those who preferred the comic called it fun, easy to understand, and appreciated the visual aspect of explaining the ritual. Out of the eight positive responses, five respondents claimed that they learn better through visuals.

This chapter presented and analyzed data collected from nine Filipino Millennial participants. The next chapter will present the Final Defense committee's comments on the production. Final conclusions will be seen in Chapter Eight.

CHAPTER VII:

EVALUATION OF THE PROJECT

This chapter is based on the capabilities of the panelists. The comments should be taken into consideration that only one member of the committee was Filipino and none were millennials. Their comments are valued because of their expertise not on the context, but on the content and medium. The panelists evaluated the project and commented on it based on any point of view in terms of theology, religious education, Christian communication, and/or technical qualities and aesthetics.

The evaluation form can be seen in Appendix 5 of the Asia-Pacific Nazarene Theological Seminary Thesis Handbook. The evaluations of the panelists are recorded in this chapter after the Final Defense.

The defense committee noted the strengths, weaknesses and gave several recommendations. The exegesis was called "solid." The visuals of the production were praised, and the panelists gave positive comments on the communication of a difficult subject. It was deemed "impressive, creative and innovative." Concerning the production, Dr. Davis commented,

> "Ingrid managed to communicate a rather esoteric Old Testament
> ritual in a readily understandable manner for Filipino Millennials.
> Her comic-style approach makes it easy for people to imagine such
> a practice being carried out in time."

Some of the panelists were confused by the images and noted that it would not work well when printed in black and white. As for the message, although the panelists all commented that it was clear, Dr. Shmidt wished for application to be encouraged.

> "…it does not move to application. Why do we need to know
> about atonement? I know the last line was to indicate Jesus has

> fulfilled our need for a sacrifice, but it is incomplete. From a
> Christian perspective it is good, but to a non-Christian it may mean
> nothing.

The committee requested for more Biblical content to be produced this way. Although they acknowledged that the production was for more educational purposes and is an Old Testament project, but they proposed a more clear connection to the New Testament with perhaps a sequel of *how* Christ finished [the atonement], perhaps an entire series for the purposes of discipleship, or even a simple footnote. Dr. Mona said,

> "There needs to be a footnote or explanation of 'It is Finished.' I as
> reader is left with the question, what is finished? That is a New
> Testament phrase."

This chapter summarized the comments of the panelists from the production evaluation. The production received positive comments and constructive criticisms with recommendations for more.

CHAPTER VIII:

CONCLUSIONS AND RECOMMENDATIONS

This chapter gives a short summary of the procedure of the exegesis, translation and production. Then the researcher gives her final conclusions based on the assessment given to Filipino millennials. Finally, the researcher will propose certain recommendations for further study, research, and productions.

Summary of the Procedure

The purpose of this exegesis and production was to create an effective means of educating the theology behind the Day of Atonement for Filipino millennials. The researcher began first with understanding the original context and language. She translated the Hebrew text into the English language. The exegesis and final translation of the text was created through the help of an Old Testament scholar.

After the approval of the exegesis, the researcher presented the exegesis and translation to a group of Filipino millennials who have a background in media development. The production was inspired by the exegesis, but created by Filipino millennials with the approval of the Old Testament scholar.

The researcher acted as a translator and researcher for the exegesis and an initiator and illustrator for the production. The group of Filipino millennials created the concept, script, and treatment of the production. Both the translation and production created from the exegesis were then randomly distributed and assessed for comprehension and likeability.

Final Conclusions

Since there were only nine participants in this study, an overall conclusion for all Filipino Millennials cannot be declared. However, based on the findings found in Chapter Six, the researcher can conclude that Filipino Millennial participants that took part in the study enjoyed and understood the comic far more than the translated text. Nearly every participant preferred the comic with the exception of one who claimed that it was a tie simply because the Bible has more authority by default. If this was an effect from their learning style is unknown.

There did not seem to be much of a difference in desire to time wasted, reading again, and sharing the text or comic with a friend. All the participants agreed that a comic teaching of theology would be helpful and were open to reading one. One participant requested more Scripture to be visually interpreted.

The translation did not appear to be as effective or preferred. It did not seem to influence the reader to respond, react or connect. The translation barely ranked over the production in believability.

The production achieved what it was designed to do, and can now be used as an effective tool to teach the Day of Atonement to Filipino millennials. Further research would need to be required if this production can only be used for this audience or it can be pushed father outside of the intended context.

Recommendations

For future studies, the researcher has several recommendations. These recommendations are based on the experience of the researcher and the expertise of the Defense committee. They are as follow:

1. The first is to use a different piece of Scripture. The Day of Atonement was chosen because it is a practice not many understand or are aware of. It is also extremely complicated. Now that the study demonstrates that a visual sequential art can teach more than the text of a complicated ritual, the door is open for much more easier texts. Perhaps a more obvious and easier Scripture would be a narrative. For a New Testament approach, possibly a modern day version of Christ's parables would create an interesting interpretation and teaching strategy.

2. A second recommendation is to make the process much longer than described here. In the researcher's opinion, there should have been more pilot tests to give as much accuracy as possible. However, due to time limitations, only one pilot test was given and it dramatically changed the story and script. More pilot tests with multiple people should be conducted before a final production is distributed and tested.

3. Another recommendation is to contextualize for a different people group. Because the researcher is not Filipino, she had to have a brainstorming session with Filipino millennials to contextualize the passage for her. The next researcher should contextualize in her or his own context. If the researcher wants to contextualize outside of her or his context, she or he must have trusted individuals to help in the process. It does not have to be the same people group or age group used in this study.

4. It would be interesting to use the same production and translation of Leviticus 16:11-28 in a different context and test if it works outside the intended context. If

it is still understood, then the comic is more versatile and if it is not, then it is truly created for its envisioned audience.

5. Another recommendation is to create the production for evangelistic purposes instead of evangelical purposes. Perhaps the researcher can limit the audience of those who do not normally read the Bible. The Filipinos really appreciated understanding the Day of Atonement once they realized that Christ had finished it for them.

6. Another researcher can also present the production given in this thesis along with creating a sequel with a clearer explanation of what it meant, "It is finished."

7. The researcher recommends doing the next study in the context's native language. Although the millennials said they could understand English, there were some who preferred the comics they read to be in Tagalog. The researcher would advise repeating the study again with the entire translation and production translated into Tagalog to test for further comprehension.

8. Research of a possible emerging paradigm shift of Filipino Millennials was discovered during the Literature Review. Another study can look more in depth into this phenomenon. Perhaps, that study can compare and contrast what the realities of Filipino Millennials today to the realities the people of God's crisis during the time and after Exile.

9. This study can be conducted the exact same way but with a larger sampling group. Instead of just nine, would the conclusions differ with the initial sixty participants?

10. The data indicated that the participants' favorite comic genres were comedy and fantasy. If this study should be repeated, this data is useful in understanding what the participants already enjoy. Would a comic in these genres give a better reaction?

11. A large percentage of the participants admitted that they were visual learners. Perhaps a study of communicating Biblical theology through sequential art for different types of learners can be done in the future. Does their learning style affect their preference if they would like the translation or the visual better?

12. The names of the participants are kept disclosed by the researcher, but it would be interesting to figure out which made a lasting impact on the reader: the translation or the production?

13. Finally, according to the data collected, the participants all read comics, however, they did not read comics often. Although this study showed that the comic was more well received than the plain text, it might be that another medium is more effective than sequential art. Testing different mediums with the same text would be beneficial in finding the best medium to present theology to Filipino millennials.

This chapter gave a summary of the study and recommendations for future research. The study, although limited, was an encouragement for the researcher. She hopes that the research conducted in these papers do not stay bound in a thesis, but inspire its readers.

The participants and the panelists wanted more, and perhaps, one day, there may be.

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Appendix A: Group Interview and Evaluation of Media Team's Reliability

(adapted from Chen's Survey 1)[151]

	Erna	Kenaz	Jaycee	Terence	Carl
1. What year were you born?					
2. Your marital status?					
3. Highest degree of education?					
4. Please describe the nature of your work in this company in a few words.					
5. Have you ever read comics?					
6. About how often do you read comics?					
7. What type of comics do you read the most?					
8. What language do you prefer the comics you read to be written in? (English, local dialect)					
9. How interested are you in comics that talk about the Bible?					
10. Have you read any comics these past 6 months about the Bible? (if yes, specify)					
11. Do you think comics can be used to explain concepts about the Bible?					
12. Do you read the Bible? (if no, skip next two questions)					
13. How often do you read the Bible?					

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[151] Chen, "A Pilot Study on the Use of Comucs for Evangelism Among Female Factory Workers," 224–228.

14. What is the Bible to you?					

Appendix B: Consent and Production Evaluation

Greetings!

My name is Ingrid Kiper. I am a student at Asia-Pacific Nazarene Theological Seminary (APNTS) in Taytay, Rizal, The Philippines. I am currently pursuing a degree of Masters of Science in Theology with a concentration in Old Testament Biblical Studies.

I am conducting research on creating a product that can teach Filipino millennials the theological implications of the Atonement sacrifice as described in the Bible, Leviticus 16:11-28.

I need your help with this research. I will first ask if you could share a few details about yourself and your history on comics. Then, I will give you two documents to read. You will be given one document at random, and then you will be given a short questionnaire that will let me assess if the product met its set objectives. Then you will be given the second document and asked one last question.

There is also a section at the end for you to write your comments and criticisms. I encourage you to complete this last section with complete honesty so I can improve the product for future readers.

Thank you for choosing to participate in this research. I greatly appreciate your assistance by taking the time to read and assess the production.

If you agree to answer all the questions honestly and to the best of your ability, select "I agree" below.

   o I agree

Thank you for choosing to participate in this research. I greatly appreciate your assistance by taking the time to read and assess the production.

God bless you,

Ingrid Kiper

DEMOGRAPHICS:

(adapted from Chen's Survey 1 and 2)[152]

In what year were you born? _____   What is your occupation?

Gender   o _____

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[152] Ibid., 224–230.

o   Male   o   I'm a student

o   Female   o   I'm unemployed

Your marital status?   Have you ever read comics?

o   Single   o   Yes

o   Married   o   No

o   Separated   About how often do you read comics?

o   Widowed   o   Always

Highest degree of education?   o   Often

o   High school   o   Sometimes

o   Bachelors   o   Rarely

o   Masters   o   Never

o   Doctorate

What type of comics do you read the **most**? (Check all that apply)

o   Fantasy   o   Historical   o   School/Work-Related

o   Horror   o   Comedy   o   Mystery

o   Action   o   Sports   o   Adventure

o   Drama   o   Sci-Fi   o   Other _____

What language do you prefer the comics you read to be written in?

o   English

o   Tagalog

o   Local Dialect (specify) _____

How interested are you in comics that talk about the Bible?

o   Interested

o   Not interested

o   Neither

Do you think comics can be used to explain difficult concepts about the Bible?

- o   Yes

- o   No

How often do you read the Bible?

- o   Always

- o   Often

- o   Sometimes

- o   Rarely

- o   Never

What does the "Day of Atonement" mean to you?

_____

_____

[TRANSLATION OR PRODUCTION GIVEN TO EVALUATOR]

DOCUMENT EVALUATION:

What was the main idea of the document?

_____

_____

Why do you think the author of the document wrote this?

_____

_____

What did I learn from the document?

_____

_____

What type of person was the document talking to?

- o   Someone like me

- o   Someone else

This document was…

Easy to understand	1	2	3	4	5	Hard to Understand
Believable	1	2	3	4	5	Unbelievable
Interesting	1	2	3	4	5	Uninteresting
Informative	1	2	3	4	5	Not informative
Entertaining	1	2	3	4	5	Boring

Was there anything in particular that was worth remembering about the document?

_____

_____

Did you feel that the document was asking you to do something in particular?

- o   Yes (specify) _____

- o   No

Was there anything in the document that was confusing?

- o   Yes (specify) _____

- o   No

Is the document attractive?

- o   Yes

- o   No (specify) _____

Was there something you did not understand?

- o   Yes (specify) _____

- o   No

After reading the document, did you feel your time was wasted?

- o   Yes

- o   No

Would you read this again?

- o   Yes

- o   No

Would you share it with a friend?

- o   Yes

- o   No

[PRODUCTION OR TRANSLATION GIVEN TO EVALUATOR]

SECOND DOCUMENT EVALUATION:

Which document did you prefer?

- o   the comic

- o   the text

Why did you prefer one document over the other?

_____

_____

Appendix C: Final Production

CURRICULUM VITAE

Ingrid Bella Kiper
APNTS E. Ortigas Ave Ext. Kaytikling, Taytay, Rizal The Philippines
Phone: 09490324193
E-Mail: ikiper@apnaz.org

EDUCATION

TESOL	**International TEFL and TESOL Training**.	2014
B.A.	**Trevecca Nazarene University**. Intercultural Studies. Minor in English Language Learning.	2011 - 2014

PROFESSIONAL DEVELOPMENT

• TESOL certified		2014

• Adobe Photoshop C3 certified
• Languages: Fluent: English
        Intermediate: Spanish, American Sign Language, Mandarin Chinese, Thai, Biblical Hebrew, Koine Greek
        Beginner: Ilonggo, Russian
		2011

AWARDS

• Won the Wellesley College Book Award for being a top female scholar and talented performer.		2011
• Won Trevecca Nazarene University's Intercultural Studies Award for academic excellence in my field of study.		2014
• Won Trevecca Nazarene University's Student Research Symposium Award for ethnographic research on Christian Deaf Culture.		2014

RESEARCH

• "How the Deaf Hear the Gospel: An Ethnographic Study of Journeys to Faith in the Deaf Community" Presented at Trevecca Nazarene Univeristy's Student Research Symposium.		2014

ACADEMIC EXPERIENCE

2010 – 2011	**Student, McArthur High School** Tutored English Language Learners in reading at West Hollywood Elementary. Volunteered at Kids in Distress, a home for abused children. Volunteered as a junior counselor at district Children's Camp.
2011 – 2014	**Student, Trevecca Nazarene University** Completed 50 hours of practicums in ELL classes at A. Z. Kelley Elementary School, Wright Middle School, and Glencliff Elementary School in Nashville, Tennessee. Substituted Jeremy Budd for one month at Agape English School in Xiaguan, China. Assisted two teams as a basic Chinese translator in the Yunnan Province of China. Assisted in an English Camp for children in a Chinese village. Taught children about "the Call" in Southern Florida's Children's Camp. Tutored English Language Learners in writing at Trevecca Nazarene University. Tutored Mandarin Chinese in Trevecca Nazarene University.
2016 – present	**Student, Asia-Pacific Nazarene Theological Seminary** Completed 200 hours of practicum in Old Testament Biblical Studies teaching Old Testament Survey at Visayan Nazarene Bible College in Cebu, The Philippines. Tutored over 100 hundred hours for English Language Learners from different nations including but not limited to Koreans, Burmese, Filipinos, and Chinese. Been awarded Dean's List once and President's List twice. Spoke at Silver Gold Montessori Christian School as their Christmas speaker. Served as Academic Committee Chairman of the Student Body Council and then served as Vice-President. Acted as Student Assistant to the Assistant Academic Dean.

PROFESSIONAL EXPERIENCE

2011 – 2012	**Student Worker, Christian Women Job Corps** Assessed women in their proficiency with the English language. Organized, calculated and analyzed English proficiency assessments. Assisted teachers in preparation for English and Bible classes. Provided child care services for mothers while they were in class.
2012 – 2014	**Student Worker, Trevecca Archives** Recorded, digitized, and organized historic documents and artifacts for Trevecca Nazarene University
2012 – 2014	**Student Worker, Trevecca Information and Research Center** Assisted students in research and library resources.
2014 – 2015	**Missionary/English Teacher, MaeTang School, Chiang Mai, Thailand**

Volunteered in teaching and tutoring in English for a year in northern Thailand. Taught Thai Foreign language teachers new techniques in teaching language. Lived in a boarding house for village children and ministered to them, all the while learning Thai.

2016 – present   **Missionary/Intern World Mission Communications (Asia-Pacific)**

Volunteered as an intern for the Church of the Nazarene's Asia Pacific Region's Regional Communications Office. Recorded voice over, created numerous designs, wrote multiple scripts, proofread articles, edited video, took photographs for events, managed apps and social media accounts, and acted. Was trained in videography, photography, graphic design, lighting, stage set-up, audio editing, recording, voice acting, and script writing.