

**FROM MOUNT SINAI TO THE TABERNACLE:
A READING OF EXODUS 24:12-40:38
AS A CASE OF INTERCALATED DOUBLE PLOT**

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A thesis submitted to
University of Gloucestershire
in accordance with the requirements of the degree of Doctor of Philosophy
in the Faculty of Arts and Humanities

March 2002

ABSTRACT
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The aim of this dissertation is to read Exodus 24:12-40:38 as a case of “intercalated double plot”. It attempts to shed new light on the understanding of the intriguing combination of the golden calf story and the tabernacle story in the Book of Exodus by means of the combination of narrative criticism and Richard Levin’s study of the “double plot” convention in the English Renaissance drama.

Narrative criticism helps us to see the distinctiveness of and the interrelations between the golden calf and tabernacle stories through the grids of structure, narrator, plot, characters, temporal and spatial settings, and the relations between discourse time and story time.

On the one hand, the golden calf story and the tabernacle story are distinctive. The golden calf does not appear in the tabernacle story and the tabernacle story does not appear in the golden calf story. The vocabulary is distinct, too. For example, the stone tablets are called by different names in both stories. Finally, the two stories are distinct in style.

In spite of these distinctive features of each story, Levin’s paradigm helps us to see systematically how the narrator connected the golden calf story and the tabernacle story in four different modes of connection, called respectively material cause, efficient cause, formal cause, and final cause. On the level of material cause, we see that both stories share the same main characters and spatial setting. Also, the structure of Exod. 24:12-40:38 shows that these two stories are closely related each other. On the level of the efficient cause, the consecutive arrangement of these two stories seems to provide an implicit causality. On the level of the formal cause, we see that the narrator provides multiple parallel features to emphasize the contrasts between the tabernacle and the golden calf. If the tabernacle symbolizes God’s presence, the golden calf stands for God’s absence. On the level of the final cause, the golden calf story serves as a negative foil of the tabernacle story. The implied author achieves an effect of dialectics. The golden calf in fact highlights the other side of the theme of God’s presence in the tabernacle story, that is, the theme of God’s holiness. By juxtaposing these antithetical

stories, the implied author delivers a powerful theological message which can never be achieved by telling these stories separated.

Author's Declaration

I declare that the work in this thesis was carried in accordance with the regulations of University of Gloucestershire and is original except where indicated by specific references in the text. No part of the thesis has been submitted by as part of any other academic award. The thesis has not been presented to any other education institution in the United Kingdom or overseas.

Any views expressed in the thesis are those of the author and in no way represent those of the College.

Signed....

.....Date.....03/31/02.....

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Abbreviations

<i>AcOr</i>	<i>Acta orientalia</i>
AB	The Anchor Bible
<i>ABD</i>	David Noel Freedman (ed.), <i>The Anchor Bible Dictionary</i> (New York: Doubleday, 1992)
ABR	Australian Biblical Review
ABRL	The Anchor Bible Reference Library
AnBib	Analecta biblica
<i>ANRW</i>	Hildegard Temporini and Wolfgang Haase (eds.), <i>Aufstieg und Niedergang der römischen Welt: Geschichte und Kultur Roms im Spiegel der neueren Forschung</i> (Berlin: W. de Gruyter, 1972-)
AUSDDS	Andrews University Seminary Doctoral Dissertation Series
<i>AUSS</i>	<i>Andrews University Seminary Studies</i>
BBB	Bonner Biblische Beiträge
BCBC	Believers Church Bible Commentary
BETL	Bibliotheca ephemeridum theologicarum lovaniensium
Bib	Biblica
BN	Biblische Notizen
BNTC	Black's New Testament Commentaries
BZAW	Beihefte zur <i>Zeitschrift für die alttestamentliche Wissenschaft</i> , Giessen, Berlin
CBC	The Cambridge Bible Commentary
CBSG	The Cambridge Bible for Schools and Colleges
CBQ	Catholic Biblical Quarterly
CBQMS	<i>Catholic Biblical Quarterly</i> , Monograph Series
CRB	Cahiers de la revue biblique
DBAT	Dielheimer Blätter zum Alten Testament
<i>EncJud</i>	Cecil Roth (ed), <i>Encyclopaedia Judaica</i> (Jerusalem: Encyclopaedia Judaica, 1972)
FOTL	The Forms of the Old Testament Literature
FRLANT	Forschungen zur Religion und Literatur des Alten und Neuen Testaments
Gesenius	W. Gesenius, E. Kautzsch and E. E. Cowley's <i>Gesenius' Hebrew Grammar</i> (2nd ed.; Oxford: Clarendon Press).
HAT	Handbuch zum Alten Testament
<i>HAR</i>	<i>Hebrew Annual Review</i>
<i>HUCA</i>	<i>Hebrew Union College Annual</i> , Cincinnati
IBS	Interpretation Bible Studies
<i>IDB</i>	<i>The Interpreter's Dictionary of the Bible</i> , Nashville 1962
<i>IDBSup</i>	<i>IDB</i> , Supplementary Volume
ISBE	Geoffrey W. Bromiley (ed.), <i>The International Standard Bible Encyclopedia</i> (Grand Rapids: Williams B. Eerdmans Publishing Company).
IEJ	Israel Exploration Journal
<i>JAAR</i>	<i>Journal of the American Academy of Religion</i>
<i>JAOS</i>	<i>Journal of the American Oriental Society</i>
<i>JANES</i>	<i>Journal of the Ancient Near Eastern Society</i>
<i>JBQ</i>	<i>Jewish Bible Quarterly</i>
<i>JLT</i>	<i>Journal of Literature & Theology</i>

JNSL	Journal of Northwest Semitic Languages
JSNTS	Journal for the Study of the New Testament Supplement Series
<i>JSOT</i>	<i>Journal for the Study of the Old Testament</i> , Sheffield
JSOTS	Journal for the Study of the Old Testament Supplement Series
JSS	Journal of Semitic Studies
Joüon	Paul Joüon, <i>A Grammar of Biblical Hebrew</i> (Trans. and Rev. by T. Muraoka; Roma: Editrice Pontificio Istituto Biblico: 1993).
KEHAT	Kurzgefasstes exegetisches Handbuch zum Alten Testament
LB	Linguistica Biblica
LBI	Library of Biblical Interpretation
LCBI	Literary Currents in Biblical Interpretation
LCR	Longman Critical Readers
NCB	New Century Bible Commentary
NEBKATE	Die Neue Echter Bibel: Kommentar zum Alten Testament mit der Einheitsübersetzung
NICNT	New International Commentary on the New Testament
NICOT	New International Commentary on the Old Testament
NIDOTTE	<i>Willem A. VanGemeren (ed.), New International Dictionary of Old Testament Theology and Exegesis (5 vols.; Grand Rapids: Zondervan, 1997)</i>
NLH	New Literary History
<i>NRT</i>	<i>La nouvelle revue théologique</i>
<i>NTS</i>	<i>New Testament Studies</i>
OBS	The Oxford Bible Series
Or	Orientalia
OTL	Old Testament Library
<i>OTS</i>	<i>Oudtestamentische Studiën</i>
PC	Proclamation Commentaries
RB	Revue Biblique
SBL	Society of Biblical Literature
SBLMS	The Society of Biblical Literature Monograph Series
SBLDS	Society of Biblical Literature Dissertation Series
SBLSP	SBL Seminar Papers
SEAJT	South East Asia Journal of Theology
<i>ST</i>	<i>Studia Theologica</i>
<i>TDNT</i>	Gerhard Kittel and Gerhard Friedrich (eds.), <i>Theological Dictionary of the New Testament</i> (Grand Rapids: William B. Eerdmans, 1964-).
<i>TDOT</i>	G. J. Botterweck and H. Ringgren (eds.), <i>Theological Dictionary of the New Testament</i> (Grand Rapids: William B. Eerdmans)
<i>TLOT</i>	Ernst Jenni and Claus Westermann (eds.), <i>Theological Lexicon of the Old Testament</i> (Peabody, Massachusetts: Hendrikson Publishers, 1997).
TOTC	Tyndale Old Testament Commentaries
ThRev	Theologische Revue
TZ	Theologische Zeitschrift
VT	Vetus Testamentum
VTSup	Vetus Testamentum, Supplements
WBC	Word Biblical Commentary
WBCom	Westminster Bible Companion
WC	Westminster Commentaries
WTJ	Westminster Theological Journal

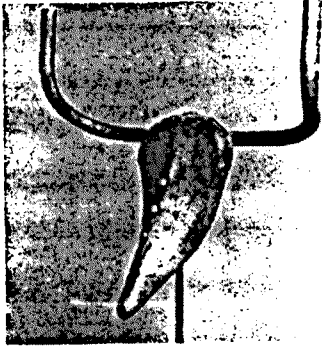
WUNT
ZAW
ZNW

Wissenschaftliche Untersuchungen zum Neuen Testament
Zeitschrift für die alttestamentliche Wissenschaft
Zeitschrift für die neutestamentliche Wissenschaft

CHAPTER I

INTRODUCTION

Anyone who has seen Picasso's *Bull's Head* must have been amazed or, more appropriately put, shocked by what he achieved simply by joining the seat and



Picasso, *Bull's Head* (1943)

handlebars of an old bicycle. The commonplace saddle and handlebars of a bicycle turned into a brilliant piece of art that captured the characteristics of a bull surprisingly well. The artist's leap of imagination created a splendidly vivid "visual pun" by simply putting the saddle of an old bicycle in the center of its handlebars to resemble a bull's head.¹ He created something quite extraordinary and completely different out of something simple and ordinary.

We find a similar case in Eisenstein's concept of "montage" as a film editing technique.² Once he explained montage with the analogy of Egyptian hieroglyphs:

The point is that the combination of two hieroglyphs of the simplest series is regarded not as the sum total but as their product, i.e. as a value of another dimension, another degree; each taken separately corresponds to a concept. The combination of two representable objects achieves the representation of something that cannot be graphically represented...For example: the representation of water and of an eye signifies 'to weep.' But—this is montage!!³

That is, montage is "a dialectical process that creates a third meaning out of the original two meanings of the adjacent shots" (Monaco 2000: 216). This function of montage as a creation of a new meaning by juxtaposing two individual scenes can be best seen in the

¹ The image, Picasso's *Bull's Head* (1943), is reproduced from www.home.xnet.com/~stanko/head.htm with permission. The insight is borrowed from H. W. Janson, *A History of Art: A Survey of the Visual Art from the Dawn of History to the Present Day* (London: Thames and Hudson, 1962): 9-10.

² "Montage" as an editing technique in filmmaking that was developed among the circle in Lev Kuleshov's workshop after the communist Revolution in Russia. Due to the shortage of film stock they can use, they utilized readymade films and, by reediting them, they developed and refined the montage editing technique. Pudovkin, and especially, Eisenstein are the leading figures (Monaco 2000: 400-06).

³ This quotation is reproduced from Burkland (1998: 22-23).

famous sequence in Sergei Eisenstein's *Battleship Potemkin*. Following the legendary massacre scene at the legendary Odessa steps, the battleship Potemkin fires against the military headquarters that ordered the massacre. Then, Eisenstein inserts three shots of stone lions at the Alupka Palace in the Crimea, depicting a lion lying down, a lion seated, and a lion standing up. By connecting the three separate shots of stone lions, first, he created an illusion of a lion waking up from a sleep. Second, he used this image of a waking-up lion as a symbolic representation of, therefore, an "implicit commentary"⁴ on the Russian people waking up from a long sleep of obedience and starting to fight against the oppressors.⁵ Here again, as the first example, we see that Eisenstein created a new meaning that did not inhere in two juxtaposed sequence scenes.

It would be helpful to mention one more example from a double plot drama in the Elizabethan period, as the ultimate concern of our dissertation is to read Exodus 24:12-40:38 as a case of double plot. In Francis Beaumont and John Fletcher's *The Woman Hater; or The Hungry Courtier*, the story of the woman hater Gondarino in the main plot and the story of the hungry courtier Lazarello in the subplot are completely different. One is a story about an extreme hatred towards women in general. The other is an extreme obsession with food. In a sense, these two stories are completely different. Still, however, the combination of these two stories in this English Renaissance drama creates a drama of obsession⁶.

Of course, as any attentive reader would have noticed, we may raise a question: Is the result of the combination really different from what is combined? Even though it is beyond question that the seat and handlebars are never intended to represent a bull according to their maker, isn't it also true that Picasso saw the characteristics of a bull in each of them, the horns of a bull in the handlebars and the head of a bull in the seat? Therefore, isn't it what Picasso intended to do to combine the bull's images he saw as an artistic visionary in each of these items? If it is true, don't the seat and handlebars share one common factor, that is, the fact that they represent certain characteristics of a bull, at least in Picasso's vision?

In Eisenstein's explanation of his montage technique with the analogy of Egyptian hieroglyphs, we again see a similar case. Doesn't each of the symbols of eye

⁴ The concept of "implicit commentary" as a way of narrator's guidance of his reader or audience will be explained in Chapter III.

⁵ The explanation here is heavily influenced by Burkland (1998: 23).

⁶ We will discuss this drama in more detail in Chapter IV.

and water represent part of “tears”, as tears are basically water coming from the eyes? Then, when the combination of these two symbols means “to weep”, aren’t we seeing a logical extension of meaning here? That is, the combination of eye and water that reminds us of “tears” means “to weep”.

Then, doesn’t the combination of the sequences of the Odessa steps scenes and the following scenes with the sequence of the lion scenes also share some characteristics? In each of them, we see the awakening of a people and a lion. Therefore, we can see an analogy between them.

Finally, the English drama above also has an analogy between the main plot and the subplot. Gondarino’s extreme hatred of woman is a disguise of his obsession with woman. Likewise, Lazarello’s obsession with food is also a cover for his obsession with woman. Therefore, we can conclude that the elements that are combined show both difference and similarity between them. What allows them to be combined is the characteristics they share in spite of their superficial differences. The combination of these elements that are different yet also share some common characteristics creates a synergic effect and produces something that inherits some characteristics from the elements combined but also is quite new beyond them, as we can see in the examples above.

When we turn to our text in Exodus 24:12-40:38, we see a similar phenomenon. This text is composed of two stories, one the story of the tabernacle and the other the story of the golden calf. Historical critics almost unanimously attributed these two stories to two or more different sources. They attributed the tabernacle story in Exod. 24:15b-18a; 25-31:18a; 35-40 to P and 24:12-15a; 31:18b; 32-34 to either J or E.⁷ Naturally, this source division did not leave much room for them to realize the relationship between them (Holzinger 1900: 107). It seems that source division even eliminated the necessity of reading them together, as we cannot find much about the relationship between both stories until very recently. The detachment of these two

⁷ Of course, the attribution is much more complicated, when we go into detail. See for example Driver (1913: 31-42), Beyerlin (1965: 4-6), and Hyatt (1971: 49) and detailed studies of the individual passages. For example, Exod. 34:29-35 is usually attributed to P or an older tradition with P additions (cf. the extensive bibliography in Gorman 1990: 141). Some attributed the non-Priestly parts to “a special tradition” other than the traditional sources (Noth 1962: 267). Basically, there is an agreement on the existence of a P element in this passage, except that the views are widely divided. In the following, we will conveniently use Exod. 32-34 as an equivalent for the golden calf story and Exod. 25-31; 35-40 as for the tabernacle story, unless further accuracy is required.

stories can still be found surprisingly even in a recent commentary which focuses on the canonical shape of the Book of Exodus:

24:12-18 is the introduction to Exod 25-40 which relates YHWH's instructions about the building of the tent shrine (Exod. 25-31) and its [sic!] execution (Exod 35-40), interrupted by Exod 32-34, the story of Israel's apostasy from YHWH and of the restoration of the bond with him. The parts about the tent sanctuary can easily be removed from the text, without detracting from the story as a whole (Houtman: 297-98).

However, even when we recognize the results of historical criticism and the view of Houtman above, we still cannot but wonder whether they justify the phenomena in the text. For one thing, the arrangement of the stories in this text is very intriguing.⁸

24:12-18 The introduction (the golden calf story + the tabernacle story)
25-31 The tabernacle Story
32:1-33:6 The golden calf story
33:7-11 The tent of meeting passage⁹
33:12-34:35 The golden calf story
35-40 The tabernacle story

This rough sketch of the structure alone is enough to rouse our curiosity about what would be the motivation of this interesting arrangement. If it is not the intention to somehow connect these stories together, why would anyone arrange the material in this way? To return to the example above, if it is not the intention of Picasso to represent a bull's head with the seat and handlebars of a bicycle, would he bother to assemble them in the particular way he did in his artwork above? We cannot but ask the question here.

The aim of this dissertation is to explain the combination of the stories of the golden calf and the tabernacle as a case of "intercalated double plot"¹⁰ in which these

⁸ We will discuss the more detailed analysis of the structure in Chapter VI. The structure of Exod. 24:12-40:38 is much more complicated than interpreters have suggested so far.

⁹ Exodus 33:7-11 is one of the most difficult and intriguing passages in Exod. 24:12-40:38. It raises so many questions. What is the identity of "the tent of meeting"? Is this tent the same entity as the tabernacle? Or is it a totally different tent from it? Whatever its identity is, what is the function of this passage in the middle of the golden calf story? These issues are too complicated to answer here. We will discuss them in the narrative critical exegesis in Chapter VII.

two stories are not only relatively separated and distinct from each other but also integrated in the way we described with the examples above.

To explain this phenomenon, we will employ both narrative criticism and Richard Levin's study on the double plot of the English Renaissance drama. On the one hand, narrative criticism provides us with a very comprehensive and systematic means of analysing the details of our Exodus narrative in Exod. 24:12-40:38. It helps us to understand the narrational warp and woof of our Exodus text such as the narrator, the characters, the plot, the temporal and special settings, the temporal organization, and the structure.

On the other hand, if narrative criticism gives us a means of analysis, Levin's study of the double plot in the English Renaissance drama provides us with a means of synthesis, as the point of his study is to establish a paradigm that schematises the way the main plots and the subplots of English dramas in the Elizabethan period are interrelated in spite of their apparent differences.

Therefore, the combination of narrative criticism and Levin's study gives us a means of analysis and synthesis with which we can see the distinction and integration of the stories of the golden calf and tabernacle in Exod. 24:12-40:38.

In the following chapters, we will try to show how these two stories are distinct from each other and nevertheless they are intertwined and interrelated. The next chapter will provide the survey of various previous contributions to this subject. The third and fourth chapters will explain narrative criticism and Levin's paradigm. In the fifth chapter, we will discuss various Biblical texts that seem to employ double plot technique. We will classify them into two types: "interlaced double plot" and "intercalated double plot".

Then, from Chapter VI, we will begin to discuss the main subject of the dissertation that attempts to read Exodus 24:12-40:38 as a case of "intercalated double plot". Chapter VI will discuss the structural aspect of this double plot text. We will investigate how the combination of two distinct stories affect the structure and conversely how the particular structure encourages the reader to see the combination of them as an integrated whole. Chapter VII will provide the detailed narrative critical exegesis of our Exodus text. It will carefully try to investigate how "the implied

¹⁰ In chapter V, we will discuss the various types of "double plot" in the Bible. We suggest that there are at least two distinctive types of double plot. One is "interlaced double plot" and the other is "intercalated double plot".

author”¹¹ tried to keep the distinctiveness of each story and yet put them together through the use of various narrative techniques. Then, Chapter VIII will provide the synthesis of our observations on the basis of Levin’s paradigm concerning the plots in a double-plot text. Finally, Chapter IX will sum up our study and conclude the dissertation.

¹¹ Narrative criticism does not discuss the real author of the text. Instead, it employs the concept of “the implied author” as an agent of the real author who is embedded in the text. We should not confuse the real author with flesh and blood and “the implied author” who is a projection of the real author. See the detailed discussion of this narrative critical concept in Chapter III.

CHAPTER II

HISTORICAL SURVEY OF PREVIOUS SCHOLARSHIP ON THE RELATIONSHIP BETWEEN THE STORIES IN EXODUS 24:12-40:38

A. INTRODUCTION

Generally, historical critical scholars ignored the necessity of reading the golden calf incident and the tabernacle narrative together. This lack of concern might be explained by the assignment of these two stories to different sources. The golden calf narrative is allotted to older sources and the tabernacle narrative is allocated to P, as we mentioned briefly in the previous chapter. Also some scholars contemplated the transposition of passages in our narrative complex. One of the popular cases is related to Exod. 33:6. Such scholars as Wellhausen popularised the idea, which seems not popular any more, that there is a gap between Exod. 33:6 in which the collection of the accessories are mentioned and v 7 in which the “tent of Meeting” is described (Wellhausen 1889: 95). He alleged that originally the manufacturing of the sanctuary and the ark was reported after Exod. 33:6.¹ However, this description of the construction of the tent and the ark is removed in favor of the extensive record of the tabernacle in P by the final redactor of the Pentateuch. Basically, his study is pretty much preoccupied with the tracing of the prehistory of the text rather than with the final form of the text. However, we can still find some insight for our study from his work, because he commented on the contrast between the golden calf and the ark.² According to him, the ark is contrasted with its counterpart, that is, the golden calf. Also, the fact that the same material is used to make both cultic objects evinces that this contrast is intentional.

¹ See the bibliography in Moberly 1983: 173 n. 53. According to Childs (1974: 585), this suggestion is made first by Knobel (1857: 321-22). Recent scholars reject this view. Cf. Noth 1962: 254; Clements 1965: 36; Childs 1974: 585.

² He evaluates the ark so highly that he announces that the tent is meaningless without it (Wellhausen 1889: 95). Even though we cannot overrate the importance of the ark, it still seems that he went too far.

Unfortunately, his insight is not followed by his successors. In the heydays of the historical criticism, we see almost a complete ignorance of the relationship between the golden calf and tabernacle stories. Only, with the beginning of the recent attention to the final form of the text, do we see an increase of interest in this issue.

As we shall see below, strangely, the studies on this subject have been made without a proper investigation of the historical overview. As the result, in a sense, we do not have a history with regard to this issue, as each interpreter made his own observations independently rather than built on the contributions of his predecessors.

Therefore, it would be better to organize our historical survey rather on the basis of topic than on the basis of the chronological order of the contributions. Generally, we see that the interpreters are concerned with the chronological, thematic, and structural relationships between the golden calf and tabernacle stories. As the discussion over the chronological relationship between these two stories is made mostly by the precritical Jewish interpreters, we will start with them.

B. CHRONOLOGICAL RELATIONS

Even though it is only after the emergence of canonical approaches that scholars started to ask about the interrelationship between the golden calf narrative and the tabernacle narrative in the modern era, we should not forget that Jewish interpreters in the precritical period were concerned with the chronological relations between the golden calf and tabernacle stories (Leibowitz 459-70).³ Ancient Jewish traditions usually understood that the golden calf incident (Exod. 32) happened before God's command to build a sanctuary for him (25:2) (*Shemot Rabbah* 33,3;⁴ *Tanḥuma Terumah* 8⁵). This was also Rashi's position, when he said:

³ The survey of the Jewish interpretation concerning this issue is heavily dependent upon Leibowitz.

⁴ "...I sleep (i.e. am lost in despair) on account of the deed of the Golden Calf, but my heart wakes; the Holy One Blessed be He knocks – "Take for Me an offering". As it is stated (Song of Songs 5, 2): "The voice of my beloved knocks, open up for Me my sister". How shall I wander abroad homeless, but "make Me a sanctuary" that I should not remain outside..." (requoted from Leibowitz 1983: 459).

⁵ "When was this chapter concerning the Tabernacle stated? On the Day of Atonement itself, though it was placed *before* the story of the Golden Calf. Said R. Judah ben R. Shalom: There is no chronological sequence in Scriptures,....The paths of the Torah and

There is no chronological order in the Torah; the story of the Golden Calf took place many days before the command to make the Tabernacle,... (Rashi's comment on 31:14).⁶

As we can see from the quotation above, Rashi's thesis that the stories in the Torah are not arranged according to chronological order makes it possible for him to postulate that the golden calf incident happened before the command for the construction of the tabernacle. Sforno took a similar view:

Henceforth his stay on the mountain lasted forty days and nights...undergoing an experience never before achieved by any other human being, to which Scripture bears witness in the statement "that his face shone when He spoke with him" [cf. Exod. 34:29]. But their sin spoilt this at this end of the first forty days just when he was about to attain it,...During the intervening period when the people fell from grace, as tradition tells us, they were not granted to bask in the "rays of majesty." This was only achieved during the second forty-day period when he was given orders to construct the Tabernacle as God told him: "In the ark place the testimony I shall give you" [25:16]. But this was not fulfilled with the first tablets....Finally God himself clarified matters when he said: "Make Me a sanctuary for Me to dwell in" [25:8], a step he had not originally contemplated. Previous He had been satisfied with: "Make Me an altar of earth...wherever I make mention of My name I will come to thee" [20:24]. But henceforth he required priests and this He announced when He said: "As for thee bring near to thee Aaron thy brother" [28:1]. The tribe of Levi was not chosen to minister until *after* the incident of the Golden Calf. (italic Leibowitz') (underlines and biblical references mine)

its chapters are displaced....You will find that on the Day of Atonement their sin was expiated and on that same day the Holy One Blessed be He said unto him: 'Let them make a sanctuary that I may dwell among them,' so that all the nations should know that the deed of the Golden Calf had been expiated by them....Let the gold of the Tabernacle come and atone for the gold wherewith the Calf was made. Regarding the latter it is written: 'and all the people broke off the *golden* rings' (32, 3). On that account they are atoned for through gold – 'and this is the offering which you shall take of them...gold' (ibid. 25, 3)" (emphasis Leibowitz') (reproduced from Leibowitz 1983: 460). This quotation expresses several important issues. First, it is quoting R. Judah ben R. Shalom's theory of the chronology in the Bible, which is quite radical. We will return to this issue, when Leibowitz delivers comments on the chronological relationship of the golden calf and tabernacle narratives. Second, even though this tradition of *Tanḥuma Terumah* did not elaborate, its comment on the golden rings (Exod. 25:3 and 32:3) anticipates later scholars' observations on the thematic relationship which our two stories share with each other

⁶ Quoted from Leibowitz 1983: 461. Bakon also quotes this statement of Rashi, when he discusses the issue of priority between the stories in our text (1997: 79).

According to him, God's command to build the sanctuary was delivered only after the golden calf incident when Moses was staying on the mountain for forty days for the second time. As he explicitly commented, the tabernacle was not designed from the beginning, but only after the devastating incident of the golden calf.⁷

Then, one question occurs to us: What is the motivation that made the golden calf episode transposed into the present position after the instructions for the tabernacle? Bahya answers:

The Torah whose ways are pleasant deliberately preposed the making of the Tabernacle representing atonement, to the narration of the iniquity itself. For such is the way of the Holy One Blessed be He to have the antidote ready before the disease. Our Sages referred to this when they expounded: The Holy One Blessed be He first creates for Israel the antidote and only then delivers the blow as it is stated (Hosea 7, 1): "When I have healing for Israel, then is the iniquity of Ephraim revealed" (Leibowitz 1983: 466).

Therefore, according to him, the instructions for the tabernacle in Exod. 25-31 functions as an "antidote" for the story of the sinful apostasy.⁸

However, not all the old Jewish traditions and commentators followed the same line of interpretation. Ramban rejected both the idea that the Tabernacle was a result of a second thought, and that the Torah deviates from the chronological order except when it clearly declares it:

After Moses had commanded Aaron and the princes and all the children of Israel all that God had spoken with him on Sinai after the breaking of the Tablets and the putting of the veil on his face, he assembled them and gave them instructions once again, the whole congregation, men, women and children. It is conceivable that it was on the day that he came down from the Mount that he spoke to all of them regarding the Tabernacle which they had been commanded to make at the very beginning, prior to the breaking of the tablets. Since the Holy One Blessed be He had become reconciled to them and given them a second copy of the tablets and made a new covenant with them to walk in their midst, they had therefore been restored to favour. It was obvious then that His Divine presence would once more rest in their midst as He had commanded them at first: "let them make Me a sanctuary that I may dwell among them." Consequently Moses

⁷ Ibn Ezra can be counted as in the same group. He said, "This chapter was imparted seven days before the construction of the Tabernacle since the Torah does not respect chronological sequence" (Leibowitz 1983: 467).

⁸ Here again, in the idea of the tabernacle as an "antidote" of the iniquity of the golden calf, we see a foreshadow of scholars who find thematic contrast between the golden calf story and tabernacle narrative.

repeated to them now all that they had been commanded previously (Leibowitz 1983: 466).

It seems to me that Ramban suggested the most natural reading of the present form of the text. Important in connection with this is his understanding of the chronology in the Pentateuch:

This is Ibn Ezra's view⁹ who frequently and arbitrarily resorts to the principle that the Torah violates chronological sequence. I have insistently maintained that the Torah is faithful to the chronological sequence except where the text specifically states otherwise. And even then it is dictated by contextual and ideological needs (Leibowitz 1983: 467-68).¹⁰

The unavailability of his commentary hinders us from providing a careful review of his position concerning this issue. Still, however, if his comment that "it is dictated by contextual and ideological needs can be understood as meaning that some digressions from the chronological order are ideological, then it opens up the way to understand many passages in our narrative complex which seem to stand out of the chronological sequence, for example, such passages as Exod. 33:7-11 and 34:34-35.

In sum, ancient Jewish comments on our narrative complex revolve around two issues: the chronological order and the rationale of the tabernacle. Among the traditions we surveyed above, most of them except Ramban understood that the golden calf incident preceded the command for the construction of the tabernacle. This chronological relationship between two narratives led to the understanding of the tabernacle as an afterthought following the heinousness of the golden calf.

Standing on this tradition, some modern Jewish commentators such as Hirsch, Jacob, and Cassuto read both narratives in our narrative complex as chronologically connected to each other. According to them, the initial instruction for the construction of the tabernacle (Exod. 25-31) became invalidated because of the golden calf incident (Exod. 32). They could start building it (Exod. 35-40) only after their leader succeeded in turning God's anger against Israel through several stages of intercessions (see Hirsch: 664-65; Jacob: 935-36, 1008, 1012; Cassuto 410). However, their explanations do not

⁹ See the previous footnote.

¹⁰ Ramban mentions the issue again in his comment on Leviticus 8:2: "Moses was ordered straightway to build the Tabernacle *prior* to the event of the calf" (Bakon 1997: 79).

justify the complex chronological problems between two stories in our narrative complex. It is especially regrettable in the case of Cassuto, since he extensively discussed the chronological issue of the passages in the book of Exodus elsewhere (Cassuto: 186-89, 211-12). When we consider his comments that “in general the association of subjects, and even verbal association, was a more important factor in the arrangement and linking of sections than the chronological sequence” (Cassuto: 212), we wonder whether the same principle cannot be applied to the understanding of such passages as Exod. 33:7-11; 34:34-35; 35:1-3 and so on. However, this issue needs more detailed research, which cannot be provided in this paper.

In conclusion, old Jewish comments on our narrative complex focused on the chronological issue and ideological issue. The ideological interpretation seems to be swayed by the solutions they proposed concerning chronological difficulties in the text, while modern Jewish commentators ignored the chronological issue and understood the sections in Exod. 24:12-40:38 as consecutive stories. .

Among the Christian scholars, Calvin is worth mentioning in relation to this issue. He alleged that the golden calf incident happened after the construction of the tabernacle. According to him (Calvin 1979: II, 143-149), the instructions and constructions of the tabernacle (Exod. 25-31; 35-39) were given right after the establishment of the covenant. After that, Moses was again called to come to God with some others (24:1-2). When the offering of sacrifices was executed (24:3-11), he went into the cloud and stayed there forty days (24:12-18). During this absence of Moses, the rebellion of the golden calf broke out (32:1-33:6). Because of this sin, the tabernacle came to be set up temporarily outside the camp. The real dedication of the tabernacle in the middle of the camp, which had already been made before the incident of the golden calf, became possible only after God’s forgiveness of the sin (40:1-35).

He suggested three reasons for the priority of the construction of the tabernacle over the manufacturing of the golden calf. The first, and the most important reason, according to him, is that the tabernacle already exists according to Exod. 33:7-11, when the golden calf incident broke out.¹¹ Second, he asks why Moses does not mention the

¹¹ Calvin is against the theory of two tents (Calvin: III, 369-373), which is almost universally accepted by scholars of every generation. Traditionally, this tent is thought of as Moses’ private tent. Critical scholarship thinks of it as an old tent whose description is preserved by E. See the summary of scholarship on this issue in Durham (1987: 439-443). We will discuss this issue in detail in Chapter VII.

idolatry of the people in his exhortation of the people to make the tabernacle in Exod. 35, *if the golden calf incident preceded it. Third, he conjectures from Exod. 25:16,21* “[i]nside of the ark you will put the Testimony which I am about to give you” that the tablets of the law were not given to Moses, when the instructions for the construction of the tabernacle were given. Therefore, after the completion of the tabernacle, Moses had to go back to God on the mountain to receive it.

The first argument of Calvin can be refuted from two different, mutually exclusive directions. First, Exod. 33:7-11 could be placed in the current position in the final form of the text by a certain literary strategy in the text, as we will see later.¹² The second point Calvin proposed in order to prove the priority of the tabernacle narrative over the golden calf narrative is rather delicate to answer. To argue against his point more properly, we need to understand the narrative critical ideas about this issue. At the moment, suffice it to say that Calvin’s argument is an argument from silence. The third point is clearly a misconception. It seems that the other two reasons persuaded Calvin to interpret Exod. 25:16,21 in this way. Therefore, we have to conclude that Calvin’s attempt to sort out the great chronological difficulty posed in Exod. 19-40 seems to have caused more problems than solutions.

In fact, the interpreters above were not equipped with an appropriate methodology—just as the more recent interpreters—to understand the complicated issue of the chronology between the golden calf and the tabernacle story. We need a more sophisticated methodology in order to understand the temporal problems in the text. Fortunately, narratology, on the basis of which narrative criticism is made, has made a brilliant advances in relation to the issue of time in the narrative. We will approach our Exodus text with the narrative critical understanding of time in narrative in Chapter VII.

¹² Exod. 24:12-40:38 contains many passages which depart from the chronology of the main line story. The most important passage which can be mentioned in connection with Exod. 33:7-11 is Exod. 34:34-35. Both of these passages which has the tent of meeting as its setting clearly diverges from the main line. Similarly, Exod. 40:32 is also out of the chronological sequence. The common factor of these three passages is that they use frequentative verbs, while their surrounding passages deploy the verbs of the ordinary tense. Another important example, but which is a little different from the passages above, is Exod. 30:11-16 and its parallel passage in 38:21-31. When we consider the census report in Num 1:1-47 which was executed “on the first day of the second month in the second year” (Num 1:1), the account of the silver collected as a result of the census in Exod. 38:25-31 is clearly out of the chronological sequence.

C. THEMATIC RELATIONS

Most of the recent contributions to the understanding of the interrelationship between the golden calf and tabernacle stories are made with regard to the thematic relations between them.

1. Childs

To the best of my knowledge, Childs was the first one who energetically proclaimed the necessity of reading the golden calf story and the tabernacle narrative together. Contrasting his work with that of previous historical critical scholars on the basis of his canonical approach, he claims:

The full force of this attempt to interpret the tabernacle in the context of its present role within the book of Exodus – that is to say, its Old Testament canonical context – can only be felt when this exegesis is contrasted with the frequent modern method of understanding the passage only in the light of its historical role....The exegetical issue at stake is not whether there were indeed historical forces at work in the formation of the biblical text, which should hardly be denied, but rather the significance that one attributes to the basic integrity of the final or canonical form. In my judgement, the historical dimension has significance for exegesis only to the extent that it can illuminate the final form of the text (1974: 543).

This statement is refreshing even nowadays, and he still remains as the one who provided the most important insights for our study. However, before we turn to our issue, we need to understand Childs' position on P in the Sinai pericope. He thinks that the priestly writer is aware of the earlier traditions (1979: 172). Thus, in relation to Exod. 24:15-18, he understands that the limited amount of P material in this passage in Exod. 19-24 is because of the editor's skill rather than the evidence of P's lack of knowledge of the Sinai tradition.

When we turn to our topic now, the first point he found with regard to the relations between the two stories in our concern is that the framework of the tabernacle narratives (Exod. 31:18; 34:29-35) shows the Priestly redactor's "intentional joining together" of the tabernacle narrative with the golden calf narrative (1974: 542). Even though he did not mention it in the same place, he seems to think that Exod. 24:15-18 plays also an important role of connecting both stories (1974: 533). Second, he thinks that the present position of the golden calf narrative in the middle of the tabernacle

narrative (25-31; 35-40) must be more than “accidental.” Even though he did not elaborate this point further here, he later suggested in a separate book that this arrangement places the golden calf narrative in the theological framework of sin and forgiveness (1979: 176).¹³ Third, he suggested that the P redaction identified the commandments in Exod. 34:32 with the instructions in Exod. 35. However, it is important to note that the iterative verbs in 34:34-35 create a gap between 34:29-35 and 35:1-3. Thus, it is doubtful whether we can understand v 32 as Childs suggested. In my opinion, the text cannot be interpreted in that way. His more important insight is that Exod. 34:29-35 assumes Moses’ staying on the mountain forty days and forty nights (1974: 533). Even though he did not elaborate, this point clearly shows the intended relationship between the golden calf story and the tabernacle narrative, because as we shall see later when we deal with Gorman’s contribution, Exod. 34:29-35 is a transitional passage from the golden calf story to the tabernacle narrative.

Fourth, based on the observations above which allow us to read the two stories together, he suggested “a remarkable parallelism in the form of an antitype” between the instructions for the tabernacle in Exod. 25-31 and the golden calf in Exod. 32. In ch 32, the people want to make a representation of God who can go with them in the wilderness (v 1). They offer gold for it (v 3). Aaron makes an golden image, and the people shout: “This is your god, O Israel, who brought you up out of Egypt.” God announces to Moses that this people are “corrupt” (v 7): If the instruction of God in Exod. 25 reveals what is the true worship of God, the golden calf shows us the perverted worship. Finally, while the service in the tabernacle embodies the covenant relationship, the apostasy in Exod. 32 exemplifies the destruction of the relationship.

Even though he did not explicitly include it in the discussion of the issue, his understanding on Exod. 24:12 seems to invite us to include Exod. 24:12 in our consideration. Concluding that the *waw* of “the stone tablets *and* the torah and the command” in Exod. 24:12 reflects a later expansion,¹⁴ Childs proposes that this

¹³ However, we should remember that Exod. 32-34 in itself has been built in that kind of theological framework, as he pointed out (1974: 557): “...the chapters [Exod. 32-34] have been placed within an obvious theological framework of sin and forgiveness.

¹⁴ On the detailed survey of disputes over the grammatical difficulty of this phrase, see Childs 1974: 499. Differently, Houtman takes the position of understanding it as *waw-explicativum*, following Gesenius §154a (2000: 299). However, see Childs (1974: 499) for the argument against it. It seems to me that the syntactical difficulty cannot be solved.

expansion is intended to “combine the stone tablets which were written in the past with new teachings which were to instruct Israel in the future” (1974: 499). As a result, according to Childs, it explains why “forty days and forty nights” were needed and also connects the preceding narrative to the instructions for the tabernacle in Exod. 25-31. Even though we have to reserve our answer to the question whether it is correct to relate “the torah and command” to the instructions in Exod. 25-31, it is still a very interesting suggestion to find a link between the older material and P here. However, the question how to understand the *waw* in Exod. 24:12 needs a more extensive study which cannot be performed here.

In conclusion, his study made several important contributions to our study. First, his understanding of P as a supplemental layer rather than an independent source unlocks the possibility of reading both of our narratives together. Second, several reasons why we should read them together encourage us to be involved in the study. Third, he found some thematic contrasts between the two stories which anticipate similar studies in the future, as we shall see later. Fourth, his interpretation of Exod. 24:12 as a concoction of older and newer material invites further study, because it can possibly allow us to understand Exod. 24:12 as a common introduction to both the golden calf story and the tabernacle narrative. However, it needs a more careful research.

2. Kearney

Kearney also paid attention to the issue of understanding Exod. 32-34 in the context of the total section of Exod. 25-40. In his article discussing P redaction of the Exod. 25-40, he suggested that this long section is edited to form “a sequence of ‘creation - fall - restoration’” (1977: 383). Above all, he provided a very stimulating and generally convincing observation that the sevenfold divine speech formulas in Exod. 25-31 (Exod. 25:1; 30:11; 30:17; 30:22; 30:34; 31:1; 31:12) allude to the creation narrative in Gen 1:1-2:3, and he also finds some indications of creation theme in Exod. 35-40, even though he thought that the theme is less dominant than those in Exod. 25-31. Then, several P additions in Exod. 32-34 forged these chapters into the larger scheme of the creation - fall - restoration in Exod. 25-40.

According to Kearney, P added several touches in order to connect Exod. 32-34 to its surrounding chapters (1977: 381-382). First, Exod. 34:29-35, the largest P section in the golden calf narrative, is placed in the present position to cause a paralleling effect between God’s speeches (Exod. 25-31) and Moses’ speech (Exod. 35:1-3). Just as

Yahweh called and spoke to Moses after an awesome presence in the fire in 24:15b-18a, Moses calls the Israelites and speaks to them with the shining face in 34:29-35. Second, even though the theme of the two stone tablets, which is located together closely with the references to two descents of Moses from the mountain, is already forged into the pattern of the breaking and restoring of the covenant in JE redaction, P retouched it to put it into the sequence of “creation – fall – restoration.” Third, P added “a parenthetical note” that the stone tablets were written by God on *both sides* (32:15b-16). The purpose, according to Kearney, was to explain the huge amount of content in Exod. 25-31, which became the content on the stones as a result of P redaction.¹⁵

In addition, Kearney thinks that the P editor intended to draw contrasts between Exod. 32-34 and Exod. 25-31; 35-40 in three aspects: Aaron, the people, and the tabernacle. First, he suggested that P compensated for the negative portrait of Aaron in Exod. 32-34 by subordinating the Levites (Exod. 30:11-16 [implicit] and 38:21-31 [explicit]) to the Aaronide priesthood. On the contrary to his observation, however, it seems that the text does not reflect the contrast between the Levites and the priests. The passages he cited as mentioning the inferior role of the Levites are in fact describing a totally different topic, that is, the accounts of the material collected and used for the construction of the tabernacle, and the Levites are mentioned just as the executives of the tasks. There is no intention of contrasting the priests and Levites here.

Second, the more plausible contrast is observed in relation to the behaviours of the Israelites respectively in Exod. 32-34 and 25-31; 35-40. (1) “the P editor’s frequent repetition of *kol* (‘all, every’) in describing the generosity of each Israelite (35:21-29) appears intended to overcome the universality of their guilt” in 32:3. (2) The people contribute more diverse material in a greater amount for the tabernacle (35:20-29) than the earrings they donated for the golden calf (32:2-3). Because they were so willing to donate their belongings, Moses had to order them to stop bringing donations (36:5-7). (3) While the idol in Exod. 32 is made without the supervision of Moses during his absence (32:1), the tabernacle is made under his careful supervision (39:42-43).

Third, Kearney suggests the contrast between the Tent of Meeting outside of the camp in Exod. 33:7-11 and the tabernacle in the camp:

¹⁵ The problem of Kearney’s explanation is that the word “two” is used also in Exod. 34:1,4(x2),29. Because these verses are never assigned to P by any scholar, this fact is a problem for his opinion.

The Tent of Meeting	The Tabernacle
A sign of divine withdrawal	A sign of divine presence
Not cultic centre, no cultic object	Cultic centre, the ark and the furnishings
No holiness attached; approachable by anyone	Holy; even Moses' access was impossible at the beginning
The intermittent descent of the column of cloud	The "dwelling" of God's presence, signified by the cloud
no priesthood	Aaronide priesthood

In sum, we can consider that his study generally provided some valuable observations. First, his observations concerning Exod. 34:29-35 are significant for the correct understanding of the narrative complex, because this passage marks a transition from the golden calf episode to the tabernacle narrative. Second, his observation on the description of the people in both stories seem to corroborate Childs' position on the same subject.

3. Moberly

His study of Exod. 32-34 in its context directs both ways: forward and backward. First, reading Exod. 32-34 in communication with the previous chapters is clearly expressed:

To interpret silences or allusions as assuming a knowledge of the preceding narrative may have far-reaching implications. In the exegesis of Exod. 32-34 it is proposed that frequently sense may best be made on the assumption of a knowledge of the preceding narrative in Exod. 19-24; (25-31); and more generally Exod. 1-18.

Here, it seems clear that the brackets embracing chapters 25-31 implies that Moberly has some reluctance to read Exod. 32-34 together with these chapters. This speculation is supported by the fact that he mentions only Exod. 19-24 when he deals with the "narrative presuppositions in Exod. 32-34." He says, "Exod. 32-34 presupposes the substance of Exod. 19-24" (Moberly 1983: 44). His reluctance to understand Exod. 25-31 as the preceding literary context of Exod. 32-34 might possibly be caused by the fact that the former chapters are almost universally dated later than the latter chapters in the traditional source criticism except some Jewish scholars.

With all these major defects, he still managed to see the relationship of Exod. 32-34 to Exod. 35-40 in three points (1983: 109-110). First, the highly detailed repetition of Exod. 25-31 in these chapters might be to suggest that the construction of the tabernacle is still possible in spite of the sin of idolatry describe in Exod. 32-34. Second, just as Exod. 32-34 deals with the issue of YHWH's accompanying presence, Exod. 40:34-38 exactly touches this concern. He comments, "[Exod. 40:34-38] serves to extend the Sinai experience, that is 'the presence of God which had once dwelt on Sinai now accompanies Israel in the tabernacle on her desert journey.'" In relation to this point, he observes that the change of verb from the ordinary consecutive to the frequentative in Exod. 34:34-35 prepared this movement (1983: 211 n. 209). Even though this observation is quite right, the full meaning of Exod. 34:29-35 in relation to 40:34-38 can be obtained only when we see them together with Exod. 24:15-18. The third point he made is that the eagerness of the people in these chapters might be because of the sin they committed in Exod. 32-34. He also thinks that the people's eager donations of the material for the tabernacle might reflect "a theological understanding" that Israel's hearty response was caused by God's mercy in Exod. 32-34.

4. Sarna

Sarna pays attention to the fact that Exod. 31:18, mentioning "the stone tablets" God gave to Moses, works as a joint between the tabernacle narrative in Exod. 25-31 and the following golden calf incident in which Moses smashed them after the discovery of the idolatry of the people (1996: 215-220). According to him, this verse made it possible to put the story of the idolatry between two parts of the tabernacle narrative, and this structuring was intentional, because the intruding golden calf story works as a commentary on the tabernacle narrative in the present form of the text.

One of his significant observations regarding the relationship of the tabernacle narrative to the golden calf narrative is that the issue is not important whether "the literary arrangement actually corresponds to the chronological sequence of the events" (1996: 215).

In addition, thematically, he finds that the tabernacle and the golden calf are intended to represent the same object: the Presence of YHWH (1996: 218). Therefore he asserts:

The situation in the wilderness thus produced two different, contradictory, and mutually exclusive responses: the one illegitimate and distortive, the Golden Calf; the other legitimate and corrective, the Tabernacle. This explains why the story of the Golden Calf intersects the Tabernacle theme.

In sum, his most important contribution is to point out the chronological relationship of the two stories. Even though he did not elaborate his observation in full length, he seems to have noticed the gaps between the passages in our narrative complex.

5. Blum

Blum maintains that the characteristic of the P-Komposition is to surround the older passages with its own composition and, by doing that, add “correction,” “explication” and so on (1990: 333) to the older material. In line with this observation, he finds several contrasting features between Exod. 32-34 and Exod. 25-31; 35-40 which together form the structure of “covenant – fall – rehabilitation” (1990: 334). First, he finds an irony in this structure: while Moses is receiving the instruction of God for the construction of the tabernacle, the people make their own cultic object (1990: 334). Second, the Aaronide priesthood is contrasted with the priesthood of the Levites as a *consequence* of the sin in Exod. 32. In relation to this, we can also find the contrasting portraits of Aaron between the tabernacle narrative and Exod. 32. Third, the Ohel Mo’ed as a cultic place of the presence of God in the centre of the camp is contradictory to the “prophetic” Ohel Mo’ed far outside of the camp according to Exod. 33. Also, the cloud which covers the tabernacle (Exod. 40:34,35) is in contrast to the pillar of cloud which comes down to the tent of meeting from time to time (Exod. 33). According to him, the contradiction of the traditions is sharpened by the congruence of the titles such as “Ohel Mo’ed” and “cloud” which, however, contain contrasting connotations in each case.

Even though his observations are insightful, we have to criticise several points. First, contrary to his idea on the PK’s composition skill, we find that the tabernacle narrative and the golden calf narrative are moulded into a unity by several passages (Exod. 24:12-18; 31:12-17,18; 32:1; 34:29-35; 35:1-3) which connect them with each other. As we have been hinted by some scholars mentioned above and also as we shall see later in a separate paper when we deal with these passages in detail, it seems that these passages are there, not by accident, but by some sorts of intentions. If we accept

this point, then we have to set our eyes to something more than simple contrasts between two narratives in our literary complex.

6. Fretheim and Josipovici

Inspired by Josipovici's discussion,¹⁶ Fretheim built a table of contrasts between the tabernacle and the golden calf stories (1991: 266-267, 280-281):

Tabernacle	Golden Calf
God's initiative	People's initiative
A willing offering requested.	Aaron commands gold
Painstaking preparations	No planning
Lengthy building process	Made quickly
Safeguarding of divine holiness	Immediate accessibility
Invisible God	Visible god
Personal, active God	Impersonal object

Fretheim also added some changes which the tabernacle building causes in relation to God's presence among Israel. First, the occasionality of God either on the mountain or at the tent of meeting (Exod. 33:7-11) becomes the permanency of his presence with Israel. Second, the remoteness of God's distance on top of the mountain changes to the nearness of God in the midst of the camp. Third, the "fixed place" of God changes to the portable entity (1991: 264).

7. Final Remark

It seems that Childs, Josipovici and Fretheim made the most thorough observations on the thematic relations between the story of the golden calf and the tabernacle. In fact, the thematic relations between these stories deserve to receive more attention.

¹⁶ Josipovici (1988: 90-107). He pointed out well that "the episode of the making of the Calf, after all, occurs precisely between God's giving Moses his instructions about the Tabernacle and the actual making of it, so that it seems likely, to say the least, that the narrator wished us to draw some conclusions from the differences between the two episodes" (1988: 96). Even though the annexation of these two stories in the canonical text invites us to see more than differences between them, it still is true that the narrator wished to draw our attention to the *interrelationship* between them.

D. STRUCTURAL RELATIONS

As far as I know, Newing is the first scholar who paid attention to the role of the Sabbath passages which directly surround the Golden Calf narrative in Exod. 32-34.¹⁷ He says: "...the Sabbath laws [emphasis Newing's]...respectively...function as the end and beginning of the surrounding tent-sanctuary blocks....These Sabbath laws create the *inclusio* of our material even though they appear to stand outside it. All the same they are just as loosely connected to the tent-sanctuary passages and therefore should be seen as transitional and resumptive as well as demarcating...to provide a framework for the Exodus 32-34 narrative" (1993: 19). Even though his insight that the Sabbath passages function as a framework of Exod. 32-34, he missed several points. First, he did not see how important the sabbath passages are in the tabernacle narrative, especially in Exod. 25-31, as we can see in Kearney's article. The passage in Exod. 31:12-17 completes the sevenfold structure of divine speech, thereby connecting Exod. 25-31 to the creation narrative in Gen 1:1-2:3. And this first mistake he made leads us to his second misconception. Because he limited his attention too much to Exod. 32-34, he missed that there is another passage which has a close relationship with these two passages, that is, Exod. 24:15b-18a. In relation to this, we can mention his idea on the tablets formula in Exod. 32-34. The third point he misunderstood was the theme of the stone tablets, when he said: "These phrases occur usually in pairs at important change points in the narrative (31:18; 32:15,16,19; 34:1,4,28,29). They signify not only the beginning and end, that is, they provide one *inclusio* for the complex, but they also symbolise in a dramatic manner the breaking and renewing of the covenant" (1983, 7). However, differently from his idea that the stone tablet theme indicates the beginning of the golden calf narrative, the theme is actually mentioned in Exod. 24:12 for the first time. Therefore, we have to think that the beginning of the golden calf narrative is not Exod. 31:18 but 24:12. It is only when we agree on this point that we can start to see the interrelationship of the golden calf narrative with the tabernacle narrative.

¹⁷ Even though he extensively discussed the structure of Exod. 32-34 and the role of the surrounding Sabbath passages in his 1993 article in a great detail, he already mentioned his point briefly in his 1981 article.

McBride suggested another structure for our narrative complex. Regarding the Priestly redactor as the final hand of the final form of the Pentateuch instead of the Holiness School, McBride suggested that P redactor rearranged the earlier materials in order to make “the Tabernacle cultus as the necessary completion and high point of the Sinaitic revelation” and his intention is displayed by the following two literary structures (53-57). First, Exod. 14-Num 32 shows a grand chiastic structure (55):

- [A] Defeat of Pharaoh’s Army (Exod. 14:1-15:21)
- [B] Conflict in the wilderness (Exod. 15:22-18:27)
- [C] Institution of Covenant and Cult (Exod. 19:1-Num. 10:10)
- [B’] Conflict in the Wilderness (Num. 10:11-20:29)
- [C’] Conquests in Transjordan (Num. 21-32)

Here, we can see that the Sinai pericope takes its place in the centre of the structure. Second, this Sinai pericope in the centre is also shaped in a chiastic form (56):

- [a] Covenant enacted, with legislation promulgated (Exod. 19-24)
- [b] Design of Tabernacle Cultus revealed (Exod. 25-31 [note Sabbath law in 31:12-17])
- [c] Covenant documented (Exod. 31:18)
- [d] Covenant broken (Exod. 32)
- [e] Mosaic intercession gains divine commitment to be present with Israel (Exod. 33)
- [d’] Covenant restored (Exod. 34)
- [c’] Covenant documented (Exod. 34:28)
- [b’] Design of Tabernacle Cultus implemented (Exod. 35-40 [note Sabbath law in 35:2-3, resumptive of 31:12-17])
- [a’] Cultus activated, with relevant legislation promulgated (Lev. 1:1 - Num 10:10)

He thinks that P made the Tabernacle cult as “the central and crucial component of the Sinaitic revelation – since it is the mechanism that enables the presence of the cosmic God to cohabit with Israel” (57). Furthermore, he thinks that P tries to resolve “the crisis posed by the calf episode and the consequent discussion between Moses and God: How will God accompany the people and keep them distinct from the nations?”

However, again, his analysis has crucial problems which seriously damage his structural analysis. First, can we agree on his idea that [a] corresponds with [a’]? The title of [a’] does not quite justify its enormously varied contents. Also, Num 1-10:10

rather corresponds to Exod. 25-31; 35-40, because the contents of the unit is almost exclusively related to the tabernacle than the content of Exod. 19-24. Isn't it more probable to regard Exod. 25-31; 35-40 and Num 1-10 as an outer folder of the book of Leviticus which is arranged in that order by a canon consciousness? Second, the structure he suggested does not explain the *inclusio* which is composed of Exod. 24:15b-18a and Exod. 40:34-38. Isn't it more appropriate to understand that this *inclusio* suggests the Exod. 24:12-40:34-38 constitutes a literary unit? It also seems to me that Num 9:15-23, a parallel to these two passages, invalidates the chiasmic structure he drew. It is more probable that these three parallel passages provide the framework for the passages which are located in the middle of them.

The problem of these structural analyses is that they did not grasp the structural devices in the text itself. In fact, as we will see in Chapter VI, our text employs many clear and distinctive literary features.

E. CONCLUSION

Previous studies on the relationship between the golden calf and tabernacle stories in our Exodus text are generally given in the aspects of chronological, thematic, and structural aspects. In the following, I will try to show that narrative criticism can provide much more refined analytical model than those that these previous scholars employed. Also, Levin's paradigm concerning the connecting mode between the plots in the double-plot dramas in the Elizabethan period provides a systematic approach that enables us to comprehend the various connecting modes in our Exodus text.

CHAPTER III

NARRATIVE CRITICISM AS A METHOD

This dissertation suggests that the combination of “narrative criticism” and Levin’s study on the “double plot” in the Renaissance English drama provide an effectual methodology in understanding the combination of the tabernacle and golden calf stories in Exod. 24:12-40:38. “Narrative criticism” and Levin’s study are not to be understood as two separate methodologies. Rather, the latter is to be taken as a ramified offshoot that is developed to explain a group of unique problems that a “double plot” narrative raises. In this sense, “narrative criticism” is an umbrella method and Levin’s study of “double plot” is a more in-depth ancillary method.

In the following, we will discuss “narrative criticism” first in this chapter. In the following chapter (Chapter IV), we will discuss Levin’s study of “double plot”. We will provide a background of his study, too. Then, in Chapter V, we will discuss the various texts in the Bible that seem to use “double plot” as a literary device.

A. JUSTIFICATION OF USING NARRATIVE CRITICISM

The term “narrative criticism” is coined by David Rhoads, one of the leading narrative critics in the New Testament scholarship, in his article, “Narrative Criticism and the Gospel of Mark” (1982: 411-32). He and other leaders using “narrative criticism” as a methodology have a fairly unified system of interpretation. They all base their reading on “the narrative communication model”¹ and the distinction of a narrative into “story” and “discourse”² which, I think, seem to be the most fundamental foundations of these scholars, since it provides them with their distinct hermeneutical

¹ We will discuss the concepts and terms enlisted here and the following statements in detail in the following sections of this chapter.

² “Discourse” and “story” are among some of the most fundamental concepts of secular narratologists and biblical narrative critics. We will discuss these concepts in depth below. At the moment, it would suffice to describe them in the following way. “Story” refers to what the narrator intends to talk about, that is, the content of the narrative. “Discourse” refers to how the narrator told the “what”, that is, the way of narrating.

basis.³ Then, they deal with such subjects as the narrator, characters and characterization, temporal and spatial settings, discourse time vs. story time, plot as the basic warp and woof of a narrative critical analysis.⁴ What they were trying to establish was the New Testament counterpart of the “narratology” in the secular literary criticism that was emerging at that time as a specific form of reading strategy among the secular literary critics.⁵ It would be worthwhile to point out that they were, more specifically speaking, influenced by a newer tendency of the secular narratology that emphasizes “discourse” over “story”. Particularly, Chatman (1978), Rimmon-Kenan (1983), Bal (1999),⁶ Genette (1980)⁷ were influential to them.

Turning to Old Testament scholarship, we might ask a crucial question: “Is there narrative criticism in the Old Testament scholarship?” This question sounds outrageous, to say the least. However it seems to me that this question is essential to place “narrative criticism” as a methodology of this dissertation.

The answer to this question is both “Yes” and “No”. On the one hand, the answer is “Yes”, if we define “narrative criticism” in a broad sense which embraces the studies which discuss the various aspects of the narratives in the Old Testament with the emphasis on such narrative critical features as narrator, character, setting, plot, and so forth. In the last several decades, we have seen many important works that deal with these features in the Old Testament narratives seriously. The most influential works would be those from Alter (1981), Bar-Efrat (1980), Berlin (1983), and Sternberg (1985) among others. They certainly left their lasting mark on Old Testament scholarship.

³ See the discussion in Powell (1990: 1-34) and Marguerat and Bourquin (1999: 10-15). Their models are based on especially Chatman (1978: 147-151) and Rimmon-Kenan (1983: 86-89). See also the diagram of narrative communication below in this chapter.

⁴ One of the best textbooks on narrative criticism in New Testament studies is Mark A. Powell, *What is Narrative Criticism?* (Fortress: Philadelphia, 1990). See also Rhoads (1982: 411-34), Culpepper (1983), Malbon (1992: 23-49),

⁵ The terminology is coined and used for the first time by Todorov, *Grammaire du Décaméron* (The Hague: Mouton, 1969: 10) (Prince 1995: 110). Of course, it is not the beginning of narratology, but the naming of the literary critical movement which was ever growing at that time, as we can see in Prince’s brief historical survey of the methodology (1995: 110-11).

⁶ The first edition of her book was published in 1985, and in 1980 in Dutch.

⁷ Genette’s French original was published in 1972 and he strongly influenced the others mentioned above.

On the other hand, the answer could possibly be “No”, if we define “narrative criticism” in the narrower sense that Rhoads, the progenitor of the title, and his fellow narrative critics mean. Indeed, there are a few Old Testament scholars who use the term “narrative criticism” (Gunn 1993: 171-95; Satterthwaite 1997: I, 125-33). Is their concept of “narrative criticism” compatible with their counterparts in the New Testament? We cannot answer affirmatively. Gunn’s survey covers various works which apply a whole gamut of methods from canonical approach to postmodernism that Rhoads and others would be very reluctant to include under the umbrella of narrative criticism.⁸ Also, his application of narrative criticism to Gen. 18-19 would be classified rather as a reader-oriented or deconstructive criticism than a narrative criticism. Satterthwaite discusses “narrative criticism” under the rubrics such as “repetition and variation; cross-textual allusion”, “narration and dialogue”, “selectivity, dischronologous presentation”, “ambiguity; persuasion”, “theological implications”. Certainly, narrative critics can cover these issues, if they want to. However, the question is: would they regard these concepts as the fundamental elements of narrative criticism? The answer would be “No”.

These conceptual ambiguities concerning “narrative criticism”, I think, come from the introductory stage of the narratological or poetical methods by those secular literary critics such as Alter, Berlin, and Sternberg. If we look at their books carefully, they are not intended as a guidebook or textbook. They were just applying their literary critical knowledge rather casually to the biblical texts. It is surprising to see how scantily they mention the theoretical bases of their interpretation. As non-specialists in Old Testament scholarship, they would not bother to mention or allude to the previous works done in Old Testament scholarship, either. This situation is very different from the narrative critical scholarship in the New Testament in which the performers of narrative criticism have eagerly commented on their theoretical bases.

The negligence of theoretical bases seems to have left lingering effects on the narrative study of the Old Testament, which David Gunn appears to mention with the term “diversity” in the Old Testament narrative criticism which he considers “healthy” even though “confusing” (Gunn 1993: 177). We wonder whether “healthy” and “confusing” should not have changed in his comment, as what we see is rather a chaotic

⁸ On some of his misunderstandings about the narrative critical concepts, see the following sections in this chapter.

situation as he himself includes such various works under the rubric of “narrative criticism”.

The theoretical confusion can be seen some recent works that are intended to be a guidebook. Ska’s (1990) book is, according to my viewpoint, the most recommendable as a textbook among the various books on the narrative of the Old Testament, as it tries to provide richly the theoretical background of important narrative critical concepts. But the problem is that as a historical critic, he often misunderstands or misrepresents the narrative critical ideas, as we will point out later. Another example would be Amit’s recent book on the biblical narratives which also seems to be intended as a textbook (2001). Her book claims a hermeneutical priority of historical criticism to the application of her narrative critical method. We suspect that even a part-time narrative critic, if any, would agree with her on this point. How can a narrative critical study work properly on fragmentary texts that are left by historical critical analysis? As we will discuss later, if we take the “narrative communication model” seriously as the theoretical basis of “narrative criticism”, there is no room to make narrative criticism abide by historical criticism. We have to choose one between them. That is not a matter of both/and but either/or.

What is urgent among the Old Testament exegetes is to define “narrative criticism” clearly and discuss the crucial narrative critical concepts with clear theoretical information, if we want to make narrative criticism in the Old Testament more consistent and effective. Only when we clear away the murky concepts and theoretical ambiguities, will we be able to stand upon them and make this already very fruitful methodology more prolific.

In this dissertation, we will base our understanding of narrative criticism on that which is suggested and described by the New Testament narrative critics. We will also try to incorporate many valuable concepts that are suggested by the secular narratologists. Not only those who are mentioned above as the major influence on the New Testament narrative critics, but also some others will be mentioned as the source of our theoretical foundations, if they are found to be helpful for our understanding of the Hebrew narrative, and especially Exod. 24:12-40:38.

B. WHAT IS NARRATIVE CRITICISM?

Here we will discuss the kind of “narrative criticism” we will use as an interpretative method for our Exodus text. It will be basically in line with what Rhoads and other fellow narrative critics suggested. We will also try to borrow the concepts that are omitted by them but are valuable for our study.

In the following, we will start with the narrative communication model that seems to be one of the most fundamental bases of narrative criticism. As we shall see, it is important because it provides the boundaries of narrative critical studies. Then, we will proceed to discuss such narrative critical concerns as “structure”, “narrator”, “plot”, “discourse time vs. story time”, “character”, and “setting”.

1. Communication Model as the Basis of the Narrative Criticism

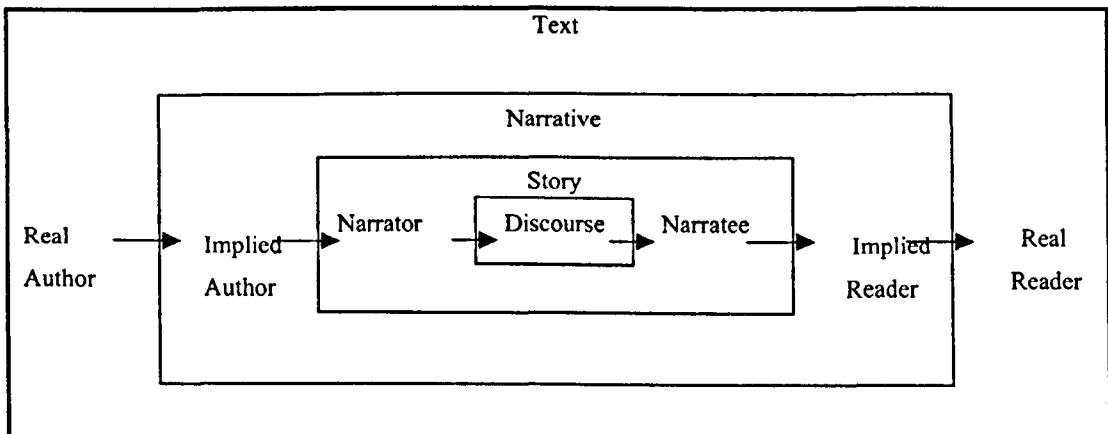


Figure 1

Narrative criticism is based on the communication model⁹ that is proposed by Chatman and others with reference to Roman Jakobson's semiotic model of communication and speech-act theory.¹⁰ According to the basic form of the

⁹ The different sizes of the boxes in the diagram should not be taken as standing for the physical sizes. They simply represent the conceptual differences among the levels in the transaction process of a narrative.

¹⁰ The diagram is made on the basis of Chatman (1978: 147-151), Rimmon-Kenan (1983: 86-89), Powell (1990: 25-27), Onega and Landa (1996: 1-12), and Tolmie (1999: 5-9) among others.

communication model, three elements are involved: the speaker, the message, the reader. Then, this model is refined to the multi-dimensional diagram by the contributions of various scholars (Martin 1986: 152-56), even though each dimension preserves the basic three-element communication model. As we can see in the diagram above, what really happens in a literary transaction is not simply a matter of a flesh-and-blood reader reading a text produced by a flesh-and-blood author. Actually, a much more sophisticated process is involved here.

At the first level, the real author creates a text as his medium of message for the real reader. In the text, the implied author, who is what Booth called 'the author's second self' (1961: 67), delivers a narrative to the implied reader who is his audience in the text. Then, in the narrative, the narrator, who is the implied author's agent, tells a *story* to the narratee in the form of *discourse*. Therefore, in the literary transaction, these seven elements are always involved. However, as this model is very complicated and uses many specialized terms which are not immediately clear, we need more detailed explanations which will be provided in due course.

The first important point in this transaction is that narrative criticism focuses on the literary transaction *in the text*. It means that narrative criticism tends to leave the real author and reader out of its concern (Powell, 1990: 19-20; 1999: 202; also Rimmon-Kenan, 1983: 86).

Instead, narrative criticism concentrates on the transactions *in the text*: The transaction between the implied author and reader by means of the narrative and the transaction between the narrator and narratee by means of discourse. The first element in the level of the narrative transaction, the implied author,¹¹ is the concept of the author a reader composes while he reads the text. The ideas, beliefs, emotions embedded in the text, the literary techniques, devices, styles with which the text is written, all make him to draw an image of what the author of the text might be. The implied author is "the governing consciousness of the work as a whole, the source of the norms embodied in the work" (Rimmon-Kenan, 1983: 86).

It is essential to narrative criticism not to confuse the implied author with the real author. The distinction between these two entities becomes clear, when we consider

¹¹ This concept is first suggested by Wayne C. Booth, *The Rhetoric of Fiction* (Chicago: The University Press of Chicago, 1961). See especially, pp. 67-76; 211-21.

several works written by one author. Each of Fielding's *Jonathan Wild*, *Amelia*, *Joseph Andrews* gives a different image of the implied author (Booth, 1967: 71-72). The same is true, when we read Robert Louis Stevenson's *Treasure Island* and *Dr. Jeckyll and Mr. Hyde* (Powell, 1990: 5) or when we see Steven Spielberg's *Shark* and *E.T.*

These two entities can also be distinguished, because the real author may also "embody in a work ideas, beliefs, emotions, other than or even quite opposed to those he has in real life; he may also embody different ideas, beliefs and emotions in different works" (Rimmon-Kenan, 1983: 87). Furthermore, it is often the case that the implied author is "far superior in intelligence and moral standards to the actual men and women who are real authors" (Rimmon-Kenan, 1983: 86-87).¹² Even though "the flesh-and-blood author is subject to the vicissitudes of real life, the implied author of a particular work is conceived as a stable entity, ideally consistent with itself within the work" (Rimmon-Kenan, 1983: 87). To illustrate this point, the portrait of Mark in the Book of Acts and the impression we get of the implied author of the Gospel of Mark is quite different (Ska, 1990: 41). While the historical person Mark in the Book of Acts seems to be a "rather weak person Paul refused to take along with himself (Acts 15:36-40)", the implied author of the Markan Gospel seems to a "forceful person".

The implied author is also distinguished from the narrator. This point is clear, when we consider the case of "the unreliable narrator" (Chatman, 1978: 148-149). When the narrator is unreliable, his system of values is strikingly different from that of the implied author, and the implied author stands apart from this type of narrator. Therefore, the narrator's presentation of the story becomes unreliable. For example, Huck Finn's narration is unreliable because his innocence hinders him from a fuller understanding of the experiences he narrates (Chatman: 233).¹³

It is essential to understand the implications of the concept of the implied author. It is not to detect the traces of the real author in the text, as historical criticism usually tries to do. It is "to elucidate the perspective from which the narrative must be interpreted" (Powell, 1990: 5), as the implied author is the combinative whole of what the narrative tries to deliver. Also, because the implied author is basically intrinsic in the text, the concept makes it possible to understand the narrative in itself "without

¹² "This 'second self' of the author is a better or 'superior version' of himself or herself" (Booth: 1961, 151).

¹³ See also other examples in Chatman: 233. Also, Booth, 1967: 304-309.

violating the basic principle that narratives should be interpreted on their own terms....The interpretive key no longer lies in background information, but within the text itself" (Powell, 1990: 5).

Another important significance of the concept of the implied author which is of significant relevance to the biblical study is that it makes it possible to interpret the meaning of the narrative that is anonymous (Powell, 1990: 5). Furthermore, it is true that we get an impression of *an* implied author, even when "the narrative may have been composed by committee (Hollywood films)", or "by a disparate group of people over a long period of time (many folk ballads)" (Chatman, 1973: 149). Therefore, this concept removes the burden of historical critical endeavors to detect the real author to comprehend the original meaning, especially when we consider that so many historical critical issues lack consensus at the moment.

Just as narrative criticism tends to talk about the implied author rather than the real author, it also talks about the implied reader rather than the real reader.¹⁴ The implied reader is "a construct" of the text that "embodies all those predispositions necessary for a literary work to exercise its effect" (Iser, 1978: 34). In this sense, he is encoded in the text "in the rhetoric through which he is required to 'make sense of the content'" (Brooke-Rose, 1980: 160). Kingsbury states that the implied reader is the "imaginary person in whom the intention of the text is to be thought of as always reaching its fulfillment" (Kingsbury, 1988: 38).

Even though some theorists prefer the concept of "textual strategies" to the personified concept such as the implied reader, Rimmon-Kenan points out that the advantage of the concept of the implied reader over the impersonal rhetorical strategies in the text, because "it implies a view of the text as a system of reconstruction-inviting structures rather than as an autonomous object" (Rimmon-Kenan, 1983: 119). Especially, in relation to our study, this reconstruction is all the more important, because the two stories in our double-plot narrative can reveal their correlation only through the reader's active reconstruction of all the rhetorical tactics in the text.

Powell points out the significance of the implied reader in several points (1990: 20-21; 19992: 203). First, the concept sets the standard of what the reader should know to understand the text. For example, the readers of the Gospels should know that a talent

¹⁴ The concept "implied reader" is suggested by Wolfgang Iser, one of the leading reader-response critics.

is much more valuable than a denarius in order to understand the parable of the unforgiving servant (Matt 18:21-35). To pick up the example in the Old Testament, the implied reader of the Book of Joshua knows what manna is (Josh 5:12), because the implied author is not bothered with giving verbose information for the implied reader as in the Book of Exodus (Exod 16:31). Conversely, there is knowledge that the implied reader might not have known. For example, the implied reader might lack the information from other Gospels which real readers know. "Such knowledge can spoil the intended effect of the story" (Powell, 1990: 20). In the case of the Pentateuch, it seems reasonable to consider that the implied reader of the Pentateuch does not know the results of the historical critical scholarship. In reading the Pentateuch as narrative, this knowledge can spoil the intended effect of the story. Maybe, this superfluous knowledge might explain the general failure of historical scholarship to read our two stories as one.

Some criticize that such a superhuman reader as assumed in the concept of the implied reader cannot exist. However, it should be noticed that the implied reader is "a hypothetical concept: it is not necessary to assume that such a person actually existed or ever could exist" (Powell, 1990: 21). Rather, the concept of the implied reader is understood as the goal of reading the text (Powell, 1990: 21). After all, just as the implied author is "far superior in intelligence and moral standard" than the real author,¹⁵ the implied reader is far superior than the real reader in many senses.

The innermost pair in the concentric communication model is the narrator and narratee. The narrator delivers his *story* through the medium of the *discourse*.¹⁶ In

¹⁵ See above the discussion of the implied author.

¹⁶ The division of the content and expression aspects of a narrative into "story" and "discourse" is one of the most fundamental bases for the secular narratology and biblical narrative criticism. However, it is helpful to notice that there are some other narratologists who employ different terminology for these aspects and that there are even some major narratologists who classify the different aspects of a narrative more in detail and use different terminology for them:

	Events in chronological order	Events causally connected	Events ordered artistically	Text on page	Narration as enunciation
Genette	histoire		discours (récit)		narration (voice+focalization)
Chatman	story	discourse			

narrative criticism, the distinction between *story* and *discourse* is “one of the most fundamental distinctions” (Bennett and Boyle, 1999: 57-58). *Story* is the *what* of the narrative, and *discourse* is the *how* of the narrative (Chatman, 1978: 19).¹⁷ That is, *story* is “a series of real or fictitious events, connected by certain logic or chronology” (Hawthorn, 1998: 227), the events (explicitly or implicitly) *represented* (Bennett and Royle, 1999: 58). *Discourse* is the representation of this *story* through narration. For instance, when we assume the pre-critical naiveté, the story of Jesus is represented in four different Gospels. The history of Israel is represented in two versions of history: Kings and Chronicles. The narrator delivers a story through the medium of a particular discourse.

Here, one precaution seems to be in order. The discussion above and its diagram might give a wrong impression. There is a danger of understanding that the size

Hawthorn	story	plot		
Russian formalists	fabula	sjuzet		
Bal	fabula	story and focalization	text narration(+language+voice)	
Rimmon-Kenan	story		text	narration
Prince	narrated			narration
Stanzel	-	story	mediation by teller or reflection	mediation by teller or reflector + enunciation if teller figure

This table is based on Hawthorn with some revisions (Hawthorn: 228), who is again based on Fludernik (1993: 62). The distinction of the different aspects of a narrative and the terminology deployed for them is one of the most notoriously confusing area for narratological study: “With this item we are concerned with an essentially very simple distinction surrounded by minefields of confusing vocabulary” (Hawthorn: 227). Especially, the translation of “fabula” and “sjuzet” of Russian formalists exemplify the extreme confusion of the terms. Some translation “fabula” as “story” and “sjuzet” as “plot” and some translate them in an exactly opposite way. To make things worse, some others even put them as “fabula” and “subject.” We will follow here the seemingly most widespread set of terminology: “story” and “discourse” according to Chatman (for example, Powell and others).

¹⁷ Similarly Prince states:

Story is “the content plane of narrative as opposed to its expression or discourse; the “what of a narrative as opposed to its “how”; the narrated as opposed to the narrating” (1987: 91).

of each box in the diagram reproduce the physical size of the text-narrative-story/discourse. They might think the text is the biggest among them, and the narrative is the second, and the discourse is the smallest, because the narrative should share the space in the text with the other elements; the implied author and reader and the story/discourse also should share the space in the narrative with the other elements, the narrator and narratee. However, it is obvious that the communicative agents in each level are abstract concepts and do not take space like a real person in each level of the communicative medium.

Rather, we should understand the text, the narrative, and the discourse as the different names of the same object. The text is the concrete object the real author produces and the real reader reads. The narrative is the abstract content of the text which is its physical container. The narrative delivers the story in the form of the discourse.

Two points should be mentioned. First, some theorists claim that there are non-narrated narratives, for example, "letters or diary-entry" (Chatman 1978: 169-73). However, Rimmon-Kenan strongly argues against Chatman:

In my view there is always a teller in the tale, at least in the sense that any utterance or record of an utterance presupposes someone who has uttered it. Even when a narrative text presents passages of pure dialogue, manuscript found in a bottle, or forgotten letters and diaries, there is in addition to the speakers or writers of this discourse a 'higher' narratorial authority responsible for 'quoting' the dialogue or 'transcribing' the written records (1983: 88).

Therefore, she suggested *minimally* narrated narrative instead of *non*-narrated narrative.

Also, another important point to be made is the relationship between the implied author and the narrator. We already discussed that these two entities should be distinguished for us to understand the narrative properly. The distinction becomes very manifest when the narrator is unreliable. However, the narrators in the Biblical literature "always tells the truth in that the narrator is absolutely and straightforwardly reliable" (Sternberg: 51), and absolutely in the same line with the implied author in his ideology and attitude as it is one of the main characteristics of the Biblical literature. Therefore, when we deal with the Biblical narrative, the significance of distinguishing the implied author and the narrator becomes marginal (Sternberg 1985: 73-75). "The biblical narrator is a plenipotentiary of the author, holding the same views, enjoying the same

authority, addressing the same audience, pursuing the same strategy” (Sternberg 1985: 75).

Gunn and Fewell take issue with Sternberg in his attribution of absolute reliability to the Biblical narrators (Gunn and Fewell 1993: 53-56).¹⁸ Of course, it is true that the absolute reliability of the narrator is “not a narrative dogma: narratives can play on the untrustworthiness of a narrator” (Marguerat and Bourquin 1999: 11). It is also true that we can find some cases of unreliable narrators in the Bible. However, these unreliable narrators are the characters in the narratives, that is, the “intradiegetic”¹⁹ narrators.²⁰ For example, Marguerat and Bourquin find an unreliable narrator in 2 Sam. 14. There, following Joab’s request, “Pretend to be a mourner, and put on mourning garments; do not anoint yourself with oil, but behave like a woman who has been mourning many days for the dead; and go to the king and speak thus him” (2 Sam. 14:2-3), the woman from Tekoa tells David a story which is not true.

Gunn and Fewell, however, think that the extradiegetic narrators in the Bible, that is, the main narrators, could also be unreliable. The problem of Gunn’s argument against the reliability of the narrator, however, is that he is confused between the “narrative critical” concept of the reliability of the narrator with the “historical critical” concept of the historical authenticity, as we find often in his book also in other subjects. He is mixing two different concepts in two different dimensions. He should remember the narrative criticism is basically a text-immanent method, and historical criticism is an author-oriented method. Narrative criticism deals with the horizontal dimension of the narrative communication. Historical criticism tackles the vertical dimension of the text history. Also, he misunderstands the concept of “reliable” narrator: “A reliable narrator always gives us accurate information; or put another way, does not make mistakes, give false or unintentionally misleading information, or deliberately deceive us” (Gunn, 1993: 53). His concept of “accurate” and more particularly “reliable” is foreign to narratological understanding of the terms. When the narratologists identify a narrator as reliable, it means that “he speaks in accordance with the norms of the work” (Booth

¹⁸ Tolmie (1999: 21) is sympathetic to Gunn and Fewell.

¹⁹ For the concept of “intradiegetic”, see the discussion under the rubric of “the taxonomy of narrator” (III.3.a.1)

²⁰ To be more precise, there is

1961: 12,112), that is the norms of the implied author (Culpepper: 32). It is not the matter of historical accuracy. So Rhoads, Dewey and Michie declare:

It should be stressed that the reliability of the narrator of a story does not refer to the historical accuracy of the narrative. Rather, reliability here is a literary concept used to identify whether the author has created a narrator who is trustworthy in contrast to an unreliable narrator who, for purposes of irony and interest, misleads and misinforms the reader in relation to the story the narrator is narrating (Rhoads, Dewey and Michie, 1999: 164).²¹

As we pointed out above, the reliability of a narrator is judged in his relationship with the implied author, regardless of the historical accuracy. If there is some unreliable information by the narrator as he points out concerning 2 Sam 21-24, that is the matter of the unreliability of the real author, not that of the narrator. He should first get a correct concept of the “reliability” of a narrator before he can discuss this issue.²²

In sum, narrative criticism works on the basis of the communication model. In the model, three pairs of participants are involved: the real author-reader; the implied author-reader; the narrator-narratee. Narrative criticism which is a text-oriented method

²¹ In the same line of thought, Culpepper points out:

The reliability of the narrator (as defined by Booth and used as a technical term by literary critics) must be kept distinct from both the historical accuracy of the narrator’s account and the “truth” of his ideological point of view. “Reliability” is a matter of literary analysis, historical analysis is the territory of the historian, and “truth” is a matter for believers and theologians (1983: 32).

²² Tolmie (1999: 21) tries to stand between these two contrasting positions. He basically agrees with the assumption of the reliability of the Biblical narrators. But he is also concerned with the fact that due to the intricate and complex way in which many parts of the Hebrew Bible developed, we often are confronted with a final text at odds with itself”, as the examples of Gunn and Fewell show. Therefore, he concludes:

Thus, although the individual narrators of individual narratives in, say, Genesis-2 Kings, can all be classified as reliable, when we posit a single narrator for Genesis-2Kings, the reliability of the narrator may become a problem.

His statement raises several questions. First, is it possible or even desirable to “posit a single narrator for Genesis-2Kings”? Second, can the accumulation of reliable narrators in the parts produce an unreliable narrator in the combined narrative? The answer to these questions will be given, only after such attempts have been made, if they are necessary at all.

does not deal with the first pair of participants. Instead, it concentrates on the other two pairs.

2. Structure

The discussion of structure will be composed of several sections. In the first section, we will discuss the significance of structural analysis. Then, we will turn to the criteria of structural analysis. Finally, we will conclude our discussion with an important observation with regard to the texture of biblical texts.

a. Significance of Structural Analysis

Structure is one of the most important codes at the implied author's disposal for his reader. It is a blueprint of the literary text according to which the implied author builds the literary text.

The analysis of structure as a blueprint of the text has many benefits.²³ First, structure often serves as a kind of typographical signal. While modern texts are inundated with all kinds of typographical markers that are graphic-oriented, ancient texts usually lack them (Parunak 1981: 153-54; Welch 1981: 12). Instead, the latter use oral- and aural-oriented structural devices, as the ancient texts are rather "intended to be read aloud, whether one was reading alone or to an audience" (Dorsey: 16).²⁴ A careful structural analysis helps the reader to figure out these oral-aural-oriented typographical devices. Second, it can help the reader to identify the boundary of a literary unit.²⁵ Third, identifying the general structure can enhance the reader's appreciation of the rationale behind the text. Fourth, it helps the reader to clarify the relationship between the parts to the whole. Fifth, it can explain the *raisons d'être* of repetitive passages. Repetitive passages often function as literary frameworks of a text. Structural analysis

²³ If not mentioned otherwise, this list of benefits is given by Dorsey: 42-44. Some benefits are excluded as they are not so much essential for our narrative critical scheme as polemical in relation to other methodologies. Also, some points are combined, as it appears that he is sometimes too much hair-splitting and some benefits are in fact conceptually overlapping.

²⁴ Another reason is that writing material was extremely expensive. This expensiveness of material forced the writers to be space-conscious (Van Dyke Parunak 1981: 153). Some manuscripts show that the original text had to be erased to contain the second text on top of it. The parchment which has to go through this process is denoted *palimpsest* (Gr. "rubbed again") (Soulen 1981: 136).

²⁵ Also Bar-Efrat 1980: 172.

often illuminates the relationships between the repetitive passages. Sixth, analyzing structure can give clues to the rationale for the seemingly misplaced literary units. Seventh, structural analysis illuminates difficult passages by letting the reader compare them with their matching parts. Eighth, the analysis of structure lends a helping hand to the reader in clarifying the main points and themes of the text. Finally, the structural elements of the biblical text often work as “oral typesetting”, functioning like typographical information of modern texts (Van Dyke Parunak 1981; 1982). Structural analysis helps to identify them.

In the following, we will discuss the criteria of structural analysis. Then, we will consider some cautions in analyzing structure. These cautions will reveal to us the complexity of literary structure. Finally, we will offer some cautious considerations on chiasm.

b. Criteria of Structural Analysis

We can categorize the various structural elements used by the biblical text into three general categories: formal; dramatic; thematic.²⁶ In the formal category, we will discuss the formal criteria chiasm and inclusio. Very recently, Walsh produced a comprehensive study on this topic, on which we will base our study (2001). With the dramatic category, we will observe how such narrative elements as character, time, place, plot, and narrator contribute to the understanding of the organization of the units. Finally, even though less obvious, thematic aspects are also important for structural analysis.

Before we turn to the criteria, it seems in place to notice briefly some important points in relation to the structural nature of biblical texts. Firstly, usually, a biblical text does not have a single-layered structure, except for very short units. Rather, it tends to be multi-layered in structure. For example, the episode in Exodus 15:22-27 forms a relatively consistent whole.²⁷ It has a clear beginning and ending that separates it from the surrounding units. It, however, allows itself to be divided into three subunits that

²⁶ The nomenclature for the first two categories is borrowed from Ska 1990:1.

²⁷ Cf. Diebner 1984:122-59. Of course, whether vv. 25b-26 belongs to the same traditional strata with the rest of the passage. Many regard it as “(proto) Deuteronomic” or “Deuteronomistic” (Houtman II: 304). However, this issue is not important for our present purpose. On its stylistic closeness with the rest of the episode, see Cassuto 1967: 185.

have different places as spatial setting (v. 22: “the wilderness of Shur”; vv. 23-26: “Marah”; v. 27: “Elim”). This tripartite structure matches also with the description of water they could find in each location (v. 22 no water; v. 23-26 bitter water; v. 27 plenty of water).²⁸ In this way, a literary unit in the biblical texts may have multiple layers, and this multiplicity of structural layers adds complexity to the structural analysis.

Secondly, it often has some overlapping parts.²⁹ That means that it is sometimes inappropriate or even illegitimate to make a solid division between two units. Such overlapping parts can be a small link, or a large-scale unit. It also makes us expect a highly sophisticated text structure, when this characteristic is combined with a multiplicity of structural layers. We will go back to this issue after we deal with the criteria of structural analysis under the rubric of the biblical text structure as “interwoven tapestry”.³⁰

Thirdly, the literary subunits in a text should be considered not so much as separate compartments in a train as organic parts that constitute a living creature. It means that each subunit tends to have a much more complicated relationship with the other parts in the umbrella unit. For example, in a chiastically-structured text, A and A' in ABXB'A', it is undeniable that A has a close relationship with A', but it should be noted that this fact does not hinder A from having a tight relationship with other parts. We will see this point, when we discuss our Exodus text in Exodus 24:12-40:38.

Fourthly, when we deal with conventional stylistic elements, we should have an open-minded attitude to the creativity of biblical authors. On this point, Berlin memorably claims:

...it is no longer sufficient to write off something as a convention. This is just the beginning of the discussion. Poetry is not good poetry unless it transcends

²⁸ As we can notice here in the schematic presentation of waters in the consecutive settings, the passage embraces immense theological-programmatic force. See Diebner 1984: 122-59; Blum 1990: 144-46. This point is clear with “twelve” and “seventy” in v. 27 that may symbolize either “the fullness” (Larsson: 113) or the whole Israel (Knight 1976: 113). On the rabbinic and Christian symbolic interpretations, see Houtman II: 315-16.

²⁹ See the link or overlapping units in the Old Testament texts, see Parunak 1983: 525-48; Walsh 2001: 173-90.

³⁰ This term is borrowed from J. Dewey's influential article, “Mar': as Interwoven Tapestry: Forecasts and Echoes for a Listening”, *CBQ* 53: 221-236.

its conventions. The poet is not a slave to his conventions; he is their master (Berlin 1983: 240).

The name of the game here is a sense of balance. Warren and Wellek state: "Men's pleasure in a literary work is compounded of the sense of novelty and the sense of recognition....The totally familiar and repetitive pattern is boring; the totally novel form will be unintelligible—is indeed unthinkable" (1956: 235).³¹ In a good structural work, we have to be ambidextrous. On the one hand, we have to clarify how a text conforms to a convention. Then, on the other hand, we have to investigate how the text creatively adapts it beyond a mere adoption.

Fifthly, we should not forget that structural analysis has two sides: disjunctive and conjunctive.³² The categories in the following may serve either as conjunctive elements or disjunctive elements. Therefore, there are no such exclusively conjunctive or disjunctive criteria, as Walsh tries to claim. Walsh categorizes "characters", "locale", "time", "narrative voice" as "disjunctive elements" and "threads", "links" and the various combinations of these two as "conjunctive elements" (Walsh 2001: 119-93). However, this classification cannot stand the evidence. In Exodus 18, for example, the character of Jethro functions as the link between vv. 1-12 and vv. 13-27, the two subunits that are relatively separated in the matter of the "theme" and "time".³³

Sixth, we should not think of structural analysis as something very objective. In fact, it is fraught with subjectivity. For instance, we often accept without reservation a claim for a chiasmic structure of a text. As we shall see when we deal with chiasm, such claim is often fraught with subjective observations and illegitimate manipulation of the evidence in texts. The subjective nature of structural analysis becomes more apparent, when we deal with such structural elements as stages in the plot, as there is often no instantly clear structure marker.

³¹ Attention to this statement is drawn by Simon's 1981 article (Simon 1981: 121).

³² "Conjunctive and disjunctive" aspects of structural analysis is borrowed from Walsh's book. He divides his book on the biblical text structure into "structures of organization", "structures of disjunction", and "structures of conjunction". His biggest contribution in this book seems to be the highlighting of conjunctive structural devices, even though he is hardly the first one who brought attention to this category of structural devices. See for example Parunak (1983: 525-48) and Dewey (1991: 221-36) as a prime example.

³³ "The next day" in the beginning of the second unit temporally separates these two units.

Seventh, even though we tried to be extensive, the list of categories in the following should not be accepted as exhaustive. Structural analysis still leaves vast territories to explore. The following list is just a humble attempt to put in one place some known structural criteria. The readers of this dissertation may find themselves doubtful or disagreeing with some categorizations. It would be satisfying, if the following attempt of categorization and enlistment of structural criteria stimulates others to make it more systematic and comprehensive.

Eighth, as we will point out later in the discussion of the objectivity of chiasm, any structure which seems to be beyond any reader's recognition or any probability of author's design should generally be considered with caution, as an improbable structure might be a proof of the interpreters' excessive elaboration.

Finally, a structural analysis should not stop at story level, but proceed to the level of discourse. That means, how the narration of the text with a particular affects the reader's response to or understanding of the text.

In sum, we should take a very careful attitude when analyzing the structure of biblical texts. Often, they have anything but a simple geometrically divisible structure. They often can be analogous to highly intricate arabesques in an oriental rug. Also, we should be reminded that however hard we try, we may not remove all the subjectivity from our structural analysis.

In the following, we will try to discuss the criteria of structural analysis in the order of formal, dramatic, thematic categories. This order asserts itself in a pragmatic sense, as it allows us to deal with more instantly clear elements first and less clear ones later.

1) Formal Category

We start with formal category first. Stylistic aspect and genre are two subcategories in this category. As we can use more verifiable evidence in this category, we can be more certain of our structural analysis. Still, however, we should not forget that this category also is not free from subjectivity.

a) Literary Patterns

We will generally follow Walsh concerning this category, as his very recent study is one of the most up-to-date and well-studied works on this category (Walsh

2001: 7-114). We will not suggest examples, as he provided these in his book. He divided the stylistic structural criteria into five categories of “reverse symmetry”, “forward symmetry”, “alternating repetition”, “partial symmetry”, and “multiple symmetry”. We will follow his categorization. It should be remembered, however, that only the first, second, and fourth categories are distinct from one another, and that the third category can be regarded as a subcategory of the second, and the fifth is the combination of the styles in the other categories.

(1) Reverse Symmetry

Reverse symmetry is the commonest, and the most known literary pattern in the Old Testament text.³⁴ The subunits in this pattern are arranged in reversed order around the center. They are either in the pattern of ABCC'B'A'³⁵ or ABCDC'B'A'.³⁶ Some scholars distinguish between these forms and call the first one “concentric pattern” and the second “chiastic”.³⁷ Even though it is convenient to distinguish them when we discuss the theoretical aspects of these patterns, it seems that scholars often are not concerned with the distinction in practice.³⁸ It should be remembered that these patterns can be used in many different levels.³⁹

³⁴ Walsh 2001: 13. For extensive bibliographies concerning chiasm, see Radday (1972: 13) and Avishur (1999: 15 n. 11). One of the most pioneering and influential studies in the twentieth century with regard to the patterns and especially with chiasm is Nils Lund, *Chiasmus in the New Testament* (Chapel Hill: University of North Carolina Press, 1942).

³⁵ The term “panel”, which Lund made popular, is used to indicate the set of ABC or C'B'A'. This term can also be used for the other patterns we will deal with later. According to Walsh, this term came from “visual art, where it refers to the two matching halves of a diptych” (Walsh 2001: 11 n. 7).

³⁶ A text with these patterns can have more and less than six or seven units. Dorsey however remarks that seven is a magic number in literary packaging, with the acceptable flexibility of three to nine (17).

³⁷ Watson seems to use chiasm as an umbrella term for many subcategories (Watson 1981).

³⁸ A babelism can be seen in the use of these terms among biblical scholars. They use these terms to describe slightly different structures. For example, Bar-Efrat uses “parallel pattern” (AA'), “ring pattern” (AXA'), “chiastic pattern” (ABB'A'), and “concentric pattern” (ABXB'A'). Milgrom limits “chiasm” to ABB'A' pattern, and applies “introversion” to the units with more than two pair members (either ABXB'A' or ABCC'B'A' and more) (Milgrom 1990: 22-26). Welch seems to use “chiasm” as an umbrella term covering all of these patterns (1981). Other terms used to indicate chiasm are *epanodos*, introverted parallelism, extended introversion, concentricism, the *chi*-form,

Before we turn to other patterns, it seems to be necessary to mention some recent cautions against too much excitement about chiasm.⁴⁰ Recently, Boda suggested, combining the cautions his predecessors raised and adding his own, a list of errors for which a claim of chiasm for a particular text should be examined carefully (Boda 1996: 56-58).⁴¹ Even though we do not fully agree with all the points he raised, we will follow his footsteps, as they are a convenient place to start from.⁴² We will argue against him from time to time, if necessary.

He suggested four categories of errors that can potentially be committed in claims of chiasm. The first three criteria are related to the objectivity of the observations for chiasm, and the last one is related to the function of chiasm. Here we will quote the errors relevant to narrative text:

(a) Errors in Symmetry

1. *Lopsided Design*. The two corresponding sides around the center are “lopsided”. The units in the alleged chiasm are various in length. However, it should be remembered that we should not press this point too hard. In a text with a ABCB’A’ pattern, more important than the reasonable proportion of size between A-B and A’-B’ is the reasonableness of proportion between A-A’ and B-B’. If A is longer than B and therefore A’ than B’, it might be accepted as appropriate (Walsh 2001: 11). Also, even

palistrophe, envelope construction, the *delta*-form, recursion, and such subcategorical terms as simple, compound, and complex chiasm (Welch 1981: 10).

³⁹ On chiasm in various structural levels, see Avishur 1999: 13-32

On parallel patterns in various lengths in the Book of Numbers, see Milgrom 1990: xxvi-xxviii; on inclusios in various levels, see Milgrom 1990: xxviii-xxx. Also, Dorsey’s book dares to attempt to discover these structural patterns in various levels throughout the whole Old Testament.

⁴⁰ We will discuss this issue rather at some length, as the arguments here are relevant with the other types of symmetries, too.

⁴¹ Boda combines the criticisms of Emerton (1987: 401-20; 1988: 1-21), Watson (1981: 118-68); Butterworth (1992). Even though Emerton’s criticisms against the studies defending the unity of Flood narrative are worth listening to, he sometimes seems to be excessive and to launch some illegitimate criticisms tinted with methodological prejudices. Therefore, his criticisms should be read along with the reactions from the latter. For example, see Wenham 1991: 84-109. We will not develop the discussion over this topic, as it is not essential and the space is limited.

⁴² We omitted the criteria related to metrical system, as they are relevant only to poetic texts.

when the length is not proportionate, it will still be considered valid, if it is compensated by other elements that substantiate the correspondence (Walsh 2001: 11).

2. *Irregular Arrangement*. A structure that is not strictly formed should be handled with a great care.

3. *Atypical Patterns*. A chiasmic pattern frequently seen in many passages is more convincing than one discovered only in one particular text. We should not close, however, the possibility of ingenuity in the cases where we can support the observation with other strong evidence. Sometimes, atypical pattern can be crucial (Parunak: 166-68; Walsh 2001: 101-18).

(b) Errors in Subjectivity

1. *Arbitrary Omission and Inclusion*. The evidence is treated with great subjectivity. The evidence that supports the claim for chiasm is highlighted, while the negative evidence that does not match with the pattern is illegitimately subdued. Words and phrases that fit the pattern are emphasized, and those contrary to it are de-emphasized.

2. *Questionable Demarcations*. The units are demarcated to suit the pattern.

3. *Arbitrary Labelling*: Arbitrary labels are applied to units to force them into the pattern.⁴³

4. *Methodological Isolation*: The pattern may not reflect the rhetorical construction, but just other reasons. Boda picks up an example from Emerton's article: the chiasmic scheme of the flood narrative may reflect such natural process as entering/leaving the ark (Emerton: 1987: 406). Even though we agree with Boda and Emerton that it is worthwhile not to impose the elements "outside rhetorical technique" to a claim of chiasmic structure, they seem to disregard the narrator's complete sovereignty and freedom over what he would include or exclude in the discourse level. Even when he mentioned "entering the Ark", he could have omitted the mention of "leaving the Ark", if he felt that the latter element is unnecessary in the discourse level. Our role as a narrative critic or as an interpreter is not to override the narrator's sovereignty and freedom over what he tells through his narration, but rather to investigate the motive of his doing so and what effect he achieved through the decision.

⁴³ On the danger of artificial labelling, see Tribble (1994: 104-05) and Dorsey (1999:33).

(c) Errors in Probability

1. *Frequency Fallacy*: Usually, rare or unique words or expressions are more reliable than common words. Clark elaborated this point:

Rarer words are more significant than [sic!] common words. Identical forms are more significant than similar forms. The same word class is more significant than different word classes formed from the same root. Identical roots are more significant than suppletive roots (Clark 1975: 65).

His criteria should be generally applicable. As Boda and his predecessors has already clarified, “whole phrases,...words used in characteristic ways, word-pairs and plays, clusters of related words” are reliable, even when the words themselves are quite common (Boda 1996: 57-58). Also, the more important factor than the mere frequency is the function and pattern of the repeated words inside the overall structure:

Il s’agit d’y mettre surtout en valeur les multiples relations et les dépendances internes....Notre attention se portera donc sur un ensemble d’indices relevés dans le texte considéré comme un tout, reconnaissant volontiers que des détails isolés de l’analyse, pris en eux-mêmes, n’ont pas grande valeur et peuvent souvent être refusés: cela seul a du poids qui est vérifié par l’ensemble du passage et confirmé par la convergence des indices (Mourlon Beernaert 1973: 132).⁴⁴

2. *Accidental Odds*. The chance may sometimes be high that the features such as “gender and number of nouns, part of speech, conjugation, theme, mood...will form regular patterns by accident” (Butterworth 1992: 60)⁴⁵

3. *Surpassing Any Reader’s Literary Competence*.⁴⁶ Sometimes, alleged chiastic structures “surpass the competence of any reader’s ‘competence’, whether ancient or modern” (Schultz 1997: 188). For example, could the chiastic structure of 2 Samuel 2-1 Kings 1 ever be noticed by any reader? Radday suggests the pattern of ABCDEFGHIJKLK’H’E’I’G’J’B’F’C’D’A’ for this unit (1981: 81). There are two many elements here, and there is no neat or reasonable mirroring between the panels

⁴⁴ I owe this citation to Dewey 1980: 135.

⁴⁵ This quotation is from Butterworth 1992: 60.

⁴⁶ This point is not mentioned by Boda.

around the center. Also, his suggestion is contradictory with Lund's suggestion of chiasm in 2 Samuel 15-2 Kings 2 (Radday 1981: 81-82; cf. Lund 1942: 90-92).

It seems that a recognizable chiastic structure might have a limited number of elements, perhaps the number of elements around the magic seven, as we mentioned above. Also, generally, a chiastic structure on a small unit might be more convincing than that on a large unit. A large unit might have a chiastic structure, however. In this case, a claim of chiastic structure should be backed up by other features in the text.

(d) Errors in Purpose

1. *Purposeless Structure*. Any meaningful structure should match the purpose and/or effect" (Butterworth 1992: 59).

2. *Presupposition that Center is Important*: While this is one of the most fundamental concepts in relation to a chiastic structure (Welch 1981: 10; Radday 1981: 51; Watson 1981: 146), it is time to reevaluate it through careful studies.

On the one hand, it is necessary to know exactly how the center functions in a chiastic structure. Dorsey conveniently sums up a list of functions of the center (Dorsey 1999: 40-41).

(1) *Turning point*: the movement of narrative is reversed around the center, with the second part mirroring the first part in the reverse way.

(2) *Climax*: the center can function as the climax of the unit, its highest point in tension.

(3) *Centerpiece*: the center can embrace the most material of the narrative. For example, Chronicles contains the temple building story in the center (2 Chron. 1-9), and at the center of these chapters, "the grand dedication of the temple" (5:2-7:10) (Dorsey 1999: 41).

(4) *Significant Pause (or Interlude)*: the center can form a pause or an interlude in the chiastic structure that allows the author "to develop a highly significant point". For example, the Book of Job contains an interlude featuring the poem about wisdom (Job 28).

On the other hand, there are some scholars who are totally against the emphasis on the center. Clines already challenged: "it would be unwise in our present state of

knowledge about Hebrew poetry to conclude that the center of the strophic structure is also the center of the thought of the poem 1984: 192).⁴⁷ This rather unorthodox statement may need some attention, even though the spatial limitation of this dissertation cannot further proceed with it.

3. *Oral-aural not visual-literate in Function.*⁴⁸ Sometimes, it seems that the study of chiasm is oriented to the visual-literate reader, while the biblical text is designed more for the oral-aural audience. One of the problems with it is that the highly geometrical nature of chiasm seems to be “more typical of the discourse of the visual-literate modern critic than of the oral-aural ancient reader or listener” (Fowler 1991: 152).⁴⁹ Even though the strongly visual-literate nature of chiasm does not invalidate the existence of chiasm in the biblical literature, it certainly calls for the necessity of reorienting our attention to the question what oral-aural effect to the listeners this highly geometric, therefore, visual-literate pattern has. To borrow Fowler’s expression again, we need to investigate “as to the pragmatic and rhetorical functions of such repetitive arrangements at the level of discourse and not just at the level of story” or “what chiasmic structures are visually [in terms of ‘neat diagrams and architectural symmetry’] but how they function [through ‘the progressive, temporal encounter’ with the listener’s ear]” (Fowler 1991: 152).⁵⁰

Most of these criteria for a validity of claims of chiasm should not be understood as objections to chiasm, but as an effort to advance our understanding of this recurrent literary pattern. Generally, the criteria mentioned above also apply to the following literary patterns, except the issue of the function of the center.

⁴⁷ This quotation is from Boda 1996: 58.

⁴⁸ This point also is not mentioned by Boda.

⁴⁹ Fowler goes on suspecting “that only a modern critic, with all the resources of typography at her disposal, is able to objectify such a thoroughly spatial, visual pattern. My suspicions about chiasm are strengthened by the observation that nowhere in the ancient handbooks on rhetoric or poetics is chiasm as such ever discussed” (Fowler 1991: 152). Fowler’s opinion is in line with and based on Kelber (1983: 134 n. 48) and Kennedy (1984: 28-29).

⁵⁰ A similar point is made by Dorsey: 16. He quotes Parunak’s article, “Some Axioms for Literary Architecture”, the paper read at a conference (the Midwest Regional Meeting of the American Oriental Society and the Society of Biblical Literature at Ann Arbor, Mich., 23 Feb. 1981): “The printed page can display information in two dimensions. But spoken language is one dimensional, in the sense that one word follows in strictly linear order”.

(2) Forward Symmetry

Another quite popular pattern is “forward symmetry”. Generally, there are two types in this category. The ABCA'B'C' type is called “parallel symmetry”, which is often called “alternation” (Parunak1981: 156-57) or “parallel pattern” (Dorsey 2001: 28-30).⁵¹ The second type is AA'BB'CC', “symmetry of immediate repetition” (Walsh 2001: 35-37).

(3) Alternating Repetition

This pattern is similar to the two previous patterns. The difference is that this pattern involves only two corresponding elements. Some possible patterns are ABA' (a subtype of concentric symmetry), ABA'B' (a subtype of forward symmetry), ABA'B'A", ABA'B'A"B".

(4) Partial Symmetry

Inclusio and epitome are two subcategories in this pattern. Different from the patterns above, these patterns involve only some of the units in the text, although the effect is concerned with the whole text.

(a) Inclusio⁵²

This pattern involves the first and final units of a literary block. On the one hand, this pattern usually serves as a framework and indicates its literary limits. On the other hand, these inclusio pair units can take the prominent place in the block.

This form might look like a simple form of concentric or chiasmic pattern: ABA'. The difference is that the inclusio units are usually much shorter than the central unit. Thereby, we might indicate them with small letters (aXa'). It should be remembered that this is just a rule of thumb and the practice proves more complicated than the theory, as there are sometimes very thin lines between ABA' pattern and aXa' (Walsh 2001: 58).

The subtypes of this pattern are “internal inclusio”, “framing inclusio”, “external inclusio”, and “complex inclusio”. “Internal inclusio” refers to the outermost

⁵¹ Milgrom uses “parallel panel” (1990: xxvi-xxviii).

⁵² Dewey separates these two into “inclusio” and “frame” (Dewey 1980: 31-34). Her observation should be expanded by the more comprehensive discussion by Walsh.

corresponding units that “are integral parts of the material they surround and do not form separable subunits within the whole” (Walsh 2001: 58). The first sub-subtype of this inclusio is “single internal inclusion” (aXa’), The second is “multiple internal inclusion”. The multiple inclusio units can be parallel (abXa’b’) or chiasitic (abXb’a’).

The difference of a “framing inclusio” from an “internal inclusio” is that the units in the former pattern are separable from the main body. Therefore, the framework function is more conspicuous with this pattern. This pattern can also be internal, parallel, chiasitic. This form of pattern “has the potential for several repetitions” (aXa’Xa’Xa’’).

“External inclusio” is the type of inclusio whose unit pairs do not belong to the framed literary block but to the blocks that precede and follow it: X₁aX₂a’X₃. “Complex inclusio” “links two or more successive literary units and involves two distinct repeated elements, one that marks the beginning of each unit and another that marks the end” (aXba’X’b’ or aXba’X’b’a’X’’b’’).

(b) Epitome

Epitome is not common, and often not easy to notice. It appears either at the beginning or at the end, not at both. “Introductory epitome” appears in the beginning of a literary block and serves as an introductory summary (abAB).⁵³ “Concluding summary” appears at the end and serves as a concluding summary (ABab).

(5) Multiple Symmetry

A multiple symmetry is not another kind of symmetry, but relates to a particular combination of the previous patterns. There are three types: composite, complex, compound.

In a “composite symmetry”, “two or more separate patterns organize different parts of the whole”. For example, aBCB’C’a’ is a combination of an inclusio and a parallel symmetry, and or aBCC’B’a’ is that of an inclusio and a chiasitic symmetry. In a “complex symmetry”, one pattern governs the general pattern and another pattern constitutes a part of the subunits. For example, in an ABA’B’ pattern, B and B’ could be made of abc and a’b’c’, thereby making the pattern of AabcA’a’b’c’). In a “compound symmetry”, the general pattern of a literary block can be named after different

⁵³ See also Parunak 1981: 63.

symmetrical patterns. That is, one literary unit can be analyzed as both a chiasmic and alternating pattern, as we can see in the case of Genesis 11:1-9 (Walsh 2001: 94-95).

(6) Asymmetry

Asymmetry again is not a new form of symmetry, but rather a “deviation within an otherwise clear symmetry” (Walsh 2001: 101). Some of the subtypes are “unmatched subunit” (ABCC'+B'A': + does not have its corresponding unit in the other panel), “non-correspondence” (ABXCC'YB'A': X and Y do not correspond), “transposition” (ABCDD'C'A'B': A and B are transposed)

Before we leave this issue, some remarks are in order. We should always remember the cautions mentioned before we explain the various forms of symmetries. Especially, it should be remembered that recognisability is one of the strong proofs of the probability of the text.

b) Literary Genres

Change of genre in the text is another structural marker (Dorsey 2001: 23; cf. Bar-Efrat 1980: 158-160;). For example, the genealogical section in 1 Chron. 1-9 is clearly divided with the narrativel section in the following, and the narrativel section in Isa. 36-39 is separated from the surrounding prophetic material (Dorsey: 23). In Exodus 19-24, 20:1-17 and 20:22-23:33 also clearly separate themselves from their framework narratives.

2) Dramatic Category

Such dramatic elements “character”, “locale”, “time”, “narrator”, and “plot” can also be used to indicate the literary map of a narrative. Generally speaking, the gathering of characters at a certain place at a certain time starts a literary unit and the dispersion of characters and change of place and time indicates its close. The first process is called “focalization”, the focus-drawing process, and the second process is called “defocalization”, the defocusing process. The indicators used to focalize are

“focalizers” and those used to defocalize are “defocalizers”.⁵⁴ As these elements work in a similar way, we will discuss them together.

After we discuss these elements, we will discuss the others. Often, the biblical narrators, who are usually covert, make themselves overt at some structurally important points in the narrative. Also, although less obvious as structural markers, the moments of “plot” should be considered.

a) Character, Locale, Time⁵⁵

The focalization-defocalization process is like the movement of a movie camera:

“In order to tell a story, a narrator must bring a limited number of participants together in a particular time or place. This may be termed the focusing process....At the conclusion of the story, the narrator must reverse the focusing process and defocus the story. Defocusing is achieved by dispersing the participants, expanding or relocating the space, lengthening or blurring the temporal focus, or by introducing a terminal note” (Funk 1988: 60).

These processes of focusing and defocusing are called “focalization” and “defocalization” and the signaling elements of focalization and defocalization are called “focalizers” and “defocalizers”.

Generally, the change of participants in the narrative forms as a focalizer, that is, the signal of a new literary unit. The change can be a new set of participants, the introduction of (a) new participant(s), or even an identification of the existing participants. The same is true with the settings: locale and time. The mention of spatial and temporal settings and the mention of their changes signals the beginning of a new literary unit.

Defocalization, that is, the defocusing process, is the reversal of the focalizing process. All or some of the participants disperse, or even the existing participant(s) are

⁵⁴ The attempt of providing a thorough methodology of structural analysis of biblical texts with these concepts is given by Funk through his extremely scrutinizing and groundbreaking study in his *The Poetics of Biblical Narrative*. See especially chapters 3-5 of this book. The terms “focalization” comes originally from the epoch-making work of a French narratologist, Gerard Genette and greatly developed and popularized by Mieke Bal. Funk tried to expand the concept of “focalization” into structural analysis.

⁵⁵ Extensive list of focalizers and defocalizers and examples is found in Funk 1988: xiii-xv, 100-132.

re-identified. This is the same with the spatial and temporal settings. The change of these settings signals the end of a literary unit.

One point deserves our special attention. As already mentioned, defocalization “is like having the camera pull away from the scene so that its distinctive features become hazy” (Funk 1988: 72). This “haziness” is achieved by expanding significantly the participants and the spans of space and time.⁵⁶ This point is especially important with our Exodus text, as it is utilized at structurally important moments.⁵⁷

b) Narrator

Even though all the elements in the narrative belong to the narrator’s task, some points are especially important with regard to structural analysis. These are the narrator’s commentary and recapitulation.

Commentary takes two forms. In the first type of commentary, the narrator “breaks out of the narrative mode” and tells the reader directly. The story of Hansel and Gretel ends with the narrator’s direct address to the reader (Funk 1988: 130):

My tale’s done. There runs a mouse; whoever catches it may make a big cap out of its fur.

This technique can be found in the Bible. For example, John 20:30-31 (Funk 1988: 131) and Joshua 7:26; 8:29; 9:27 (Dorsey 2001: 23) use it.

The narrator uses commentary inside the narrative also, and it often does the function of defocalization (Funk 1988: 131). Exodus 16:34-35 is this type of commentary by the narrator. It defocalizes “the story of manna and quail” in Exodus 16.

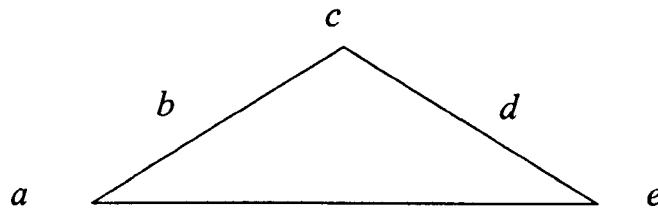
Another important defocalizing action by the narrator is “recapitulation” in which the narrator summarizes the story he has told. The narrator often utilizes it double-handedly both to defocalize the narrative and to cast the emphasis to the main point of the story (Funk 1988: 131-32). The story of water at Massa in Exodus 17:1-7 ends with a recapitulation.

⁵⁶ See the discussions and examples in Funk 1988: 116-32.

⁵⁷ One of the most important features in our text is the combination of singulative and frequentative modes in some passages. Exod. 34:29-35 and 40:34-38 show a combination of singulative and frequentative parts. Also, Exod. 33:7-11 contrasts with the surrounding passages in Exod. 32-34. Num. 9:15-23 and 10:33-36 share this feature.

c) Stages in the Plot

Another fundamental element of narrative structure is plot stages. Aristotle mentioned “the beginning, the middle, and the end” of a plot (Abrams: 226). In the famous study, the so-called “Freytag’s Pyramid”, Freytag suggested that a drama has five parts which form a pyramid:⁵⁸



(a) Introduction; (b) rise; (c) climax; (d) return or fall; (e) catastrophe⁵⁹

He also suggested that there are three in-between moments (Freytag 1908: 115). The “exciting moment or force” comes between (a) the introduction and (b) the rise, and “indicates the beginning of the stirring action” (Freytag 1908: 115). The “tragic moment or force” comes between (c) the climax and (d) the return or fall. This moment may or may not be separated from the climax (Freytag 1908: 130-33). Finally, the moment or force of the final suspense comes between (d) the return and (e) the catastrophe. This moment is intended to “give the audience for a few moments a prospect of relief” just before the final moment of catastrophe (Freytag 1908: 136).⁶⁰

In similar vein, Ska provides us with a convenient summary of the plot moments usually adopted by literary critics: exposition, inciting moment, complication, climax, turning point, falling action, resolution, last delay, denouement (conclusion) (Ska 1990: 19-30).⁶¹

⁵⁸ It should be noted that his study focuses mainly on drama, not narrative. However, this limitation certainly did not hinder it from being adapted to studying prose fiction (Abrams: 227; also Martin 81-82 and Murfin and Ray: 286-88). For the relation of this pyramid structure to the biblical structural analysis, see Bar-Efrat: 165-66.

⁵⁹ Freytag: 115

⁶⁰ Cf. Marguerat and Bourquin (1999: 43-46) for a similar model that is suggested by P. Larivaille.

⁶¹ Cf. Abrams: 226-27; Murfin and Ray: 286-88.

A proper explanation will be given, when we discuss these moments of plot theoretically. Now, suffice it to say that these moments of plot may function as another set of structural devices.

d) Analepsis and Prolepsis

As the final criterion in our list, analepsis and prolepsis⁶² might work as one of the structural criteria. Due to their nature of picking up the events in the past in the story and anticipating the future, they might be more suitable as conjunctives rather than disjunctives. For example, the motif of “Joseph’s bones” in Exodus 13:17-22 picks up the last chapter in the Book of Genesis, thereby lending the Book of Exodus a link to its previous Book. Likewise, God’s anticipation of Israel being in the mountain to worship him (Exod. 3:12) provides a thread that binds the episode of Yahweh’s calling of Moses with the scene of Sinai covenant in Exodus 19-24.⁶³

3) Thematic Aspect

Another important criterion of analyzing the structure of a narrative is thematic. “Threads”, “content”, and “theme” are the criteria in this category. As with the other criteria, here again these elements are to be understood rather as suggestive than exhaustive.

⁶² These concepts will be explained below. Suffice it to say that analepsis is “flashback” in the film and prolepsis “flashforward”.

⁶³ Janzen 2000: 62-63. In fact, this passage has been the occasion of a lot of debate. In this passage, God gives the promise of serving him in the mountain as a sign for proof that God sent Moses to the people. This promise is precipitated by Moses’ question about what makes him qualified as a leader to deliver the people from the slavery. The main question posed by many interpreters is how this can be a sign to Moses’ question which requires an immediate evidence. Because of this alleged difficulty, many interpreters tried to understand the “sign” in this verse as something else such as the burning thornbush (Ibn Ezra and Nachmanides), and the pillar of fire and cloud (Gressmann), the plagues (Fohrer), and even the promise of God’s accompaniment in this verse (“I am with you”: Ehrlich). Or some even suggested that the text has a lacuna here. It seems that the most natural explanation is to understand that the sign is the worship of Yahweh in the mountain. For a convenient summary of scholarship and a similar conclusion to Janzen, see Houtman 2000: 364-65.

i) Thread and Link⁶⁴

Sometimes, we can find frequent repetition of the same word or phrases throughout the unit (Dorsey 1999: 24). For example, the word “holy” (קדש) runs throughout Lev 19-26 and the word “pure” (טהר) throughout Lev 11-18, and embrace these chapters into the respective literary units (Dorsey 1999: 24). The phrase “...that you may know that I am Yahweh” or the similar phrases are pervasive in Exodus 5-14, connecting these chapters with diverse themes (Eslinger 1996: 188-98).

When these leitmotifs appear throughout the unit, we call it a “thread”. When they appear in the area around the boundary between two connective units, we call it a “link”. While the main function of a “thread” is to lend integrity to the unit in which it is embedded, that of a “link” is connective.

The “thread” and the “link” can work in various combinations to produce various types of connection between the units.⁶⁵ Sometimes, a “thread” can double as a link. In this case, the thread appears throughout these two units, thereby showing the close relationship between these two units:



As in this diagram, Unit A and Unit B is connected with a common thread c.

Sometimes, a word or phrase can function as a “thread” in one unit, but function as a link in the other unit. This might be called “unbalanced thread” (A/aB or Ab/B).⁶⁶ A “balanced thread”, the combination of these two “unbalanced threads” would be possible (Ab/aB). When the part b/a in the last pattern forms a separate unit, Walsh calls it a “hinge” (A/ba/B) (Walsh 2001: 175-77, 186-88).⁶⁷ The diagrams below

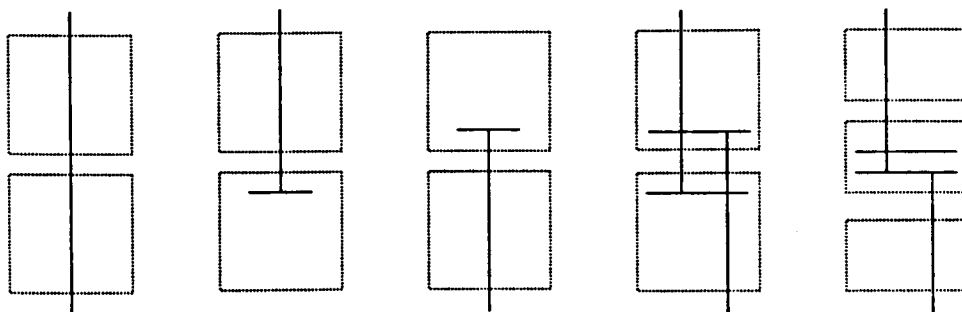
⁶⁴ This term is suggested by Walsh 2001: 175. Some use “keyword” (Parunak 1983: 595-530). As Walsh pointed out, “keyword” is confusing, as “keyword” gives the impression that the element is limited to a “word”.

⁶⁵ This discussion is based on Van Dyke Parunak 1983: 252-48. Consult the examples there.

⁶⁶ Van Dyke Parunak’s term is “unbalanced keyword” (1983: 532-36). As we replace “keyword” with Walsh’s “thread”, it seems appropriate to call it this.

⁶⁷ He also suggests “double-duty hinge” (Walsh 2001: 188-200). Conceptually, it is interesting and probable. But the examples he suggested seem to be rather unconvincing. Therefore, it is advisable not to include it until we find any persuasive example.

are in the order of a common “thread”, two cases of “unbalanced thread”, a “balanced thread”,⁶⁸ and a “hinge”.



(Figure 1)

ii) Contents and Themes

The line between “content” and “theme” is not easy to draw.⁶⁹ We may say that content is more concrete, while theme is more abstract, even though these two criteria tend to be more subjective than other criteria, especially the stylistic criteria.

Content as a criterion of structural analysis usually involves such elements as we mentioned with regard to character, spatial and temporal settings (Dewey 1980: 132). The difference between these elements as thematic criteria rather than dramatic criteria is that the former focuses on a specific part of these elements. For example, with the matter of character, the focus falls on the Syro-Phoenician woman in Mark 7:24-30, even though there are other characters in the story. Content can also involve the specific actions of the specific characters. In the example above, the faith of the woman or the healing of her daughter might be regarded as the content of the story.

While content is related to the superficial subject of a literary unit, “theme” is the idea or message it conveys.⁷⁰ The theme can usually be expressed with a word or phrase. For instance, “The transference of leadership” is an important structural element

⁶⁸ Dewey calls it a “transitional verse” in the case it is made of one verse.

⁶⁹ Dewey does not distinguish between these two concepts and puts them in the category of “content” in her discussion of “content” as a criterion of structural analysis (Dewey 1980: 132-33).

⁷⁰ Bar-Efrat tries to divide “theme” and “idea”. “Theme” is “usually formulated in the form of short phrases” and “idea” “in the form of complete sentence” (Bar-Efrat 1980: 168-70). He, however, discusses only “theme”. It seems to demonstrate that theme and idea are conceptually difficult to divide.

in 1 Sam (Bar-Efrat 1980: 169). Chapters 1-7 deal with Eli and Samuel, chapters 8-15 Samuel and Saul, and finally chapters 16-31 Saul and David.

The problem of subjectivity looms large especially with these two criteria, although we admit that the other criteria for structural analysis are not free from subjectivity. How can we decide that for example one character is structurally more important than the others? Also, can we deduce the theme of a unit with relative objectivity? Can there be any criteria regarding the level of subjectivity and objectivity? This issue of subjectivity is relatively more important with theme than content. Bar-Efrat warns:

“A word of warning should be uttered here. Since themes or ideas are not stated overtly, but have to be extracted by means of interpretation, one should exercise a good deal of self-restraint and self-criticism before proceeding to the delineation of thematic or identical structure” (Bar-Efrat 1980: 169).

Similarly, Joanna Dewey does not encourage using the theme as a criterion for structural analysis (Dewey 1980: 133). With this in mind, we still cannot ignore the significance of “theme” as structural analysis. Especially, as we will try to prove in the main body of this dissertation, the thematic connection seems to be an important reason to connect the golden calf story in Exodus 32-34 and the tabernacle story surrounding it.

c. Biblical Narratives as Interwoven Tapestry

Above, we discussed the significance of structural analysis in the understanding of biblical narratives. Then, we discussed the criteria of structural analysis. Here, we will consider how the various criteria work in the text.

As we mentioned when we discussed the conceptual cautions we have to have while analyzing biblical narratives, the biblical narratives usually have multiple structural layers, overlapping parts in the different levels of these layers, and there is often not a clear line between units as many devices above can function not only as disjunctives but also as conjunctives between the units. When we carefully analyze the biblical narratives with these factors in mind, we often find that they are not so much a simple entity with clearly divided units as an interwoven tapestry or contrapuntal fugue, as we will see in the following.

One of the prime examples of the sophisticated nature of a biblical text can be seen in the debate over the structure of the Gospel of Mark. Pointing out that the reason for the lack of agreement among scholars concerning the structure of the Gospel is in its intrinsic compositional nature, Joanna Dewey suggested that the structure of the Gospel is not so much a combination of “discrete segments” as an “interwoven tapestry” which is “made up of multiple overlapping structures and sequences, forecasts of what is to come and echoes of what has already been said” (Dewey 1991: 224), advancing the insights of Kee and Johnson.⁷¹ Before her, Kee already pointed out that “It would appear that Mark no more lends itself to analysis by means of a detailed outline developed by simple addition of components than does a major contrapuntal work music...[rather] multiple themes...are sounded throughout this document,” which Kee likens to a fugue.⁷² Also Johnson used the analogy of “an oriental carpet with crisscross patterns” (Johnson, *A Commentary on the Gospel According to St. Mark* [London: Adam & Charles Black, 1960]: 24).

The narrator interweaves various episodes into a literary fugue or interwoven tapestry by employing various elements of the narrative. The elements Dewey enumerates are theme, content, particular aspects of content such as setting, geography, or characters, form-critical type, rhetorical devices such as key and hook words, inclusios, intercalations and frames, parallel and chiastic repetitions (Dewey 1991: 225).⁷³ It seems necessary to include “plot moment” in the list, as it is one of the important elements when we deal with a long story such as Joseph narrative in Gen. 37-50. The reason she did not include it in the list seems that she generally discusses episodic narratives in the Gospel of Mark. As the episodes are substantially short and she was concerned with the macro-structure of the Gospel, the role of the plot moment in the micro level, that is, in the individual episodes, was generally not crucial for her discussion. The more important concern with regard to this list is the collaborative force of these elements in the list. When these elements are relevantly “congruent” one other, we see the divisions of literary units more clearly. When these elements do not concur or even contradict one another, we see “one of interweaving or overlapping progression

⁷¹ Dewey 1991: 221-236. As Dewey recognizes, Johnson already compared the structure of Mark with “an oriental rug” “with crosscrossing patterns” (Johnson: 24).

⁷² This quotation and the concluding wording is from Dewey’s article used above. H. C. Kee (1977: 64, 75).

⁷³ See Joana Dewey (1980: 31-34, 132-36) for more detailed explanations.

rather than discrete outlineable structure" (Dewey 1991: 225). Through careful consideration of these elements, she demonstrates convincingly that the passages which are generally regarded as boundary-demarcating are in fact at the most transitional passages, each of which contains the elements of both the previous and following sections. These passages do not give the reader demarcating lines between literary segments but overlapping passages, thereby leaving us the fugal or interwoven-tapestry-like texture.

As the academic atmosphere in the Pentateuchal study that is still dominated by the historical critical approach is very different from that of the Gospels in which narrative criticism's impact can be felt more apparently, it is not easy to adapt the insight of Dewey directly to it. Historical critical approaches are inherently more concerned with the process of how various strata are collected and combined, while the discussion of structure basically presupposes a holistic view of the text. Still, however, the discussion over the contrapuntal or interwoven-tapestry-like structure appears to have some relevance to our Exodus text, too.⁷⁴ For example, there are some points to consider about the general structure of the Book of Exodus. Exodus 1:1-15:21 is considered a relevantly consistent literary unit and we can see the point relatively easily.⁷⁵ Nevertheless, the matter is not as simple as it strikes us at first. In a series of articles, Coats argued, tenaciously and also with some success, that Exodus 13:17-22 and the following sea tradition belong to the wilderness theme.⁷⁶ According to him, Exodus 13:17-22 is an exposition of the wilderness tradition. Also, the sea tradition in Exod. 14 is part of the wilderness tradition rather than the final moment of the exodus

⁷⁴ Some discussions of the possible structures of Exodus are found in Hamilton 1982: 141; Smith 1997: 181-183.

⁷⁵ It is not easy to find writings which point out the general unity of these major units, possibly because diachronic studies are still dominating Pentateuch study. Still, we can manage to find some interpreters who acknowledge Exodus 1:1-15:21's general consistency or unity. Whybray 1995:69, "...a strong element of continuity, stronger than in most of the other parts of the total story"; Blenkinsopp 1992: 138, "a fairly straightforward story of rescue". Pedersen argued that Exodus 1-14(15) is not a result of the conglomeration of three sources, but a consistent cultic legend and some incongruities and irregularities are the results of later additions. See also Blum 1990: 9-43 for a detailed study on the literary integrity of this unit.

⁷⁶ Especially, G. W. Coats, "An Exposition for the Wilderness Traditions", *VT* 22 (1972): 288-295. See also Coats 1967: 253-65; 1968: 128-37; 1969: 1-19; 1972b: 129-142; 1975: 53-62; 1976: 177-190; 1979: 2-8. Childs (1970: 406-18) and Patrick (1976: 248-49) are involved in the debate.

tradition. First of all, it seems that all the sources seem to have their denouements in Exod. 12-13:6 (Coats 1972: 288-89). Secondly, the content of Exod. 13:17-22 is related to the theme of “Yahweh’s leadership in the wilderness” (Coats 1967: 255-26; 1972: 291). Especially, the pillar of fire and cloud in Exod. 13:21-22 is a symbol of this theme. Thirdly, the iterative mode in these verses reinforces this interpretation (1972: 291).⁷⁷ Fourthly, the spatial setting of the sea event in Exod. 14 is the wilderness. For example, the narration and the speech of Pharaoh in 14:1-5 clearly evince this point (1967: 255-57; 1979: 407-8). Finally, the story in Exod. 14 shows the pattern of the wilderness episodes which contains the cycle of crisis, Israel’s response in fear and cry to Yahweh for help, murmuring, Yahweh’s direction to Moses, resolution (Coats 1967: 257-58).

There is no doubt that he made some convincing points (Mann 1971: 28; Childs 1970: 406-8). Janzen “agree[s] with George Coats that the events of our present setting (13:17-15:21) belong to Israel’s wilderness wanderings more than to Israel’s exodus from Egypt, which already lies in the past” (2000: 173). Durham claims that Exod. 13:17-22 is “a kind of *précis* to the division (13:17-18:27) as a whole” (1987: 187).

Nevertheless, Coats appears to ignore or, at the least, minimize the data that are unfavorable to his case. First of all, against Coats’ claim, Mann and Childs respectively pointed out that J and P are different in the understanding of the sea narrative (Childs

⁷⁷ He suggests that the “cloud and fire theme on Sinai and tent” is different from the pillar of fire and cloud theme. According to him, the former symbolizes Yahweh’s *residence*, while the latter is the sign of Yahweh’s *movement* (Coats 1972: 291). He insists that “fire and cloud” as a signifier of God’s leadership through the wilderness in such passages as Exod. 40:34-38; Num 9:15-23; 10: 11-12 (Noth 1962: 283) is secondary. He even challenges: “I would ask whether any of the references to a cloud in the wilderness without explicit connection with a pillar of fire can be attributed primarily to the leadership motif”. On this point, he certainly disregards Exodus 40:38 and Num 10:33-34; 14:14, in which “the cloud of YHWH” (“Your cloud” in Num 14:14) clearly has the function of guiding the people in the wilderness. In the case of the latter verse, the cloud is in close parallel with “the ark of covenant of YHWH”. Of course, many source critics regard Num 10:34 as P separately from 10:33 which comes from another source (e.g., Noth 1968: 79; Davies 1995: 97). However, it seems to be a case of circular logic to attribute this verse to P only on the basis of the mention of “cloud”. Also, in contrast to Noth, the role of the cloud of YHWH “does not seem inappropriate here” (Davies 1995: 97). Furthermore, even if we accept that all these verses are from P, it does not affect that the cloud *does* function as guidance independently from the “pillar of fire and cloud”, especially in the case of the first two passages.

1970: 408-18; Mann 1971: 27⁷⁸).⁷⁹ J certainly seems to consider the sea account as belonging to the wilderness theme. P, however, appears to take it as a culminating moment of the exodus tradition. Secondly, along with the first point, the plague narrative and the sea narrative show many common grounds in P.⁸⁰ While J certainly regards the sea narrative as part of the wilderness tradition, P considers the sea narrative as the culmination of the exodus event. This point is supported by the fact that many characteristics in P's plague account reappear in the sea narrative: "Pharaoh's heart will be hardened" (14:4,7); "the Egyptians shall know that I am Yahweh" (14:4,18; cf. 7:5); "Moses stretches out his hand" (14:21). Also, these scholars maintain the structural similarities of command and execution between these two accounts. Thirdly, Pharaoh and the Egyptians are among the protagonists in both narratives, which even Coats acknowledges (Coats 1967: 253-54). Finally, even though Coats' strongest argument seems to be the fact that all sources have their denouement in the previous passages before Exod. 13:17 and even his critics agree on this point, we cannot but wonder if he has too strict a view on the plot moments in a narrative.⁸¹ Certainly, the passages in

⁷⁸ Thompson is completely in line with these scholars in essence, even though he does not mention them and he also does not contrast J and P, as he rejects the traditional documentary hypothesis. Rather he talks about the so-called "traditional-complex-chain narratives" (155-58). He sees the resolution of the passover chain narrative in Exod. 12:1-13:16. However, the redactor of the final form located it with the Exodus chain narrative, and then completed the latter with the Song of the Sea. According to the received text as we have it, the wilderness tradition starts only with Exod. 15:22.

⁷⁹ Also McCarthy 1966: 150-55. In fact, Childs and Coats are based on McCarthy's article that was published before Coats' article.

⁸⁰ Ironically, Blenkinsopp maintains the reverse: "By bringing the Egyptian phase to a solemn conclusion in Ex 12:40-42 (repeated in 12:50-51 after the supplementary legislation), P also distinguishes between the exodus and the crossing of the sea. The non-P material makes no such distinction between phases" (1992: 157). As we will see in the development of the discussion, his contradiction of other scholars mentioned above exemplify how a partial selection of evidence can lead to a totally contrary conclusion.

⁸¹ Cf. the cautions in Ska 1990: 29: "One should not forget that these categories [such as exposition and denouement] belong to the 'grammar of the narrative'. The authors apply the rules of a grammar *with flexibility and creativity*" (emphasis mine). The narrative plot structure is just a suggestion, not something similar to the natural laws. And the vision of this quest for the plot structure is evasive at the most, even though useful, when well handled:

This quest for a rigorous theory of narrative must end without closure. Some argue that it should never have been undertaken because the quarry doesn't

Exod. 12:1-13:16 look like closures of a narrative. But it is not a hard fact written on stone. The narrator might as well be using these passages to make the response of the Egyptians more surprising, and thereby to enhance the thrill of the final climax and the final glorification of Yahweh's victory and the exaltation of the Israelites in the sea event and the Song of the Sea. If it is the case, we cannot say that the exodus tradition ends in Exod. 12:1-13:16 and 13:17-22 introduces the beginning of a new literary unit. A narrative critic's role is not to judge how strictly a narrative follows a convention but to analyze how creatively a narrative utilizes it.

When we sum up the debate between Coats and his critics according to the perspective of Dewey, each side emphasizes a part of the structural aspects that are favorable to each opinion. In the case of Coats, he focused on plot moment (the denouement of the exodus tradition in Exod. 12-13:16; the exposition of the wilderness tradition in Exod. 13:17-22), theme and content (Yahweh's leadership in the wilderness through the pillar of fire and cloud; iterative mode in Exod. 13:21-22), setting (the wilderness as the setting of Exod. 13:17-14:33), form critical type (the similarity of pattern between the account in Exod. 14 and the murmuring tradition). In the case of his critics, they focused on plot moment (the sea event as the denouement in P), characters (the Egyptians as one of the protagonists in the exodus and sea accounts), form critical type (the similarity between the plague and the sea accounts). When we consider all the structural elements, both sides have a point. The literary unit in Exod. 13:17-15:21 has both the exodus and wilderness elements. Therefore, it seems appropriate to conclude that this unit is an overlapping ground between these two traditions and thereby functions as a transitional unit between these two traditions. We see, therefore, a case of interwoven tapestry in the Book of Exodus here.

exist: narrative is not based on, nor can it be reduced to, theoretical structures. Others keep on searching. Their task would be easier if they knew exactly what the quarry in question will look like when they find it. But of course that will depend entirely on how they imagine it in the first place. If there is a moral to be drawn from this inconclusive tale, it is that theories are as revealing, misleading, reductive, or constructive as the people who create and use them (Martin: 106).

3. Narrator

The narrator is one of the most crucial objects of analysis in narrative criticism, as he decides just about everything in the narrative as the agent of the implied author. As we have discussed above, there is no such thing as a “non-narrated” narrative. He governs everything in the narrative, especially if he is reliable, as is the case with the biblical narrators, and therefore in close liaison with the implied author. In the following, we will discuss the taxonomy of the narrator and his functions.

a. Taxonomy of Narrator

We can classify a narrator on the basis of four categories. These are “narrative levels”, “extent of participation in the story”, “degree of perceptibility”, and “reliability”.⁸²

1) Narrative Levels

According to the narrative levels, we can divide the narrators into the “extradiegetic” narrator, the “intradiegetic” narrator, and the “hypodiegetic” narrator. These terms come from the word *diegesis*, which is equivalent to Genette’s *histoire* (Genette 1983: 27 n. 2 [The translator’s note]).⁸³ The narrator is usually outside the *diegesis*, and is therefore “extradiegetic”. On the contrary, a character is in the *diegesis* and therefore “intradiegetic”. If there is again a character in a character’s narration in the narrative, he is one level lower than the “intradiegetic” character, and therefore “hypodiegetic”. Genette suggested “metadiegetic” for the last term. However, as Rimmon-Kenan correctly pointed out, “metadiegetic” is confusing (1983: 92). For example, think of the usage of “meta-” in “metaphysics”. Therefore, we prefer “hypodiegetic”. Tolmie gives us Mark 12:1-12 as an example (Tolmie 1999: 17-18). In this passage, Jesus delivers a parable. The narrator of the Markan Gospel is “extradiegetic”. Jesus is “intradiegetic”. In Jesus’ parable, the owner of the vineyard speaks in v. 6, and is a “hypodiegetic” narrator.

The extradiegetic narrator needs some more attention, as most of the narrators in the Bible are extradiegetic. Generally, an extradiegetic narrator has a quality called

⁸² The discussion of the taxonomy of the narrators generally follows Rimmon-Kenan (1983: 94-103) and Tolmie (1999: 16-21).

⁸³ On the history of the concepts of “diegesis”, see Rimmon-Kenan (1983: 106-07). See also a useful discussion in Hawthorn (1998: 47-51):

“omniscience” (Rimmon-Kenan 1983: 95). He has “familiarity, in principle, with the characters’ innermost thoughts and feelings; knowledge of past, present and future; presence in locations where characters are supposed to be unaccompanied (e.g. on a lonely stroll or during a love-scene in a locked room); and knowledge of what happens in several places at the same time” (Rimmon-Kenan 1983: 95). Along with omniscience we might also speak of “omnipresence” and “omnitemporality”, even though these concepts are very closely related.⁸⁴ Omnipresence is often mentioned by narratologists and narrative critics. Therefore there is no need to explain here. “Omnitemporality” is coined and used for the first time by Auerbach in his discussion of Marcel Proust’s autobiographic novel, *A la recherche du temps perdu* (1953: 544), and subsequently adopted by Genette (1980: 70,78,245).

2) Extent of Participation

The degree of participation provides another way of categorizing the narrators. If the narrator exists outside the story world of the narrative, that is, he does not participate in the narrative as a character, we call him a “heterodiegetic narrator”. If the narrator is a character in the narrative, he is a “homodiegetic narrator”. Generally speaking, the narrators of the books in Genesis-2 Kings are “heterodiegetic”, while the narrators of the Book of Nehemiah and Qohelet are “homodiegetic” (Ska 1990: 46-47).

A caution is necessary, when we classify the narrators in this way. We should decide whether a narrator is heterodiegetic or homodiegetic on the basis of the “internal” evidence rather than the “external” evidence. As Tolmie points out, regardless of what stance we take with regard to the Mosaic authorship of the Book of Exodus, he can be classified as a homodiegetic narrator, since Moses as the narrator in Exodus does not identify himself as Moses as a character in the text (1999: 19).

⁸⁴ Possibly, there may be some cases in which these concepts can be separated, as Chatman pointed out:

Logically there is no necessary connection between [omnipresence and omniscience]. Narratives may allow the narrator to be omnipresent but not omniscient, and vice versa (1978: 213).

It seems that this kind of distinction is not necessary in the biblical studies.

3) Degree of Perceptibility

How clearly a narrator can be seen or heard also gives a way to classify the narrator. If he can be seen clearly, we call him an “overt” narrator. If his presence is not so obvious, we call him a “covert” narrator. Yet there is a significant difference between this category and the other categories above. In the previous categories, the narrator cannot be, for example, both “extradiegetic” and “intradiegetic” at the same time in the same level of the narrative. He should be either this or that. In this category, however, we are speaking “of a continuum ranging from a maximum of covertness to a maximum of overtness” (Tolmie 1999: 19).

The criteria suggested in estimating the overtness of a narrator are:

- Description of setting
- Identification of characters
- Temporal summaries
- Description and Definition of characters and events
- Reports of what the characters did not think or say.
- Commentary
 - Interpretation
 - Judgment
 - Generalization

The later in the list, the more overt the narrator becomes (Rimmon-Kenan 1973: 100).

3)

Even though a “commentary” is a sign of a narrator’s overtness, there is another type of “commentary” in which the narrator implicitly provides comments to the reader. This type of commentary is called an “implicit commentary”. Chatman mentions “irony” as a case of implicit commentary (1978: 228-33).⁸⁵

Literary critics often suggest three types of irony: verbal or rhetorical irony, situational irony, and structural irony (Murfin and Ray 1998: 176-83; Abrams 1999: 134-38). Situational irony falls into dramatic irony, tragic irony, and Socratic irony. Structural irony is divided into cosmic irony and romantic irony. As the space is limited, we will discuss only verbal irony and dramatic irony in the situational irony.

⁸⁵ Chatman also refers to “unreliable narration” as an extended form of irony and therefore another kind of implicit commentary. As we do not accept the existence of an unreliable narrator among the extradiegetic narrators in the Bible, it is unnecessary to include this concept in our main discussion.

Verbal irony is the most common form of irony. It is “characterized by a discrepancy between what a speaker or writers says and what he or she believes to be true (Murfin and Ray 1998: 177). Ska (1990: 57-60) provides some good examples of verbal irony.

Dramatic irony refers to either “a situation in which the character’s own words come back to haunt him or her” or the situation in which “a discrepancy between a character’s perception and what the reader or audience knows to be true” (Murfin and Ray 1998: 179). In the latter case, the character fails to respond to the situation appropriately on account of his imperfect information. In such a case, the character is a “victim” or “butt” (Chatman 1978: 229).

Symbolism is another case of implicit commentary. The narrator does not provide the meaning of the symbol he uses explicitly. It is what the reader should find out through a careful reflection on the text. Culpepper provides four types of symbols (1983: 184).⁸⁶ “Archetypal symbols” are the type of symbols whose meaning is based on something universal, such as the contrast between light and darkness.⁸⁷ “Symbols of ancestral vitality” are the type of symbols whose meaning can be found in earlier sources. The symbols of the Gospels often derive from the Old Testament material. “Symbols created by the implied author” find their meanings “only within the context of the particular narrative (Powell 1990: 29). The meaning of the “symbols of cultural range” can be found in the *Sitz im Leben* of the real author. Especially, in the case of the third type of symbols, the reader misses the point, if he does not catch the implicit commentary of the implied author with regard to it.

The implicit commentary, according to Fowler, includes also the way the narrator handles the characters and the way he organizes the discourse of which the structuring of the text is the most important means.

4) Reliability

We have already discussed the reliability of the narrator above, when we discussed the narrative communication model. We should remember that the extradiegetic narrators in the Bible are reliable. How could a narrator with omniscience, omnipresence, and omnitemporality be unreliable?

⁸⁶ His list is based on Philip Wheelwright (1962: 99-110).

⁸⁷ The explanation here draws on Powell (1990: 29).

b. The Functions of the narrator

The narrator has the directing function, the ideological function, and the testimonial function (Tolmie 1999: 21-25). "Metanarrative remarks" provide the information about the internal organization of the narrative. For example, the narrator informs the reader in John 2:11 that the changing of water into wine is "the *beginning* of the signs" and the miracle in John 4:54 is "the second sign". The counting of the days in Gen 1 would be another good example of this directing function of the narrator.

The narrator's second function is "to explicitly voice the ideological perspective" of the implied author. In 2 Kings 23:25, the narrator reveals his ideological stance through the way he evaluates Josiah. In John 20:30-31, the narrator expresses his ideological position by telling the purpose of his writing: to make the reader believe in Jesus as the Messiah and the Son of God.

The narrator's expressing his ideological perspective is not limited to the explicit verbalizations as the examples above. Sometimes, he implicitly expresses it by showing his predilection for a certain character over against the other characters. Or he can show it by recognizing the speeches or the thoughts of the characters he favors. One of the best examples can be found in Fowler's analysis of the narrator's treatment of Jesus in Mark (Fowler 1991: 127-34). We will discuss this issue in the exegesis of Exodus 24:12-40:38.

The testimonial function "refers to the relationship (affective, moral or intellectual) that the narrator has to the story s/he tells" (Tolmie 1999: 33). John 21:24 is one of the clearest examples. We might add Luke 1:1-4 as another case.

4. Plot

Plot is "the ordered arrangement of incidents" according to Aristotle.⁸⁸ Of course, it is objected that this rather traditional notion of plot, followed by Formalist and Structuralist understandings of plot, disregards the role of the characters in the plot who are acting those incidents. Also, Henry James' famous claim about the central role of characters in the plot emphasizes the importance of characters in the development of plot: "What is character but the determination of incident? What is incident but the

⁸⁸ This quotation of Aristotle comes from Ska 1990: 17.

illustration of character?" (1963: 80) Therefore, Longman's statement is well constituted: "The debates over whether plot or character is prior seem ill-founded, since they are interdependent and equally important" (Longman 1987: 93). Therefore, it should be understood as purely due to practical reasons for us to discuss the issue of plot only in relation to events.

Before we undertake the discussion of plot, we should consider what "events" mean in narrative criticism. Traditionally in biblical study, events are rather narrowly confined to physical actions. Powell, however, on the basis of Chatman, points out correctly that such dichotomous categorizations as "narrative material" and "sayings material" are no longer sustainable (Powell: 35). According to Chatman, actions can include not only nonverbal physical actions, but also speeches, and even such inner behavior as thoughts, feelings, perceptions, and sensations. Therefore, God's sayings in Exod 25:1-31:17 can be counted as actions and events as much as the people's eating and drinking in front of the golden calf (32:6).

In the following, we will start our discussion with the question: What makes a number of incidents into a plot? Then, we will proceed to the taxonomy of plots and discuss the various types of plots.

a. The Fundamental Requirement of plot

What makes a number of incidents into a plot? Generally, two elements are suggested: causality and temporal sequence. E. M. Forster suggests that causality is the most essential element that converts a number of sequential events into a plot:

We have defined story as a narrative of events arranged in time-sequence. A plot is also a narrative of events, the emphasis falling on causality. 'The king died and then the queen died' is a story. 'The king died and then the queen died of grief' is a plot (Forster 1927: 116).

According to him, a number of events arranged in temporal succession cannot be a 'plot,' but just a mere 'story'. It takes causal links between events to be a 'plot'.

Foster's position, however, has been strongly challenged recently by Chatman and Rimmon-Kenan. Chatman maintains: "the interesting thing is that our minds inveterately seek structure, and they will provide it if necessary" (Chatman: 45). He maintains that "readers will tend to assume that even 'The king died and the queen died'

presents a causal link, that the king's death has something to do with the queen's" (Chatman: 45-46). Therefore, he thinks "The king died and then the queen died," and "The king died and then the queen died of grief" are different "only in degrees of explicitness at the surface level; at the deeper structural level the causal element is present in both" (Chatman: 46).

Rimmon-Kenan goes a step further and more clearly removes the causal link as the essential element of plot and suggests that continuity alone is enough to make succession of events into a plot, because "causality can often (always?) be projected onto temporality" (Rimmon-Kenan: 2,16-19). Barthes even suggests:

..."the mainspring of narrative is precisely the confusion of consecution and consequence, what comes *after* being read in narrative as what is *caused by*; in which case narrative would be a systematic application of the logical fallacy denounced by Scholasticism in the formula *post hoc, propter hoc*" (italics Barthes', underlines mine) (1977: 94).⁸⁹

Nevertheless, the idea that consecutiveness of events is the minimal requirement of a plot does not mean that we do not need other elements such as the causality which we have just abandoned. Rimmon-Kenan admits that "temporal succession itself is a rather loose link" and such elements as the consistency of participants will enhance the tightness of the narrative plot (1983: 19). Proceeding from her proposal, Funk adds that spatial and temporal consistency can add tightness between events in a story (1988: 57-58). In sum, the consecutiveness of events is the most fundamental requirement of plot. The consistency of characters, spatial and temporal settings would enhance it.

b. Ways of Arranging Events

We have seen that arranging of events in succession is the most fundamental element of plot? As this discussion already implies, the principle in the arrangement of events in a narrative is not always straightforward. Therefore, it is essential to explore the possible ways of arranging events in a narrative.

⁸⁹ See also Prince 1982: 123.

Some narrative critics talk about the hypotactic and paratactic arrangement of events (Ska 1990: 12). Obviously, these two terms are borrowed from linguistics.⁹⁰ In linguistics, hypotactic style refers to a style which uses “sentences containing subordinate clauses; these sentences are often logically linked together by a connective, whether temporal, causal, syntactic, or rhetorical” (Murfin and Ray 1998: 386). On the contrary, paratactic styles “exhibit sequences of sentences bearing a loose logical relation to one another; elements within those sentences tend to be joined by simple conjunctions (like *and*) that do little to show or explain causal or temporal relation” (Murfin and Ray 1998: 386). When these linguistic terms are extended to the narrative critical usage, hypotaxis and parataxis refer to the way of arranging events. Hypotactic style provides the logical relationship between the events. Paratactic style leaves it loose. Still, however, parataxis can sometimes have strong hypotactic implications, as we can see some of Jane Austen’s novels (Sternberg 1978: 147).⁹¹

c. Taxonomy of Plot

Just as with the narrator, we can classify plot in many different ways.

1) Unified vs. Episodic vs. Double: According to its Form

This is the most common way of classifying plots. The most basic form of plot is a unified plot. In a unified plot, all the events or “episodes are relevant to the narrative and have a bearing on the outcome of the events recounted. Every episode supposes what precedes and prepares for what follows” (Ska 1990: 17). According to Aristotle, all the parts of a unified plot are “so closely connected that the transposal or withdrawal of any one of them will disjoin and dislocate the whole” (Aristotle, *Poetics*, sec. 8).

In the episodic plot, the causal relations between the episodes are loose. The best example would be TV sitcoms. Even when we skip some episodes, we do not have much difficulty in understanding the following episodes. The unifying factor of an episodic plot is the central character (Ska 1990:17).

⁹⁰ On the concept of these terms in linguistics, see Murfin and Ray (1998: 386) and Toolan (1998: 264-66).

⁹¹ I owe this reference to Ska (1990: 12). One of the best treatments of the paratactic style of the biblical text is given by Fowler to the Markan texts (1991: 134-40 and *passim*.).

The type of plot that comes between the unified plot and the episodic plot is “double plot”.⁹² A double plot narrative is not made up of one line of events as a unified plot narrative. Nor is it made up of relatively independent episodes. Rather, it has two distinctive lines of action in which each line of action is unified and yet they are interrelated with each other so as to create a higher form of unity. Our dissertation will provide a detailed discussion of double plot in Chapters IV and V.

It seems that the Book of Exodus has all of these types of plots in it. Exod. 1-15 can be classified a unified plot, as it tells of the oppression of Israel and God’s salvation. The wilderness tradition in Exod. 15:22-18:27 seems to be an episodic plot, as all the episodes in it are loosely connected. Finally, we can find a double plot in Exod. 24:12-40:38, as the dissertation will try to prove.

2) Plot of Resolution vs. Plot of Revelation: According to its Focus⁹³

The second way of distinguishing between plots is according to the focus of the plot. There are two types of plot: “plot of resolution” and “plot of revelation”. A plot of resolution focuses on the events that are to be resolved. The order and development of events are its main concern. The sense of time is crucial. It is “unravelling” in nature.

A plot of revelation focuses on the characters. Its main concern is to reveal certain characteristics of the characters. Time is not important. It is “displaying” in nature.

However, the two kinds of plot in this category are not necessarily exclusive from each other. For example, Exod. 1-15 is basically a plot of resolution. It follows the process of God’s deliverance from Egypt. However, it can also be understood as a plot of revelation (Ska 1990: 18). The themes of the “ignorance” (Exod. 1-6) and “knowing” and “believing” (cc. 7-15) abound in it.⁹⁴

⁹² When there is more than two plots that are organized basically in the same way of the events in the double plot, we can call them “multiple plot”.

⁹³ See Chatman (1978: 48), Ska (1990: 18), and Marguerat and Bourquin (1999: 56-57).

⁹⁴ See Hamilton (1982: 163-64) on the theme of “knowing”. Also, Eslinger’s studies (1991: 43-60; 1996: 188-98) provide some insights in reading Exod. 1-15 as a plot of revelation.

3) Plot of Causality vs. Plot of Teleology: According to its Direction

The third way of classifying a plot is by its direction. A plot of causality is a plot in which “certain events occur because of the preceding events”. This kind of plot is what we usually think of when we use the word “plot”. On the contrary, a plot of teleology⁹⁵ is a plot in which “certain events happen because other events should happen”.⁹⁶ Prince explains:

Narrative often displays itself in terms of an end which functions as its (partial) condition, its magnetizing force, its organizing principle. Reading a narrative is waiting for the end and the quality of that waiting is the quality of the narrative. When I come across even the most trivial statements in a narrative, I (may) feel – or know – that the triviality is only superficial in terms of what is to come (Prince 1982: 157).

It seems that some parts of the Pentateuch would be more clearly appreciated, if we saw them in the perspective of the plot of teleology. The episodes in Exod. 15:12-18:27 are not connected by way of cause and effect. Therefore, they can be regarded as rather loose in the perspective of the plot of causality. In the perspective of the plot of teleology, however, they are necessary parts of the whole, as Israel has to cross the wilderness and the life in the wilderness gives the Israelites opportunities to experience such episodes.

d. Structure of Plot

We have reached the last issue with regard to the plot. To explore how a unified plot of resolution is structured could prove to be helpful for our study, as a plot of resolution can become very complicated.

We already provided Freytag's model of plot structure with a diagram above. Here, we want to discuss a more complicated model summarized by Ska (1990: 20-30). More recent scholars suggested “exposition”, “inciting moment”, “complication”, “climax”, “resolution”, “last delay”, and “denouement”. One thing we should remember is that we should not expect that every narrative would contain all of these moments.

⁹⁵ Todorov's term was a “plot of predestination” (1977: 63-65). “Plot of teleology” is coined on the basis of Prince's comment (1982: 157) which is ultimately based on Todorov's insight.

⁹⁶ Both quotations come from Prince (1982: 157).

Individual narratives freely contain some of them and miss others according to what the plot requires.

1) The Exposition

“The ‘exposition’ is the presentation of *indispensable* pieces of information about the state of affairs that *precedes* the beginning of the action itself” (italics Ska’s) (Ska 1990: 21). More specifically, its main function is providing background information about the spatial and temporal settings of the narrative, the main characters and their initial relations to other characters or situations, and so forth. It also provides information about the status quo which is about to change with the beginning of the narrative.

Even though we can expect that the exposition would come at the beginning of the narrative, it is not always the case. The narrator can start the discourse in *medias res* and then provide the exposition afterwards.

2) The Inciting Moment

The inciting moment is the moment in which the tension and conflict, or the problem of the narrative, are stated for the first time in the narrative and therefore arouse the interest of the reader. Often, it is not easy to distinguish it from the exposition or the beginning of the “complication”.

3) The Complication or Rising Action⁹⁷

The complication is the part in the structure of the plot that tells the various attempts to solve the problem or conflict that is initiated in the inciting moment. It gradually builds up to the climax.

The biblical narratives often use “a staircase construction to build up the tension of the narrative” (Ska 1990: 26).⁹⁸ They also use “preparatory scenes” that prepare for a decisive moment.

⁹⁷ The latter term is given by Abrams 1999: 227.

⁹⁸ See also the “three-four structure” in Amit (2001: 62-65).

4) The Climax, the Turning Point, and the Resolution

The climax is the moment of the highest tension (Prince 1987: 14). After the narrative reaches this point, it usually starts to fall. With the turning point, the fortunes of the characters change. The resolution involves a reversal of the protagonist's fortune, that is, "peripety" according to Aristotle (Abrams 1999: 227). Peripety often depends on "anagnorisis" (discovery), that is, the protagonist's recognition of something important that is unknown to him up to that moment. The narrator can introduce a moment of delay as the final suspense somewhere between these moments and the denouement.

Often the biblical narrators employ multiple climaxes and resolutions. For example, the birth of Isaac appears to be the final resolution. Yet, God's command to offer Isaac creates another cycle of plot moments (Ska 1990: 28).⁹⁹

5) The Denouement

The denouement refers to the last moment of the plot, the final outcome of the result, or the epilogue of the story. There is some confusion in the use of the concept. According to Abrams, the denouement is the resolution (1999: 227). Prince however confirms that "resolution should not be confused with denouement", because the resolution refers to "part of the plot which goes from the beginning of the change in fortune to the end" (1987: 81).

6) Final Remarks

Before we go to the next subject, we need to point out some cautions (Ska 1990: 30). First, we should not expect that we can always distinguish these stages in the plot neatly. Second, concrete narratives do not employ all these different stages all the time. They can omit some stages. Also, they can use some stages more than once. Finally, these categories are simply the grammar of the narrative". The authors will utilize them with flexibility and creativity.

5. Story Time vs. Discourse Time

As Genette and others have pointed out,¹⁰⁰ one of the most important contributions of narrative criticism is the study of time in narrative. Time is one of the

⁹⁹ See other examples in Ska 1990: 28.

essential aspects of a plot, because it governs the reporting of events in a narrative. The distinction between “story time” and “discourse time” is essential in the narrative critical analysis of the temporal organization in the narrative. “Story time” refers to the order of events the implied author assumes to have happened in the story world of the narrative. “Discourse time” relates to the order of those events reproduced in the text.¹⁰¹ However, the differences between story time and discourse time are not limited to the issue of temporal order. Story time and discourse time can diverge also in duration and frequency. “Duration” is the span of time covered by each event in story and discourse. The duration of events in story can be represented differently in discourse. That is, an event that lasted for a long time can take a very short space in discourse, while an event that lasted for a short moment can take a very long space in discourse. Frequency is also essential for the understanding of temporal relationship between story and discourse. An event that happened only once in story can be repeated many times in discourse. Or an event that happened repeatedly may be mentioned only once in discourse.

a. Order

The first area we will discuss is the relationship between story time and discourse time. As Powell pointed out, “[t]he implied author could, of course, have the narrator report all events in their exact chronological order, but this would be less interesting and ultimately less effective” (Powell: 36-37). Therefore, it is usual that a narrator temporally distorts order of events in discourse. He can illumine the relations

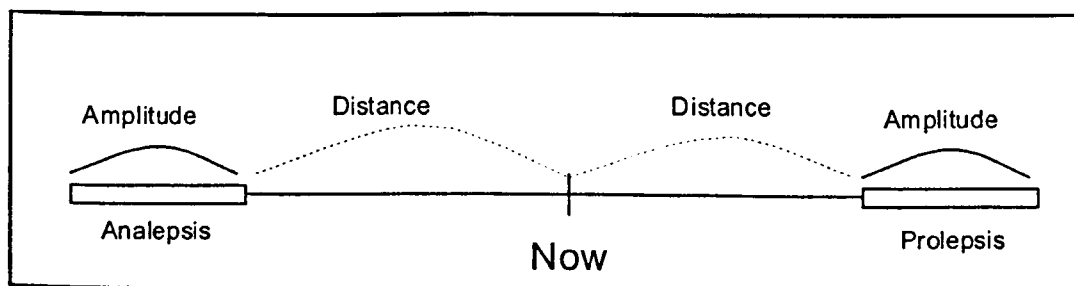
¹⁰⁰ G. Genette, *Narrative Discourse: An Essay in Method*. Trans. by Jane E. Lewis (Ithaca, New York: Cornell University Press, 1972) is a pioneering work in the study of time in narrative that is still dominant in this field.

¹⁰¹ The terms for *story time* and *discourse time* are diverse among narratologists, as we can see in the following diagram, just as we have noticed with regard to the terms *story* and *discourse* themselves. Therefore, it is helpful to be familiar with these terms, when we study the primary sources for narratology. The diagram is based on Ska 1990: 7-8.

Chatman	story time	discourse time
Mendilow	Chronological time	pseudo-chronological or fictional time
Gunther Muller	erzählte Zeit	Erzählzeit
Christian Metz	the time of the thing told (the time of the significate)	the time of the telling (the time of the signifier)
Ska	narrated time	narration time

between the events by juxtaposing two relevant events which are chronologically remote from each other in the story and therefore are not clear in their mutual relations. He can highlight an event by putting it in a point in the discourse which can most effectively draw the attention of readers. He can increase the reader's interest by starting a story from the moment which can stimulate the reader's interest most and then go back to the beginning of the story to narrate the events until reaching that interesting moment.

All these discrepancies between the order of events in discourse and story respectively are called *anachronies*.¹⁰² Narrative critics again categorize anachronies into several categories. These are "analepsis", "prolepsis", and "achrony" (or "syllepsis") here. The last of these categories is different from the first two in its nature. Therefore, we will explain "analepsis" and "prolepsis" first, and then explain "achrony". We can measure anachronies in two ways: distance and amplitude.¹⁰³ "Distance" is the size of interval between the "present" time in the story and the time of the anachronic event that interrupts the temporal sequence of the narrative. "Amplitude" is the length or duration of that anachronic event.¹⁰⁴ The following diagram helps us to understand the terminology:



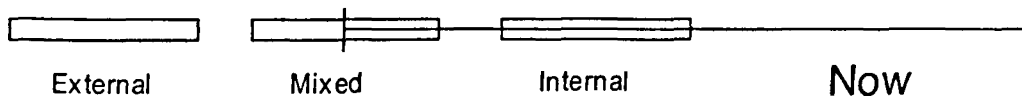
Analepsis and prolepsis can be classified into subcategories according to their distance from the present moment in the story for a more precise analysis: external,

¹⁰² Anachrony should not be confused with anachronism which refers to the error of assigning something to an earlier or later age in the real history.

¹⁰³ The terms used in the translation of Genette's pioneering and still the most influential work, *Narrative Discourse*, are "reach" and "extent". Because these terms are rather ambiguous, we will follow the terms used in Chatman's book.

¹⁰⁴ The "duration" here and the "duration" which we will discuss after this section should not be confused.

internal, and mixed.¹⁰⁵ “External analepsis” refers to an analepsis whose entire amplitude remains external to the temporal range of the main narrative. “Internal analepsis” relates to an analepsis whose entire amplitude remains internal to the temporal range of the main narrative. “Mixed analepsis” is an analepsis which goes back to a moment which is earlier than the beginning of the main narrative and then lasts until it overlaps with the main narrative.



External analepsis does not cause any serious problem in the flow of the narrative, because its temporal span stands outside of that of the main narrative. In contrast, the time span of an internal analepsis inevitably overlaps with that of the main narrative. This overlap of time can cause redundancy and collision. Therefore, we need to investigate this particular type of analepsis.

Basically, there are two kinds of internal analepsis. The first one is a heterodiegetic analepsis. It is an analepsis which deals with a storyline that is different from the main line story. It is used to provide some information concerning a new character in the main story. Or, in the case of a character who is already in the story but disappears from the scene for a while, it is used to provide his story while he was off-stage. Therefore, this kind of analepsis again obviously “does not entail real narrative interference” (Genette 1980: 50).

The second type of internal analepsis is homodiegetic analepsis. Because it deals with the same story line as the main narrative, it has a real risk of interference and needs more investigation. We can divide it into two sub species according to its interference. The first, which does not interfere but fills in some earlier gap in the story, is called “completing analepsis.” The second, which does interfere and repeats an event which was mentioned already, is called “repeating analepsis.”

¹⁰⁵ The sub-categories of analepsis can exactly be applied to prolepsis. Therefore, we will discuss analepsis alone here.

First of all, “completing analepsis” is an analepsis that fills an earlier gap in the narrative. There are three types of gaps which the analepsis fills in. The first one is a pure ellipsis.¹⁰⁶ In this case, the analepsis just fills in a temporal blank in the past. The second type of gap, a “paralipsis”, is not temporal in a strict sense. Rather, it is “an omission of a constituent element of a situation in a period that narrative does generally cover....Here the narrative does not skip over a moment of time, as in an ellipsis, but it *sidesteps* a given element....Like temporal ellipsis, paralipsis obviously lends itself very nicely to retrospective filling-in” (Genette 1980: 52). The third type of completing analepsis is an “iterative ellipsis.” Differently from the other two above, this type of ellipsis does not deal with “a single portion of elapsed time but with several portions taken as if they were alike and to some extent repetitive.” To explain it further, in the case of the first two types of analepsis, the gap is related to only one event or a certain moment. Also, we can usually specify the exact location of that ellipsis in the chronology of the events in the story. This is not true with the third type. Because iterative analepsis inherently is a combination of several similar events, we cannot specify its temporal location in the chronological sequence of the events in the narrative.

Another type of homodiegetic analepsis is a “repeating analepsis.” This analepsis is very likely to interfere or collide with the chronology of the main narrative, because it repeats an event which is already mentioned in the narrative. But the significance of this analepsis is exactly in its repeating nature. By describing the same event twice or more, the narrator encourages the reader to compare these two descriptions, and thereby he can modify the meaning of the past event through the analogy or contrast between them.

Because we can apply exactly the same categories to “prolepsis”, we will now turn to the third main type of anachrony, which Genette named appropriately “achrony” or “syllepsis.” The etymology of “achrony” reveals its nature. It is “non”-chrony. The second epithet, “syllepsis” is intended to align it with the other two main types of anachrony, “analepsis” and “prolepsis.” Achrony or syllepsis refers to an event that is not “provided with any temporal reference whatsoever, [an event] that we cannot place at all in relation to the events surrounding [it]” (Genette 1980: 83). When the reader is aware of the achronic nature of an event, he tries in vain to impose a temporal

¹⁰⁶ “Ellipsis” is related to the duration of an event in discourse. We will discuss it under the rubric of “duration”.

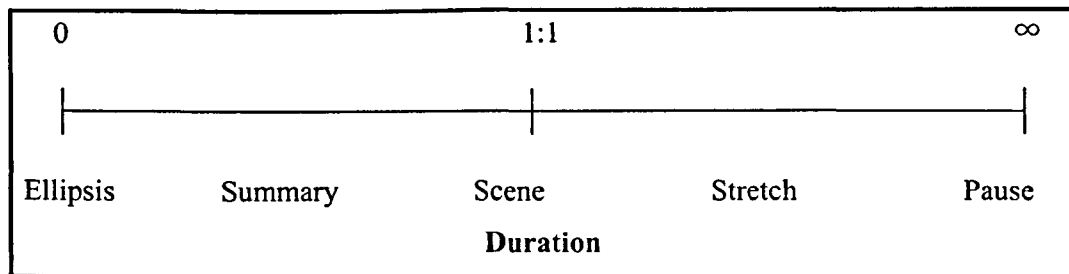
relationship between it and its surrounding events. It should be noticed that achrony has no temporal connection with its surrounding events. Instead, it has some other kind of relationship with its surrounding events. Some of the possible connections are theme, geography, and so forth. What we notice, especially in the case of the thematic syllepsis, is that it can work as a commentary on the events around it. Genette points out that many insertions of stories in the classical episodic novel can be justified by their sylleptical nature (Genette 1980: 85 n. 119). These stories have analogical or contrasting relationships among them.

One important point necessary to point out for the biblical study is that achrony shows us the “narrative’s capacity for *temporal autonomy*” (italic the author’s) (Genette 1983: 85). This observation by Genette can cast light on so many episodic passages that are juxtaposed without any clear temporal connections, examples of which we can find abundantly in the Bible.

b. Duration

“Duration concerns the relation of the time it takes to read out the narrative to the time the story-events themselves lasted” (Chatman 1978: 67-68). The concept of “speed” is suggested by Genette to handle this issue (Genette 1980: 87-88). If the speed is consistent, it means that each event is reproduced in an unchanged ratio in discourse according to its story time. That is, if an event which took a day to happen is reproduced in a page, then an event which lasted two days will be covered by two pages.

According to Rimmon-Kenan (1983: 52-53), this concept of speed opens up two poles for further classification: “acceleration” and “deceleration.” Acceleration refers to the allocation of a short space in the text for a long period in the story. Deceleration is its reverse. It refers to the allocation of a long portion in discourse for a short period in story. The five categories of pace (ellipsis, pause, summary, scene, stretch) suggested by Genette (1980: 86-112) can be more clearly comprehended with these concepts of acceleration and deceleration.



1) Ellipsis

“Ellipsis is the maximum speed. Zero portion of the text is allocated to a portion of story time” (Rimmon-Kenan 1983: 53). That means that the narrator totally omits the report of the event in discourse. However, the reader “must assume that time has continued to pass within the story world even though the narrator does not report it” (Powell 1990: 38).

Genette classifies ellipsis into several kinds (1980: 106). According to the period of time covered by the ellipsis, he classifies two kinds of ellipses. A “definitive ellipsis” refers to an ellipsis in which the narrator clearly indicates the amount of time the ellipsis covers. An “indefinite ellipsis” refers to an ellipsis in which the narrator does not indicate the amount of time the ellipsis covers.

Again, on the basis of form, he classifies ellipses into three kinds: explicit, implicit, hypothetical (1980: 106-09). An “explicit ellipsis” relates to an ellipsis in which the lapse of time elided is explicitly indicated. An “implicit ellipsis” is an ellipsis whose presence is not indicated in the text and which “the reader can infer only from some chronological lacuna or gap in narrative continuity” (Genette 1980: 108). A “hypothetical ellipsis” is an ellipsis which is purely “hypothetical” as its name suggests. It is almost impossible to notice its presence. Only an analeptic remark from time to time reveals its existence. According to Genette:

We are obviously there at the limits of the narrative’s coherence, and for that very reason at the limits of the validity of temporal analysis. But the *designation of limits* is not the most trifling task of a method of analysis; and we may say in passing that perhaps the main justification for studying a work like the *Recherche du temps perdu* according to the traditional criteria of narrative is, on the contrary, to allow one to establish with precision the points on which such a work, deliberately or not, goes beyond such criteria (italics Genette’s) (1980: 109).

In fact, it seems that we can find some cases of this kind of hypothetical ellipses in the Bible more frequently. For example, no passage tells us about the birth of Moses' second son or his christening in Exod. 2. Also, there is no passage which narrates the return of Moses' wife and sons after the incident in Exod. 4:24-26. Only when we reach Exod. 18:2-4, do we clearly see that Moses had two sons and also that he returned them with their mother to his father-in-law. On the basis of the latter passage, the reader can retrospectively see an existence of a hypothetical ellipsis somewhere between Exod. 3-17.¹⁰⁷

Are we "at the limits of the narrative's coherence" here, if we borrow Genette's expression above? I do not think so. It seems that the narrator's silence about the existence of the second son before Exod. 18 seems to have a crucial reason. The etiological explanation of each son's name is important in grasping the mood in the narrative, or at least, grasping the perspective of Moses with regard to the circumstance in which he is put. His first son's name Gershom stands for Moses' status as a sojourner. Then, the name of Moses' second son, Eliezer ("My God is help"), represents Moses' understanding of the situation, as Moses would verbalize it to his father-in-law in the following passages (Exod. 18:8-10): "The God of my father was my help, and delivered me from the sword of Pharaoh" (Exod. 18:4). If his second son's name is mentioned somewhere in Exod. 2 or 1-15, it would have sounded absurd. Therefore, the concept of "hypothetical ellipsis" might be more useful than Genette suggested, especially in biblical studies.

2) Pause

Pause or "descriptive pause", which is at the other end of the spectrum in the diagram above, is the minimum speed, following Rimmon-Kenan's terminology (1983: 53). Some portion of the text is allocated to "zero story duration." In pause, the story times completely stops, while the discourse flows continuously. The narrator takes a "time-out" in order to describe or explain something to the reader and then picks up the story again where he or she left off.

¹⁰⁷ In fact, an attentive reader may suppose that Moses had more than one son on the basis of Exod. 4:20, "So Moses took his wife and his *sons*". Therefore, the reader can assume that there was another hypothetical ellipsis about the birth of his second son somewhere between Exod. 2:22-4:19.

3) Stretch

Stretch refers to the case in which discourse time is longer than story time. It means that the time for reporting an event is longer than the time spent by that event in story.

Even though it is theoretically conjecturable, Genette and other theorists deny its possibility (Genette 1980: 62-63 n. 23).¹⁰⁸ What seems to be a stretch is usually not a pure stretch, but a conglomeration of “extranarrative elements” and “descriptive pauses” (Genette 1980: 95). An exception is Chatman (1978: 72-73). However, his examples are from film, which can utilize stretch easily and very effectively because of the nature of its medium. Powell also thinks that stretch does not appear in the biblical literature (1990: 38).

4) Scene

The last two types which are most common in narrative in general are scene and summary. Scene relates to the case in which story time and discourse time are equivalent or almost equivalent. Speeches and dialogues without any interruption are the best examples of a scene. However, theorists also regard “a detailed blow-by-blow” account of actions as a scene (Powell 1990: 38).

5) Summary

Finally, summary refers to the case in which discourse time is shorter than story time. In summary, therefore, a period in the story world is inevitably “condensed” or “compressed” (Rimmon-Kenan 1983: 53). Because “it with great flexibility of pace covers the entire range included between scene and ellipsis” (Genette 1980: 94), “its degree of condensation can vary from summary to summary, producing multiple degrees of acceleration” (Rimmon-Kenan 1983: 53). For example, in 1 Sam 2:26, “And the boy Samuel continued to grow in stature and in favour with the Lord and with men,” the time taken by the description of Samuel’s growth is very much shorter than its happening in story.

¹⁰⁸ Rimmon-Kenan does not even mention it.

What we have to keep in mind is that the purpose of studying duration is “not an end in itself” (Powell 1990: 39). Rather, its goal is to clarify where the narrative speeds up and where it slows down. This information can work as “indicators of importance and centrality” (Rimmon-Kenan 1983: 56). As Rimmon-Kenan points out, it is usual that “the more important events or conversations are given in detail (i.e. decelerated), whereas the less important ones are compressed (i.e. accelerated), even though it is not always the case; sometimes the effect of shock or irony is produced by summing up briefly the most central event and rendering trivial events in detail” (Rimmon-Kenan 1983: 56).

c. Frequency

The third important aspect which narrative criticism contributes to our understanding of narrative in relation to time is frequency. Frequency deals with “the relation between the number of times an event appears in discourse and the number of times it appears in story” (Rimmon-Kenan 1980: 56).

1) Singulative narration

This type of narration reports only once in discourse an event that happens only once in story. This type of narration is the most typical type of narration which constitutes the major part of the text.

2) Multiple-singular narration

This type of narration reports repeatedly in discourse an event that happens repeatedly. Powell gives an example of two accounts of religious leaders asking Jesus for a sign (12:38-45; 16:1-4) (1990: 39).

3) Repetitive narration

This type of narration reports repeatedly in discourse an event that happened only once in story. Paul’s experience on the way to Damascus is a representative case (Powell 1990: 39). Genette points out that “certain modern texts are based on narrative’s capacity for repetition” (Genette 1980: 115). Repetitive narration becomes a powerful device when it is used with variety of style or viewpoint. A magnificent example of the latter we see in Akira Kurosawa’s *Rashomon* (Genette 1980: 115).

4) Iterative narration

This type of narration reports only once in discourse an event that happens repeatedly in story. Genette suggested three types of iterative narrations (Genette 1980: 116-27).

a) Generalizing iteration or external iteration

In this case, “the temporal field covered by the iterative section obviously extends well beyond the temporal field of the scene it is inserted into: the iterative to some extent opens a window onto the external period” (Genette 1980: 118).

b) Internal or synthesizing iteration

In this case, the iterative narration covers a rather confined period of time, maybe the temporal span of the scene itself (Genette 1980: 119-21).

c) Pseudo-iterative

This type starts from the present in the narrative and this present scene converts into an iterative scene, usually only by the modification of the tense from the singulative to the iterative. As Genette pointed out well, “this is obviously a literary convention (I would readily say *narrative license*, as we speak of poetic license) that presumes a great co-operation on the part of the reader or, as Coleridge said, a “willing suspension of disbelief” (Genette 1980: 121).

6. Characters

There are many ways of categorizing the characters.¹⁰⁹ Since what we need in this dissertation is the categorization of the characters according to their functions, we will explain only that issue in relation to the classification of characters. Then, we will mention the most basic issue concerning the characterization.

¹⁰⁹ Consult Ska (1990: 83-86) and Tolmie (1999: 53-59).

a. Classification of Characters according to their Functions in the Plot¹¹⁰

Narrative critics distinguish the characters according to their functions in the plot into the following groups: “hero” or “protagonist”, “foils”, “functionaries” or “agents”, and finally “crowds”, “walk-ons”, “chorus”.

The “hero” or “protagonist” is the main player in the narrative. His actions have decisive impacts upon the course of plot. The narrative focuses on him. There are often secondary characters whose main role is to support the hero. The main adversary of the hero or protagonist is called the “antagonist”.

The function of a “foil” is to “enhance the qualities of other characters” (Ska 1990: 87). Ska picks up the example of Aaron in Exod. 32 as the foil for Moses (1990: 87). As we will discuss in the exegesis of Exod. 32, his insight is correct.

“Functionaries” or “agents” are “merely instruments at the service of the plot” (Ska 1990: 87). The narrator of the golden calf story uses Joshua as a functionary frequently.

“Crowds”, “walk-ons”, and “chorus” are passive and usually do not affect the flow of the plot. They are rather part of the spatial setting.¹¹¹ Ska’s statement that this “category of characters is rare in the Bible, because traditional literature tends to present only the characters who are indispensable to the plot” (1990: 87) is not justifiable. His examples of the characters in this category seem to show his misunderstanding. They are more “functionaries” than “crowds”, “walk-ons”, and “chorus”. In fact, the examples of the characters in this category are abundant in the Bible. Consider “all the city”, “the women”, and the “the neighbor women” (Ruth 1:19; 4:14,17). Especially, the first example even uses a synecdochic expression, “all the city” instead of “all the people of the city”, betraying a characteristic of the characters in this category as part of the spatial setting. The crowds in the Gospels also usually belong to this category.

b. Telling and Showing

The manner of the narrator’s characterization of the characters can fall into the category of “telling” and “showing”. “Telling” is a technique by which the narrator directly announces the characteristics of a character, rather than describing them

¹¹⁰ This classification and descriptions are based on Ska 1990: 87.

¹¹¹ As Chatman pointed out, the line between character and setting is not firm, especially in the case of the characters in this category (Chatman 1978: 138-45).

(Powell 1990: 52). The famous example given by Booth is Job: “There was a man in the land of Uz, whose name was Job; and that man was perfect and upright, one that feared God, and eschewed evil” (Job 1:1). When the narrator tells this, “it is information that we must accept without question if we are to grasp the story that is to follow” (Booth 1961: 3). If the reader rejects the narrator’s “telling” concerning the characters, the narrative communication cannot work and narrative criticism ceases to function.

“Showing” is less direct. With “showing”, the narrator describes rather than announcing. As Powell points out on the basis of Uspensky’s study of “the point of view”, “showing” as a way of characterization utilizes the characters’ actions, speeches, thoughts and beliefs and values (Powell 1990: 52).¹¹²

7. Setting

There are two kinds of settings: spatial and temporal. A setting is not a mere passive backdrop of events and characters in the narrative. “Rather, settings serve many functions: generating atmosphere, providing the occasion for a conflict, revealing traits of characters as they interact with the settings, and evoking associations present in the culture of the audience. Settings may convey important themes and even provide the overall structure for a story. Together, settings provide conditions—the possibilities and the limitations—within which the characters chart their destinies” (Rhoads, Dewey, and Michie 2000: 63).

a. Spatial Setting

The spatial setting is the physical environment in which characters, acts and events happen. Narrators often utilize the dynamics of two contrasting binary divisions in relation to a spatial setting: inside vs. outside, country vs. city, solitude vs. society, land vs. sea (Powell 1990: 70-71; Bal 1999: 215). For example, the inside can stand for protection and security, while the outside can mean danger. However, the symbolic meanings of the settings are not fixed. Sometimes, the inside can symbolize confinement, while the outside means freedom. We should also notice that the symbolism of a setting is not always fixed but can be fluid with the flow of the plot. In the example Bal provides, the bedroom provides security for the character. However, it

¹¹² Cf. Uspensky 1973: 8-100.

gradually changes into a prison from which the character should escape. The boundary between two contrasting settings provides a mediating role (Bal 1999: 216). For example, doors connect the inside and outside (Powell 1990: 71).

b. Temporal Setting¹¹³

There are two types of references to temporal settings. One is “chronological” and the other is “typological”. Chronological references to the temporal setting again yield a further distinction. Its first subdivision, “locative” references to the temporal setting, provides information concerning the point of time in which particular events happen. “Durative”, the second type of reference, gives information about the duration of the time in which an event happens.

The function of the “typological” references to the temporal setting is not so much to locate the temporal setting of events as to define the nature of the time in which those events happen. The “night” in Jn 3:2 is typological rather than chronological. It tells the reader in what kind of time Nicodemus visited Jesus. It tells that Nicodemus came to Jesus “by night” rather than “during the day”. As such, a typological reference to the temporal setting often conveys the sense of contrast. Therefore, it is rather symbolic.

C. CONCLUSION

So far, we have discussed narrative criticism as a methodology. It is based on the narrative communication model. It covers such aspects as the structure, the narrator, plot, story time vs. discourse time, characters, and settings. It seems that narrative criticism is a very versatile and comprehensive methodology that allows us to analyze our Exodus 24:12-40:38 in a more systematic way than the previous interpreters whom we surveyed in our historical overview in Chapter II.

¹¹³ It is based on Powell 1990: 72-74.

CHAPTER IV

DOUBLE PLOT

IN ELIZABETHAN DRAMA

A. INTRODUCTION

The chapter is to survey the recent developments in the study of the “double plot” or “multiple plot” as one of the most important conventions of many Elizabethan dramas¹ with the expectation that they can cast some light on the understanding of our text in Exodus 24:12-40:38. What we will especially highlight with regard to our study is Richard Levin’s paradigm on the modes of connections between the plots in the Elizabethan double or multiple plot plays.²

His study seems very helpful for our study of the biblical double plot texts for several reasons. First, the paradigm he suggested seems to help us to approach our Exodus text more systematically. Second, the place of his study in the history of scholarship of the Elizabethan double plot is interestingly in a similar position to that which this dissertation is trying to take. As we shall see in the following section, the double plot had been considered generally deplorable until the first several decades of the twentieth century. From the thirties of the century, however, a new tide came in and scholars started to consider the integrity of double plot dramas. Levin’s work written in 1971 was an attempt to bring together the fruits of this new tendency with a systematic paradigm. Therefore, his study gives us a good summary of the scholarly works on the Elizabethan double-plot technique and also a good starting point in our attempt to read the Exodus text as a double-plot narrative.

¹ In the history of English literature, the term “Elizabethan Age” often indicates not only the period of the reign of Elizabeth I (1558-1603), but also loosely “the late sixteenth and early seventeenth centuries, even after the death of Elizabeth” (Abrams 1999: 212). Therefore, the Jacobean period (1603-25) is also often called “Elizabethan”. Part of the reason is that many prominent Elizabethan writers exerted their pens prolifically in this period (Murfin and Ray: 203).

² Richard Levin, *The Multiple Plot in English Renaissance Drama* (Chicago: The University of Chicago Press).

Before we discuss Levin's paradigm, we will sweep through some topics with regard to the Elizabethan drama. As it is not the aim of our discussion to study this extraneous field for its own sake, we will limit our survey to the general introductory information to the study of Elizabethan double-plot plays. Then, we will summarize Levin's paradigm. Finally, we will discuss Thomas Middleton's often ill-treated masterpiece *the Changeling* as a sample of how this convention works.

B. UNDERSTANDING OF DOUBLE PLOT IN ELIZABETHAN DRAMA

It is thought that Elizabethan drama drew the double plot convention from such classic works of the Senecan traditions and more particularly the plays of Plautus and Terence³, the masters of Roman New Comedy,⁴ and also on the native traditions of morality plays of the Mediaeval age (Bradbrook: 36-46; Rabkin 5-21; Fowler 1987: 84-

³ Terence's plays present fully developed double-plot techniques (Levin 226-33). Gilbert Norwood named the particular technique used in Terence "duality-method" (1923). This technique is also clearly noted in Harsh (1944: 316) and Duckworth (1952: 157-58). According to Marvin Herrick (Urbana: 1950: 112-16), the dramatists of the Elizabethan period studied these Roman dramatists and many commentaries on their works were available around Europe (Levin: 226). Terence's works are comedies. Some think that the use of double-plot technique in tragedies, which flourished in the English Renaissance drama, might even go back far to Giraldi Cinthio's remark (*Discorsi intorno al comporre de i romanzi*, 1554) (reproduced from the translation in A. H. Gilbert, *Literary Criticism: Plato to Dryden* [New York: Wayne State University Press, 1940]: 254):

though double tragedies are little praised by Aristotle....double structure is none the less much praised in comedy and has made the plays of Terence succeed wonderfully. I call that plot double which has in its action diverse kinds of persons of the same station in life, as two lovers of different character, two old men of varied nature, two servants of opposite morals, and other such things as they may be seen in the *Andria*....And I believe that if this should be well imitated in tragedy and by a good poet, and the knot so arranged that its solution will not bring confusion, double structure in tragedy will not be less pleasing (always remembering the reverence due to Aristotle) than it is in comedy.

Smith assumes that Yarrington's *Two Lamentable Tragedies* might be the possibly earliest attempt to carry out Cinthio's idea (Smith 1958: 19-21).

⁴ One of the most convenient descriptions of Roman New Comedy and these two masters is found in John Porter's internet article, "Roman New Comedy" (www.usask.ca/antharch/cnea/CourseNotes/RomNewCom.html).

85; Peck and Coyle: 90)⁵ and the dumb shows of the earliest English dramas such as *Gorboduc* that are in the footsteps of Seneca (Rabkin: 15-20; Abrams: 201). Fowler also maintains as another source of the double-plot convention “an Italian doctrine that in all drama the social ranks should be segregated” (Fowler 1987: 84). This separate treatment of social ranks in the different plot strands in a play can be observed almost universally in the Elizabethan drama.⁶

Nevertheless, in this type of attempts to explain the origin of the double-plot convention of the Elizabethan drama, we should be careful not to think that this one was the source of that one and therefore that one is more developed than this one (Levin: 216). The first reason for demanding such caution is that the lack of information around the period of the birth of Elizabethan drama makes it hard to explain how exactly these various strands of traditions triggered the flowering of the particular convention.⁷ Second, the bigger difficulty with regard to the pursuit of the literary cause of the Elizabethan double-plot drama would be, according to Levin, in the point that this literary convention “could be found in the universal processes of the mind....In an important sense, therefore, the multiple plot required no prior literary ‘cause’, since it was always there” (Levin: 216). He states that the basic double plot element appears in “primitive”⁸ narratives such as “Cinderella”, “the Three Little Pigs”, “The Tortoise and the Hare” and “The Grasshopper and the Ant”, and biblical episodes, especially the parables of Jesus⁹ (Levin: 21-23), even though he correctly points out that these stories “are not really multiple plots in our sense, since their components are conceived as

⁵ Levin points out that the morality plays did not produce “an artistically coherent double plot”, even though it is true that they do “contain the fundamental idea of” double-plot structure (25).

⁶ See also especially Levin, 55-108. In “three-level hierarchy” type of dramas, the plots are arranged in a hierarchy of descending order. The main plot treats the life of “character deliberated above the others”. The subplot deals with more ordinary people. Finally, the third plot tells the story of character debased the ordinary (Levin 55-56). Of course, this principle applies to the double plot structure as well (Levin 19-20). In some plays as *the Changeling* of Thomas Middleton, this hierarchy is interestingly twisted. Isabella, the heroine of the subplot, is heroic despite her lower social class, while Beatrice, the heroine of the main, is anti-heroic.

⁷ Rabkin (1959: 46) also makes a similar remark on this point.

⁸ This term is used by Levin. We do not support the concept of the “primitive narrative” in the sense that it is underdeveloped. See Todorov 1977: 53-65.

⁹ He enumerates such as “The House Built on Rock and the House Built on Sand”, “The Father and His Two Sons”, “The Wise and Foolish Virgins”, “The Sheep and the Goats” etc (Levin: 22). He also enumerates the stories of Cain and Abel, Isaac and Ishmael, Jacob and Esau, and Joseph and his sons in similar terms.

successive incidents in a single linear progression, rather than as independent lines of action occurring over the same span of time" (Levin: 22). Levin's observation of double plot coming from the universal human tendency seems to be justified by the fact that *Fulgens and Lucrece* (1497), which is usually considered the first secular English drama already managed to employ a fully developed double plot pattern (Levin: 216). We also saw that Terence's Roman Comedies show the same. In a sense, therefore, the double-plot convention of the Elizabethan drama is to be understood rather as its revival or popularisation. This point is especially important, as it lends some justification to our attempt to read our Exodus text as a case of double plot.

Even though it is now common to see a great deal of integrity in the double plot dramas, it has not always been the case. Until 1930s, the critics of the English Renaissance dramas used to mourn the attachment of subplot to or its combination with the main plot.¹⁰ It is true that they sometimes acknowledged the merit of the subordinate plot on its own terms. Nevertheless, they more often regarded it as something that could be easily ignored without any damage to the main plot or as something that should be removed to enhance the drama. This kind of view is ostensibly illustrated in E. H. C. Oliphant's anthology of dramas of the Elizabethan and Stuart periods for college students. He marked at the margin of some or all of the episodes from subplots in his anthology and remarked:

what is so marked may be omitted without the value of the play being prejudicially affected. This may cover scenes of mere foolery having no value in themselves and no bearing on the story, or it may cover an entire sub-plot. This, it is thought, may be useful to both students and instructors, and may add greatly to the appreciation of two or three plays.¹¹

This negative view on the double plot is based on Aristotle's almost canonical statement on artistic unity (Levin: 1; Bradbrook: 30).

¹⁰ On the samples of the complaints of critics on double plot dramas, see for example Levin: 2-3. The collection of these deploring remarks on the individual double plot dramas can be found in the "introduction" of the recent critical editions of these dramas such as *New Mermaids* series. Also, see Bluestone and Rabkin's essay collection (1970). Many of the writers in this book usually start their articles with the collection of the older critics' criticisms of the combination of two or more plots in the dramas they discuss.

¹¹ *Shakespeare and His Fellow Dramatists*, vol. I (New York: Prentice-Hall, 1929): xvi. This quotation is borrowed from Levin: 3.

The truth is that, just as in the other imitative arts one imitation is always of one thing, so in poetry the story, as an imitation of action, must represent one action, a complete whole, with its several incidents so closely connected that the transposal or withdrawal of any one of them will disjoin and dislocate the whole.¹²

The critics used to attribute this violation of Aristotelian unity to “‘the ignorant groundlings’ to whose low tastes...the dramatists had to pander” (Smith 1958: 2). So, Velte explains that Heywood inserted a coarse song after the rape of Lucrece in the play with the same name in this line of thought:

He must have seen the inappropriateness...for Heywood was a Cambridge man and must have read his Aristotle; but knowing the tastes of his crowd, he knew that they would applaud it, and with his characteristic desire to please, he deliberately inserted it.¹³

The last fifty years, however, have witnessed the new tide coming in that would permanently change the view. With the pioneering works of Empson and Bradbrook¹⁴ on the relationship between the main plot and subplot, we now have a substantial body of material in favor of the inseparable interrelationship between these plots in individual Elizabethan dramas.¹⁵ Especially, Bradbrook’s claim that we should see them on their own terms and not with a viewpoint that is not intrinsic to themselves:

It is very necessary to approach the Elizabethan drama without any of the preconceptions about the nature of drama which are drawn from reading Ibsen, Shaw, Racine, Dryden’s *Essay of Dramatic Poesy* or Aristotle’s *Poetics*. It is necessary to regain the particular angle (even the particular limitations) of the Elizabethan point of view. The unity of their conventions was not at all like the unity of Rules or a strictly formulated code. (It is impossible to say how far they were conscious of the unity themselves: it seems obvious that Chapman and

¹² *Poetics* viii.1451^a30-34 (trans. Ingram Bywater).

¹³ This quotation is from Smith: 2-3, which is from M. Velte, *The Bourgeois Element in the Dramas of Thomas Heywood* (Princeton: Princeton University, 1922): 130.

¹⁴ William Empson, “Heroic and Pastoral in the Main Plot and Sub-Plot”, in *Some Versions of Pastoral: A Study of the Pastoral Form in Literature* (London: Chatto & Windus, 1935): 29-74; M. C. Bradbrook, *Themes and Conventions of Elizabethan Tragedy* (Cambridge: The University Press, 1935) are the most prestigious and pioneering that turned the tide.

¹⁵ The best source of bibliography for the articles holding this new perspective can be found at the end of Levin’s monograph (Levin: 252-71).

Jonson were particularly conscious, whereas Marston, for instance, swam with the stream. (1-2)...The only way to gain recognition for Elizabethan methods of construction is to analyse and formulate them, and give them an independent status (4). (1-4)

This new attitude of approaching the Elizabethan drama on its own is at the center of the new movement, the new tide. Levin tells one anecdote that shows how far this new tide influenced the view concerning the double plot convention (Levin 4):

When in 1958 Richard Barker published a book on Middleton in which he expressed the wish that we could simply forget the comic subplot of *The Changeling*, this reassertion of what had been the orthodox position less than three decades earlier struck his reviewers as “particularly imperceptive”, if not “simply ludicrous”.¹⁶

As the new movement was so successful, Levin could claim, “the campaign on behalf of the subplot has now been won” (Levin: 4).

Still, however, he deplored that “the fruits of this victory are still largely confined to these isolated studies—in articles, introductions to editions, and passages of books devoted to other matters—of the integration of individual plays” (Levin: 4-5). This disappointing tone concerning the systematic approach is expressed by many others. For example, about thirty years before the publication of Levin’s monograph, Fergusson could already claim the victory in the war over double plot, but then wrote critically, just in the same way as Levin:

It has been well established by now that the Elizabethan “double plot”, at its best, is more than a device for resting the audience....the minor plots are essential parts of the whole composition....But there is little agreement about the nature of these relationships: we lack a generally accepted critical vocabulary for describing them (Fergusson: 103).

To rectify the long-standing negative appraisal, Levin attempted to combine the efforts with regard to the study of double plot and provided a fairly thorough paradigm to cover the possible interrelationships between the plots in a drama in the form of a monograph. As his paradigm is the most comprehensive systematic paradigm with regard to this

¹⁶ These two comments are from Irving Ribner, *RN* 12 (1959): 180; Calvin Thayer, *Books Abroad* 34 (1960):176.

issue so far, we will adopt his paradigm for our study. Therefore, it is in order to review it.

C. LEVIN'S PARADIGM

In the 1930's that is quite early with regard to the appreciation of double plot, Bradbrook insightfully noticed that "consecutive or causal succession of events is not of the first importance" in the double-plot Elizabethan drama (Bradbrook: 30). When we consider that "consecutiveness" and "causality" are the most important elements of a plot, this remark is quite striking. This new perspective, however, is exactly the springboard on the basis of which she paved the way to go beyond the norm of Aristotelian unity.

Levin's paradigm is an attempt to identify and systematize the diverse ways of correspondence the plots in Elizabethan double-plot plays show. For the systematisation of the ways of relationships between the plots, he borrows ideas from Aristotle's physics. He drew on his "four causes"¹⁷ to categorize the four types of inter-plot connections (Levin: 5-20): "material cause", "formal cause", "efficient cause", "final cause".¹⁸

Some cautions should be expressed here. First, the cause in Aristotle is not to be understood in the post-Humean way, that is, not in the inductive logic of cause and effect. Aristotle's cause (*aitia*) would best be understood as "explanation" (of the relationship) between the objects, therefore, is much broader than the meaning we post-Humeans usually use. This point is clear, when we consider that the only Aristotelian cause similar to our common usage is the second one. Second, Levin's usage of Aristotelian cause is purely analogical. He just borrows the terms and concepts loosely, adapting them to his conception of the ways of connection between the plots. It seems that "mode" is a better term than "cause" in Levin's system, and he uses this alternative term more frequently in his discussion. Third, as will become clear, these modes are not

¹⁷ Aristotle, *Physics* II.iii.194^b25, vii.198^a14-25.

¹⁸ Some convenient and lucid explanations on these concepts are found in Jonathan Barnes (ed.), *The Cambridge Companion to Aristotle* (Cambridge: Cambridge University Press, 1995); *Aristotle: A Very Short Introduction* (Oxford: Oxford University Press, 2000): 83-91.

mutually exclusive. The plots in a drama can be connected through more than one or all of the modes. Therefore, we might be able to understand them more as the meshes in a sieve with which we sift out the connecting elements between the plots.

1. Material Cause

Material cause or mode is the “simplest” of the four modes (Levin: 5). This mode connects the plots through “some conventional relationship which is established in the initial situation and which, since it is independent of their characters or actions, remains unchanged throughout the play” (Levin: 5).

Either the relationship of the *dramatis personae* of the plots such as the kinship, master-servant relation, friendship, or the geographical common denominator is the connecting elements in this mode. For example, in Thomas Heywood’s *A Woman Killed with Kindness*, Anne Frankford, the heroine of the main plot, is the sister of Sir Francis Acton, a character in the subplot (Levin: 6). Their common appearance occurs only in the scene of Anne Frankford’s wedding in Act I and that of her death in Act V. In between, they make no contact. Lisiideius once mocked this type of connection in Dryden’s *Essay of Dramatic Poesy*:

From hence likewise it arises, that one half of our actors are not known to the other. They keep their distances, as if they were Montagues and Capulets, and seldom begin an acquaintance till the last scene of the fifth act, when they are all to meet upon the stage.¹⁹

At least, however, this mode of connection allows the separate sets of characters to appear in the common scene, and in a more sophisticated double plot, their common appearance can allow the dramatist to “emphasize...the more significant parallels between them” (Levin: 6).²⁰ Also, the geographic unity can put the various plots in a drama into a whole, as we can see in Ben Jonson’s *Bartholomew Fair*, in which the fair

¹⁹ The quotation is reproduced from Levin: 6. See W. P. Ker (ed.), *Essays of John Dryden* (Oxford, 1926) I: 1926.

²⁰ Of course, this material mode is not the only way of connection between the plots in this drama. See Freda Townsend, “The Artistry of Thomas Heywood’s Double Plots”, *Philological Quarterly* 25 (1946): 97-119; John Canuteson, “The Theme of Forgiveness in the Plot and Subplot of *A Woman Killed with Kindness*”, *Renaissance Drama* n.s. 2 (1969): 123-41.

provides a binding center of the diverse plot lines in this drama that is so often considered as having no plot (Levin: 7).²¹

In sum, the material mode provides the most basic means of connection between the plots. It is static. It remains constant throughout the drama, unaffected by the elaborations of the plots through the temporal advancement. In a more sophisticated drama, it works as a basis to build other modes of connection upon it.

2. Efficient Cause

The “efficient cause”, the second mode of connection, is what we usually consider “causal connection”. In this mode, the characters or actions of one plot influence those in the other. This mode is “a more meaningful way to combine plots, because their mutual interaction...makes them...part of the same dramatic universe” (Levin: 8).

One characteristic that distinguishes this mode from the previous one is its temporal dynamism. As it is based on the interaction between the plots, the relation of the characters and actions in the plots is affected by the temporal development of the plots. Therefore, the specific location of the scenes in the temporal dimension is crucial in this mode.

Most of the Renaissance dramas somehow show causal connection between the plots, although the degree of connection of this mode between the plots is considerably diverse “from the trivial incidents, sometimes obviously inserted for this sole purpose to entire episodes having the most profound effects upon one or both story lines” (Levin 8).²² Notwithstanding, it seems that the dramatists of this period were more concerned with other types of connecting mode than this, as the intense causal connections between the plots is not common except in some of the Shakespearean dramas.

When older critics complained about lack of unity in the double-plot dramas, what they meant was that there is no sufficiently significant amount of causal connections between the plots. This type of criticism, based on Aristotle’s *Poetics*, is not suitable for the appreciation of what the Renaissance English drama achieved, and further what any double-plot story tries to achieve, since creating a unitary whole

²¹ Levin: 202-14 for the other kinds of relationships achieved between the plots in this play.

²² See Levin 8-9 for the illustration of the degree of causal connection among the dramas.

through the causal connection of two or more otherwise separate plots is certainly not the main purpose of double-plot construction. If this was what the Elizabethan dramatists ultimately wanted to achieve, they could have done that much more easily, simply by removing the second plot (Levin: 9).

Therefore, it becomes obvious that the main concern of the dramatists is not in the causal connection, but in “a broader conception of ‘unity’, encompassing more complex and more important modes of integration” (Levin 9). Causal connection is not “developed for its own sake but primarily in order to generate and to enhance these other modes” (Levin: 9-10).

3. Formal Cause

Levin’s “formal cause” refers to all kinds of *analogical* relationship between the plots. As the older critics ignored this point and usually concentrated on the previous cause, the recent development made with regard to the interrelations of the plots in the Renaissance English drama were generally focused on this mode (Levin: 11).

The difference between this cause and the material mode of connection is that the formal mode of connection cannot be defined *a priori* like the latter but should be represented through the actions in the plots themselves. The difference between the formal cause and the efficient cause is that it is “a dramatic constant, no more subject to time or change than a mathematical equation” (Levin: 10). In this sense, the formal cause “exist[s] outside of time” as it will not be changed with the flow of time. However, it “is also ultimately perceived in this way, for...we do not fully comprehend it until we have abstracted these plots from the sequence and compared them as complete wholes placed...side by side....It is, to continue the figure, a spatial integration of plots, whereas that produced by the efficient mode is temporal” (Levin: 10).

Levin borrows mathematical signs of proportion to express effectively this mode of connection between the plots in the double-plot plays. The examples are (Levin: 12-13):

Lear: Cordelia: Goneril and Regan ~ Gloucester: Edgar: Edmund (Shakespeare’s *King Lear*).²³

²³ See also Kenneth Muir (1957: 146, 166), Elton (1969: 245-64) and Fowler (1980: 187-207) on the detailed analogical correspondences and the function of double plot in *King Lear*.

This type of connections between the elements of the respective plots can also be drawn not just between the characters, but also the themes or motifs of the plots (Levin: 12).

Margaret: beauty: suitors ~ Friar Bacon: magic: familiars (Robert Greene's *Friar Bacon and Friar Bungay*)²⁴

Gondarino: Women ~ Lazarello: food (Francis Beaumont and John Fletcher's *The Woman Hater; or The Hungry Courtier*)²⁵

Analogical relationships between the plots can be categorized basically into two kinds: parallelism and contrast (or positive and negative analogy). But these categorical divisions should not be understood as exclusive. In fact, the plots in a double plot drama "always to some extent partake of both....If two plots were completely alike, they would not constitute an analogy but an identity; if they were completely different, there could be no grounds for comparing them" (Levin: 12).²⁶ Therefore, Levin advises us "to think of these not as categories at all, but as *tendencies, vectors*, possessed by all plot combinations in varying degrees" (italics mine) (Levin: 12). Considering the example of *King Lear*, Shakespeare first carefully established the correspondence of characters from the respective plots, and then sophisticatedly orchestrated the differences between them. The characters in the Gloucester plot certainly correspond as indicated above. The former is, however, physical and external in general, while the Lear plot is more mental and internalised (Knight 1949: 172; Smith 1958: 52; Elton: 252-53, 257; Levin: 12-13).

²⁴ This equation of the themes and characters of this play was first given by Empson in his seminal study on the double-plot technique as an example of analogical relationship between the plots (Empson: 32-34).

²⁵ On the connections of this drama, see Levin: 151-54. The two plots in this drama have many material connections, as the characters of each plot are interconnected through blood or master-servant relationship. There is, however, no connection at the efficient level (Levin: 151). In the analogical connection above, Gondarino's women are in contrast with Lazarello's food, as the former hates women and the latter shows a paranoiac predilection for fish. Nevertheless, they are ultimately equivalent, as Lazarello's "gourmandising [is] a flight from sex" and therefore it is a disguise of his hatred of women (Levin: 152). This last point is clear from his frequent comparison of fish with women with high praise of the former over the latter.

²⁶ There has always been the tendency to define the relationship of a double plot drama exclusively into a category (Levin: 12). For example, Abrams classifies the Gloucester subplot in *King Lear* as a positive analogy and the Falstaff story in *1 Henry IV* as a negative analogy (Abrams: 226).

In our quest for the analogical approach, we should avoid two extreme cases, that is, an “atomistic approach” and a “universalistic approach”.²⁷ An atomistic approach that is microscopic in its approach tries to show the connections of the plots by gathering their corresponding details with regard to character, action, and diction without consideration of the general structure of each plot or the arrangement of the events and scenes. In fact, this type of “parallel-hunting” used to be employed by the older generation of scholars to show the similarity between two separate works in order either to show which influenced which or to prove their common authorship. The problem of this type of methodology is the lack of objective control (Levin: 14). One can prove a sort of similarity between any two works by highlighting carefully the corresponding elements while subduing any discrepancies contrary to the argument.²⁸ This often results in “distortions of fact or emphasis” (Levin: 14). Also, a mere accumulation of corresponding details is “not in itself meaningful unless they add up to a comprehensive analogy in the structure of each plot and the work as a whole” (Levin: 14). To be meaningful, the correspondence in detail should be supported by the correspondence in the overall structure of the plots. Another problem of this approach is that it tends to put too much weight on the similarity of the plots, ignoring their differences. Any sensible study of double plot should grasp both aspects.

The second problematic method of looking for the analogy between the plots is “an universalistic approach” that is macroscopic. This approach tries to find analogy on the basis of a universal theme that can be found from both plots, “most commonly in one of those profound dichotomies of the human condition such as ‘appearance vs. reality’ or ‘reason vs. imagination’ or ‘natural vs. artificial’” (Levin: 14-15). One of the problems of this approach is again the lack of control. An ingenious interpreter can find or impose a common theme without much difficulty virtually from any two pair of

²⁷ Levin calls the first one an “atomic approach” and does not name the second one. When we consider the explanations given by him concerning these two misleading approaches, “atomistic” and “universalistic” seem to be the better terms.

²⁸ Dorsey: 32-33 illustrates this type of error by demonstrating that by way of an ingenious manoeuvring between highlighting and subduing of evidence we can draw out seemingly highly plausible results with regard to the close verbal relationship between any two biblical passages chosen at random. In this case, he used Genesis 3 and Psalm 1. He found at least seven Hebrew words are shared by these two chapters.

plots.²⁹ Here again, the structural correspondence is necessary. Finally again, this approach also tends to highlight the similarity and not pay adequate attention to the difference.

In sum, these contrasting approaches share common weaknesses. They are the lack of control, the unbalanced emphasis on the similarity over the difference, the neglect of the temporal aspects of the plots.

We will conclude this section with a more elaborate explanation of the point that is already made in our discussion of two misleading approaches: that is, the temporal organization of analogical scenes of the plots in the overall structure of a double-plot drama. Even though the analogical relationship is spatial rather than temporal, it “must be enacted in and inferred from the single sequence of alternating scenes which we actually experience and which inevitably colors our perception of them” (Levin: 15). If the corresponding scenes were not connected through any clues such as some causal relationship between them or the juxtaposition of them, the effect of correspondence would be relinquished. For example in *King Lear*, the scene in which Gloucester too easily falls a prey to his second son Edmund’s trick (scene I.1.) reminds the reader of the immediately preceding scene of Lear’s misjudgment of his daughters (scene I.2.) (Levin: 15). If the scene is arranged somewhere else, the effect of correspondence between these two scenes would have been significantly diminished or even completely lost.³⁰ “Any convincing analysis of formal integration, therefore, should produce confirmatory evidence from the arrangement of the action” (Levin: 15).

4. Final Cause

The “final cause” or the “affective mode of relationship” has to do with the response of the audience or reader to the double plot. Levin claims that:

some recent defenders of the multiple plot, while criticizing the failure of the older generation to go beyond the efficient cause, themselves make a similar mistake in stopping short at the formal cause and treating it as an end itself. Such a procedure, it seems to me, reduces the analysis of these plays to a formalistic game of parallelography, because it leaves out the purpose of their

29 Dorsey again demonstrates how a clever titling of Ps 1 (“Yahweh cares for his people like tended trees”) and 31 (“Yahweh cares for his people like tended sheep”) makes them look similar (Dorsey 1999: 33).

³⁰ See Muir 1957: 166; Elton: 257-59 for a more detailed study of the contrapuntal echoing between the main plot and subplot in *King Lear*.

multiplot structure. Just as material connections provided a basis for efficient interactions, and the interactions pointed to the formal analogies, so these analogies subserve a higher level of integration—they relate the separate plots, intellectually and emotionally, in such way that our reaction to one conditions and is conditioned by our reaction to the other, in order that both sets of responses can be synthesized, if the dramatist is successful, into a coherent overall effect which constitutes the real unity of the play (Levin: 15-16).

In order to understand how the drama achieved a particular “overall effect”, we have to consider both what are connected and how the combination works. Here, a new issue, that is, the “emotional quality” of the individual plots is introduced. The issue of “what” and “how” of the combination of plots in a double-plot drama dictates “how” of the reactions from the audience. Here, Levin employs an analogy from music. Each plot is like a pitch in a musical chord, and each has its absolute emotional “pitch” and its relative emotional “distance” from each other. According to what absolute pitch each plot has and what relative distance each plot has from the other plot in the drama, the double-plot combination can produce totally different effects, just as each chord produces a distinctive sound according to the pitches of the constituent pitches and the distances among them.

The difference of the pitch and the distance between the plots were, however, the very reason that the older critics complained with regard to the Renaissance double-plot drama. As we have discussed so far, their criticisms were based on a concept of unity that was foreign to the Renaissance double-plot drama. Levin’s analogy at this point in defence of the multiplicity of plots and their tones is particularly illustrative here (Levin: 17):

But that is to treat the work of art as a mere aggregation of homogeneous parts, such as is found in the most primitive multicellular organisms and in very few Renaissance dramas. The unity of these plays more nearly approximates that of the higher species in which the components are heterogeneous and complementary, each contributing in its own way to the total living process. And this surely applies to the mood or tone of the plots.

Therefore, any difference between the plots in the matter of genre, tone, or mood should not be automatically considered as a problem. Our focus should be how these

heterogeneous elements contribute to a higher form of achievement.³¹ As Levin puts it, “...the more complex integrative effect of the ‘final’ synthesis, which is not just the sum of these different tones but a composite response produced *because* of their differences when they are brought to bear upon each other in a mutual interplay by means of the system of formal inter-plot relationships” (Levin: 17).

Combining the metaphor of pitch/distance in a musical chord and the type of analogy (positive/negative), Levin tries to draw out some guidance concerning the categorization of the affective synthesis of a double-plot drama.

First, there are the cases in which the distance is not far between the plots and one type of analogy clearly prevails (Levin: 17-18). If the combination of the double plot represents a positive analogy, the whole structure is to claim the universality of the common theme, and the plots in the different tones depict the parallel examples of the theme. If the combination assumes a negative analogy, the whole structure is to highlight the contrast between the plots and the difference “reinforces the antithesis”.

Second, when there is a great distance between the plots, we can again consider the cases of having either a positive analogy or a negative analogy, even though these sub-categorizations should be understood as an oversimplified generalization inevitable in the process of theorization (Levin: 18). If the positive analogy becomes more evident, the subplot works as a parody, “assimilating the main plot and lowering it to its own level”. If the negative analogy predominates, the subplot serves as a foil “which contrasts with the main plot and so enhances its seriousness”.

If we make a table for a clarification, it would be like this:

		Analogy	
		Positive	Negative
Distance/Pitch	not far/ usually either tragic-tragic or comic-comic	parallel exemplification of the common theme	reinforcement of the antithesis
	far/ usually tragic-comic	parody	foil

Finally, before we move beyond this categorization, we should consider another possible category that does not belong to those we mentioned above, which Levin calls

³¹ It seems that this kind of attitude is essential also for our study of the double plot narratives in the Bible and particularly our Exodus text.

the “indirect affective synthesis”. This type of relationship “does not directly equate or oppose the plots”, but keeps them “in a tension between the positive and negative aspects of the formal analogy” (Levin: 19). “The seriousness with which one regards it, the attitude one adopts toward its central issues, the judgements made of its characters, and the sympathy they elicit are all determined, not by an absolute a priori criterion...but by the context the author supplies” (Levin: 19). For instance, Lear’s tragedy touches the audience in a “even more extraordinarily moving and meaningful” way, because “it is continually adjusted, and thereby heightened, in relation to the feeling evoked by Gloucester’s fate, which is tragic enough in its own terms and yet is seen to be so much less internalised and less intense than Lear’s” (Lear: 19).³²

So far we discussed some tentative categories of affective synthesis on the basis of various analogical combinations. Nevertheless, we should acknowledge that the affective synthesis of a play is, in fact, not just a simple effect from a formal relation between the plots but the result of a complicated and diverse combination of material, effective, and formal intertwinement and interactions of the plots, which do not easily yield to a straightforward categorization. Ultimately, we are in the territory of creative individuality. How a play achieved its final response from its audience is an issue that we have to deal with respectively in relation to each one, and hence that we have to state individually according to the case. What is important at this stage is to acknowledge “the uniqueness of the individual work of art” (Levin: 20).

It seems to us that this final remark of Levin is important in our dealing with the Biblical double-plot narratives. As any meaningful double-plot narrative in the Bible would reflect the intention of its own implied author, speaking in terms of narrative criticism, in its specific literary context, it would be more reasonable to expect that each one would employ its own specific kind of combination of various material, efficient, formal connections, and thereby achieve the final synthesis that would be suitable for its own literary situation. This leads us to turn our attention to the biblical double plot narratives. Before we turn to it, however, it is not at all irrelevant to see how these modes of connections are applicable to the individual Elizabethan dramas. As the space of this dissertation is limited and our purpose is to see a sample, we will be satisfied

³² On other possible effects of the Gloucester sub-plot in *King Lear*, see Smith (1958: 49-55). His conclusion supports Levin’s claim: “...they all undoubtedly combine to assist the tragic effect” (Smith 1958: 55).

with examining the case of Thomas Middleton's magnificent but also very interesting, and – to some – troublesome play, *The Changeling*.

D. THE CHANGELING:

LEVIN'S PARADIGM IN AN EXAMPLE

Thomas Middleton and William Rowley's *The Changeling* contains one main plot and one subplot, both set in Alicante, Spain. In the tragic main plot, Beatrice, the much beloved daughter of Vermandero the governor of Alicante, is expected to marry Alonzo, but is enamored with Alsemero at first sight. To remove Alonzo as an obstacle of her love with Alsemero, she asks De Flores, a servant of Vermandero, who is infatuated with her but whom she detests because of his ugly face,³³ to kill him. After fulfilling Beatrice's wish, De Flores demands Beatrice's virginity as the price of his service, to which she succumbs. She eventually marries Alsemero, but being afraid of Alsemero's virginity test, has her maid Diaphanta go into the wedding night. De Flores kills Diaphanta to avoid betrayal.

In the comic subplot, an old mad-house doctor Alibius puts his young wife Isabella in the mad-house, and asks his assistant Lollio to keep a close eye on her, as he was afraid of people cuckolding him. Vermandero's gentlemen, Antonio and Franciscus disguise themselves respectively as an idiot and a madman and sneak into Alibius' madhouse to seduce Isabella. She eventually rejects both of them. Because of the correspondence between the time they disappear and the time Alonzo was killed, they are suspected as murderers. Eventually, Beatrice and De Flores are discovered as murderers and De Flores kills them both, after confessing all the sins. It ends with a short epilogue.

We chose this play because of several reasons. First, it is written not by one but by two authors, Thomas Middleton and William Rowley. Second, the tones of the main plot and the subplot of this play are widely different from each other. These two factors are somehow analogous to the historical critical conclusion of our Exodus narrative

33 The nature of this detest is much debated. and nowadays it is common that her hatred of De Flores is a disguise of her irresistible sexual inclination towards him. See Putt: 114-119; Daalder: xix-xxxv.

complex. Exodus 24:24-40:38 is regarded as coming from P in the case of the Tabernacle narrative and a combination of older sources and deuteronomistic material in the case of the golden calf narrative.

Middleton collaborated with Rowley in at least five plays and *the Changeling* is usually considered one of their best. After F. G. Fleay's careful division of the Middleton part and the Rowley part, the excellent studies of P. G. Wiggin, Cyrus Hoy, D. J. Lake, M. P. Jackson followed and basically confirmed his attribution (Daalder 1990: xiv-xvi):³⁴

Rowley:	I. i (main plot), ii (subplot); III. iii (subplot); IV. ii. 1-16 (main plot); IV. iii (subplot); V. iii (main plot).
Middleton:	the remainder (main plot)

However, regardless of the fine scholarship exerted in this division of the play into two authors' work, it should be noticed that the authorial division can never be confirmed and also does not necessarily hinder us from reading the play as an integrated whole. Daalder's conclusion with regard to the authorial study is appropriate:

It will never be possible to work out exactly how the collaboration may have proceeded, and I do not think that, from a critical point of view, we need to know, or to try and establish who was the more important author. On the contrary, I think we should approach the play as a fully integrated artefact....I therefore do not see the question of authorship as ultimately very significant. It is likely that most readers who do not read the play with the fact of dual authorship in mind will experience it as though it was the product of one unified sensibility. That, in essence, is how T. S. Eliot saw it when he wrote his early essay 'Thomas Middleton'. At the end of his piece, Eliot says: 'Incidentally, in flashes and when the dramatic need comes, he is a great poet, a great master of versification', and, by way of example, he then quotes V. iii. 149-57. The passage which he cites to make an important point about Middleton was, however, written by Rowley. Eliot's error is no doubt one that would have delighted the dramatists, who obviously did not intend us to ask such questions

³⁴ Their studies remind us of the Pentateuchal source criticism. One caution should be mentioned, though, with regard to a major difference between them and the Pentateuchal source criticism. The former usually do have external material from which they can learn the author's writing habits and favorite expressions and style and therefore can be more objective in their study, while the latter most often do not have such external material and cannot but work with a circular logic.

as 'Who wrote what?' and 'What was the nature of the collaboration?' (Daalder: xviii-xix).³⁵

Now when we turn to the play itself, the play is one of the most persistently and severely criticised plays among the Elizabethan dramas, in spite of the fact that its main plot is one of the most highly praised plays among them. The criticisms mostly center on the three points (Holznecht: 368).

1. The play is unfortunately named after a character in the secondary action.³⁶
2. *The Changeling* is a masterpiece marred by an irrelevant inferior subplot.
3. As a whole, it is poorly constructed.

Thus, typical are the following comments:³⁷

It is highly paradoxical that one of the most grimly powerful of Stuart tragedies should take its title from a character in a farcical underplot which has the loosest relation to the main action.

Rowley's underplot and some of Middleton's intermediate action do what they can to deform a play which, but for them, would be a noble and complete masterpiece.

Among those criticisms, Holznecht and others³⁸ convincingly argued against the general misconception in the past that the title of this play came from the subplot on the basis of the common meanings of the word "changeling" in the seventeenth century (*The New English Dictionary*): "a fickle or inconstant person"; "a person or thing put in change"; "a child supposed to have been left by fairies in exchange for one stolen"; "an idiot, imbecile". According to their studies, the principal characters from both plots are all changelings except Isabella who keeps her integrity to the end. This point is most evident in the end of the play just before the epilogue in which all of them confess their changes (V. iii. 196-219).

Especially, Beatrice is the prime "changeling" among all the characters in the play. She is really "fickle and inconstant" even though she either resists acknowledging

³⁵ In this dissertation, we think that this attitude of Daalder is exactly the same with that which we take for our Exodus 24:14-40:38 text.

³⁶ That is as mentioned above, Antonio in the subplot is the only one who is named "the changeling" in the *dramatis personae* of the first printed text of this play.

³⁷ These quotations are reproduced from Holznecht 1970: 368.

³⁸ Holznecht 1970: 367-77; Smith 1958: 71.

it or unconsciously disguises it in a thick cloak of self-deceit until the final moment of revelation and self-recognition in the last scene, which is one of the most memorable scenes in the English Renaissance drama in the sophistication of its description of the subtleness of a human mind (V. iii) (Holzknecht: 369-71). Therefore, contrary to some older views that she is a victim of De Flores who is the devil in this play, she is in fact more than his active accomplice. She is the main culprit in the main plot.³⁹ She was sensually attracted to De Flores from the first scene. But she disguised it possibly unconsciously with expressions of strong detestation toward him, until she realizes and admits the truth in the last scene:

Beneath the stars, upon you meteor [*pointing to De Flores*]
 Ever hung my fate, 'mongst things corruptible;
 I ne'er could pluck it from him. My loathing
 Was prophet to the rest, but ne'er believed;
 Mine honour fell with him, and now my life (V. iii. 155-58).

She is also the “changeling” in the third sense, “a child supposed to have been left by fairies in exchange for one stolen”. This point is clear from her own speech again:

I am that of your blood was taken from you
 For your better health (V. iii. 150-51).

Now, the other two criticisms are essentially related to the understanding of the relationship between the plots in which Levin's paradigm proves to be helpful. Already before his study, there had been many insightful studies on the interrelationship of the plots in *The Changeling*. As Levin criticised in the discussion of his paradigm, these studies concentrated mostly on analogical relationship and lacked systematic classification. In the following, we will attempt to combine their studies around Levin's paradigm. As this play itself is not the main purpose of this dissertation and the subtle and complex correspondence between the plots is very dense, we will be satisfied with

³⁹ The arguments against the older views and the survey of more recent views can be found in Putt: 117-19.

pointing out the principal points demonstrating how Levin's system works with this sample of a double-plot play.⁴⁰

1. Material Cause

The principal characters of the main plot are Beatrice the heroine, Alonzo the her suitor, Tomazo his brother, Alsemero the one who is eventually married to Beatrice, Jasperino his friend, Vermandero the father of Beatrice and the captain of the castle in Alicante which is in Spain and the geographical setting of this play, De Flores his servant, Diaphanta the maid of Beatrice. The main characters of the subplot are Alibius a jealous old doctor and Isabella his wife, Lollo his assistant, Antonio and Franciscus who are the gentlemen in Vermandero's castle and try to seduce Isabella.

The most obvious connection of the material mode is that Antonio and Franciscus in the subplot are Vermandero's gentlemen. It seems also possible that Alibius' madhouse is close to Vermandero's castle and under his patronage (Levin: 35). This closeness might be reflected in Diaphanta's retort, when Jasperino was infatuated with her and flirtingly said, "I am a mad wag, wench" (I. i. 136):

So methinks; but for your comfort I can tell you we have a doctor in the city that undertakes the cure of such (I. i. 137-38).

The doctor here must be Alibius. One thing important with these interactions in the material mode is that they allow all the major characters to gather in the same scene at the end of the play (V. iii.).

2. Efficient Cause

In Middleton's plays, the causal connection is usually not very strong. He prefers to make the main plot and subplot causally connected at one point, and keep them separate otherwise (Rabkin: 187). *The Changeling* is not an exception. The only mentionable causal connection is that because of the coincidence of the disappearance of Antonio and Franciscus from the castle and the murder of Alonzo, Vermandero

⁴⁰ For the further study, read Levin's full-scale study (Levin 1971: 34-48). Also refer to the works in the bibliography in Holzknecht: 376-77; Levin 1971: 264-65; Daalder: xlix-l.

suspects that they are the murderers on the basis of Alibius and Isabella's report (V. ii.) (Levin: 35; Putt: 375-76).

3. Formal Cause

As usually is the case, most recent studies on the interrelation of the plots in *The Changeling* concentrate on this mode of connection. To categorize it, the plots have "a negative analogy" (Levin: 38). Nevertheless, as any sensible formal connection between the plots should have both positive and negative analogies at the same time, it is sensible to start with the parallel elements first. To employ the formula of Levin, the correspondences of the characters are usually put as follows (Levin: 35):

Beatrice: Alonzo: Alsemero: De Flores ~
Isabella: Alibius: Antonio and Franciscus: Lollio⁴¹

There would be no argument against the correspondence between Beatrice the heroine of the main plot and Isabella that of the subplot and between De Flores and Lollio, the villains in the respective plots. It seems, however, that the correspondences between the other characters have caused some debate and it might be possible to assume on the basis of the text that the strict one-to-one correspondence is not intended from the start. Instead of the pair of Alonzo and Alibius, some suggested either the pairing of Vermandero and Alibius (Smith 1958: 65) or the pairing of Alsemero and Alibius with some justice (Daalder: xxi). Also, concerning the pairing "Alonzo: Alsemero ~ Alibius: Antonio and Franciscus", Smith shows convincingly that the text seems to suggest the identification of Alonzo and Franciscus. Even though it is not clear at all how this alternative pairing affects our understanding of the plot development and the interactions between the plots, it is true that the authors went to some considerable length to build up an analogy between these two (Smith: 65-66). Also, it might be worthwhile to mention that a parallelism is drawn between the subplot's Antonio and Franciscus as the wrong suspects and the main plot's Beatrice and De Flores as the real

⁴¹ Bradbrook seems to suggest the correspondence as this, which is rather unconvincing despite her otherwise brilliant analysis of the play and therefore we do not consider it in the following (224):

Beatrice: Alsemero: Alonzo and De Flores ~
Isabella: Alibius: Antonio and Franciscus.

culprits in the final scene (Levin: 43-44). The verbally and structurally ironic arguments between Vermandero and Alsemero over who are the real culprits (V. iii. 121-32), just before the culprits are revealed draw the audience's attention to this parallelism. Antonio and Franciscus have been physically disguised to seduce Isabella until the moment, while Beatrice and De Flores have been hiding their true identity as the murderers to the last moment:

Vermandero

These two have been disguised
E'er since [the murder of Alonzo] was done

Alsemero

I have two other
That were more close disguised than your two could be,
E'er since [the murder of Alonzo] was done. (V. iii. 126-29)

However complicated and complex the correspondences among the other characters are, the most outstanding parallelisms are established between Beatrice and Isabella, and also between De Flores and Lollio in close interactions with their heroines. In the case of Beatrice and Isabella, both of these women are given the chance of cuckolding, respectively through Alsemero and Antonio and Franciscus. Seeing Alsemero kissing Beatrice, De Flores see a chance to play in this love game by using her unchastity:

....I am sure both
Cannot be served unless she transgress; happily
Then I'll put in for one (II. ii. 58-60).

Likewise, seeing Antonio kissing Isabella, Lollio tries to take advantage of the case to make a pass at her:

My share, that's all! I'll have my fool's part with you (III. iii. 245).

Then, both of them eventually blackmail the heroines.⁴²

⁴² The parallelism between De Flores and Lollio is the most clearly observed correspondence between the two plots. Virtually any study on the subject would mention it. Levin's remark is conclusive: "This parallelism...is established most clearly

However, the outcome is totally different and this is the point where negative analogy sets in (Levin: 36). The reactions of Beatrice and Isabella are totally different. Beatrice accepts the wooing of Alsemero and plans to remove Alonzo by the help of De Flores (I. I; II. i-ii). De Flores kills Alonzo and makes the price of service her virginity (III. i-ii, iv). As a result, Beatrice falls into the same league with the villainous De Flores (III. iv. 139: “[the crime] made you one with me”).

On the contrary, Isabella rejects Antonio and Franciscus, even though she once went through the critical moment she almost fell for Antonio (III. iii; IV. iii). She also stands firm against Lollio’s attempt to approach her by blackmail (III. iii). Finally, the different responses result in the different consequences in the respective plots, Beatrice ending in her death with De Flores and Isabella turning Alibius “into a better husband” (V. iii. 213-15).⁴³

Also with regard to the correspondence between the group of Antonio and Franciscus and that of Beatrice and De Flores, it is very important to notice the difference between them. The disguise of those in the subplot is “literal and therefore comic, for they are external trappings that can be put on and off at will, while Beatrice’s is figurative and describes an internal (i.e., ‘more close’), permanent, and hence tragic alteration”. Also, the directions of the revelation of the true identities are opposite to each other in the two plots. In Beatrice’s case, “Here’s beauty chang’d/ To ugly whoredom” (V. iii. 197-98), their counterparts take off the disguise of a mad man and an idiot and return to the usual normality (Levin: 44). When we consider the relationship between the external appearance and the true inner identity, we see another diametric crossover of direction between these parallel characters. When we deduce from Antonio and Franciscus’ last speech, they “discover...that their real selves have taken on the foolishness of their appearance, whereas Beatrice learned that her appearance had taken on the ugliness of her real self” (Levin: 44).

in the act of sexual blackmail that is central to both plots” (Levin: 35). See also Empson: 47; Bradbrook: 221; Putt: 373-74.

⁴³ For other similarities and differences that are not mentioned here, see Smith: 64-72 and especially Levin: 34-48, which provides the most extensive and insightful list to our best knowledge.

4. Final Cause

With the matter of tone, the main plot is a tragedy, and the subplot is a comedy. The tonal distance between these plots is very far. Also, as we saw above, the plots have a negative analogical relationship. Therefore, we can expect that the subplot would basically function as a “foil which contrasts with the main plot and so enhances its seriousness, and may also anticipate and abort any potential deflationary response endangering that effect” (Levin: 18).

We will see how exactly the subplot fulfils this task through two major aspects.⁴⁴ First, Isabella is a “foil” of Beatrice. The heroine of the subplot is put in constantly parallel but more severe situations than the counterpart in the main plot. Isabella has an inferior spouse in comparison with Beatrice. While the latter’s husband-to-be is a young nice nobleman, the husband of Isabella is old and foolish. Isabella’s husband Alibius is inferior. He is “old, jealous, and foolish” (Levin: 37). She is more exposed to provocation due to his stupid scheme of protecting her from seduction. On the contrary, Beatrice’s infatuation with Alsemero and subsequently with De Flores is purely voluntary. As the foil of Beatrice, Isabella’s “victory...can therefore serve a comparable function in enlarging the distance between the two actions...the kind of miracle represented by Isabella’s continued fidelity to Alibius is designed to render even more culpable Beatrice’s immediate betrayal of Alonzo in her analogous but weaker temptation”.

The second aspect we will consider concerning the role of the subplot as a foil to the main plot is the theme of disguise which runs through the whole play. In a sense, the subplot is

a kind of literalization of [the] actions [in the main plot] particularly in its treatment of disguise and madness. Everything in the subplot depends, of course, on the fact that Antonio and Franciscus (and Isabella in one episode) are actually disguised. And in the main plot everything is made to turn upon a metaphorical disguise which expresses Middleton’s brilliant conception of the relationship of his heroine’s character to her fate” (Levin: 38).

Just as Antonio and Franciscus’ external disguise is a driving force of the subplot, Beatrice’s discrepancy between her appearance and inner self is the locomotive of the main plot (Levin: 38-43). As a foiling device to “enhance the seriousness” of the main

⁴⁴ These points are heavily indebted to Levin’s analysis (Levin: 36-48).

plot, the disguise theme in the subplot is again in stark contrast with that in the main plot. The disguise in the subplot is literal, comic, and involves only “external trappings that can be put on and off at will”, while Beatrice’s is figurative, internal, permanent. Therefore, the former serves to enhance the horrifying nature of the disguise in the main plot.⁴⁵

E. SUMMARY AND CONCLUDING REMARKS

Above, we have seen the historical survey of the scholarship concerning English Renaissance double-plot drama, and discussed Levin’s paradigm on the modes of connections between the plots, and finally the employment of his paradigm in a sample drama, *The Changeling*.

The views on double plot have experienced dramatic changes, especially in the first several decades in the twentieth century, and Levin’s paradigm of the connecting modes between the plots is an epitome of the fruitful change.

In the next chapter, we will turn to the double plots in the Bible and attempt to apply Levin’s paradigm to them.

⁴⁵ See Bradbrook: 214 and Smith 1958: 68, 171 for similar views.

CHAPTER V

DOUBLE PLOT IN THE BIBLICAL TEXTS

Do we see double plot in the biblical texts? The answer is both yes and no. If we look for a whole book written in the format of a double plot, the answer is no. We certainly do not have a book that is composed of a double plot. If we look for a double plot employed in a portion of a book, the answer is yes. Even though biblical scholars have not yet employed the term “double plot” to the best of our knowledge, there are some strong cases of double plot, and some of them are investigated with different methodologies. In the first section in the following, we will try to survey the potential cases of double plot in the Bible and we will narrow down our discussion to the type of double plot texts that are similar to our Exodus text.

A. GENERAL OVERVIEW ON DOUBLE PLOT IN THE BIBLE

We need to set some working criteria for our search for the double plot in the Bible. The first criteria would be that the two stories should be attached in the text. If they are not physically connected in the text, they cannot be regarded as a double plot. Yet, this is only a necessary condition of a double plot. We need other criteria. The second criterion is that the stories in the double plot should show some or all of Levin’s four modes of connection: material cause, efficient cause, formal cause, and final cause. Finally, they should show some amount of disconnection, too. If they show no hint of disconnection, they would rather be two parts of a single plot than a double plot.

When we survey the Bible with these criteria, we can find some potential cases of double plot. They are Gen. 37-50; Exod. 24:12-40:38; 1 Sam. 2:12-4:1a;¹ Lk. 1:5-3:22;² 1 Sam. 24-26;³ Markan intercalations.⁴ The stories in these texts match the criteria above.

¹ It is not easy to decide the ending of the double plot in this text. We wonder whether we should include ch. 4 here.

² Here again, it is not easy to decide the ending of the double plot. It is usual to see Lk. 1:5-2:52 as a unit, as we shall see in the discussion below. This dissertation insists that

It seems that we can subdivide these double texts into two categories. 1 Sam. 2:12-3:21 and Lk. 1:5-3:22 are cases of “interlaced double plot”, and Exod. 24:12-40:38, 1 Sam. 24-26; Markan intercalations are cases of “intercalated double plot”. In the “interlaced double plot”, the stories in the double plot alternate several times. In the intercalated double plot”, the stories in the double plot form a sandwich-shaped structure, that is, in which one story is divided into two parts and the other story is placed in the center. As our main concern in this dissertation is to read Exod. 24:12-40:38 as a case of “the intercalated double plot”, we will not discuss the former type in detail and will concentrate on the latter type in this chapter.

B. INTERLACED DOUBLE PLOT

The representative example of the “interlaced double plot” would be Lk. 1:5-3:22. The study over the parallelism between the infancy story of John the Baptist and that of Jesus in Lk. 1:5-2:52 has been well observed.⁵ However, we suggest that the addition of Lk. 3:1-22 helps us to comprehend the general theme of the text better with a good reason.⁶ Many interpreters think that the juxtaposition of the stories of Jesus and John in Lk. 1:5-2:52 is to draw direct comparison between the two figures and reveal Jesus as the superior of the two (Kuhn 2001: 39).⁷ The problem of excluding Lk. 3:1-22 is that there is no clear statement in 1:5-2:52 about the superiority of Jesus. It only indirectly insinuates it. The inclusion of Lk. 3:1-22 resolves the problem.

Before we go into the discussion of this issue, it is worthwhile to point out that there is a great possibility that this story is influenced by 1 Sam. 2:12-4:1a. The similarities between them are more than accidental (Tannehill 1986: 18). Elizabeth,

in spite of the loose connection of Lk. 3:1-22 to this unit, its inclusion is necessary for a proper understanding.

³ The verse numbers in the Hebrew text are slightly different from the English versions in ch. 24. 24:1's function is also argued (Klein 1983: 235). Purely on the basis of the practical reason that it is easier to quote the verses, we will follow the numbering in the English versions.

⁴ We will enlist the individual texts of Markan intercalations later, when we discuss them.

⁵ See the standard study Raymond E. Brown (1977). Especially consult the extensive bibliographies he provided on this subject (1977: 253-55; 1986: 660-80).

⁶ *Contra* Brown (1977: 240) and Nolland (1989: 17-18).

⁷ Darr 1992: 66-69. See also the extensive bibliography in Kuhn (2001: 39 n. 3-5).

John the Baptist's mother is similar to Hannah in her barrenness who is given a child after prayer (1 Sam. 1:10-11; Lk. 1:13). Mary portrays herself in a similar way to Hannah (Lk. 1:48; 1 Sam 1:1). Her hymn bears a resemblance to Hannah's hymn. The most outstanding similarity would be the description of the growth of John and Jesus with that of Samuel (Lk. 1:80; 2:40,52; 1 Sam 2:21,26).

In the Lukan text, the sections on John the Baptist and the sections on Jesus alternate between each other. Even though the interpreters agree on the existence of parallelism between the John the Baptist story and Jesus story in this text, they have no unanimity "on the best way to view the structure" (Fitzmyer 1981: 313). Brown conveniently provides a synopsis of some of the representative structures suggested by various scholars (1977: 248-49). The structure suggested by Dibelius (1953: 67) is still regarded as the best plausible structure (Fitzmyer 1981: 313; Nolland 1989: 20). Here, we provide the structure slightly modified from Fitzmyer (1981: 313-14), which adapted that of Dibelius with insights from Lyonnet and Laurentin:

The Structure of the Lucan Infancy Narrative

I. The Angelic Announcements of the Births (1:5-56)

1. About John (1:5-25)	1. About Jesus (1:26-38)
The parents introduced, expecting no child (because barren) (5-10)	The parents introduced, expecting no child (because unmarried) (26-27)
Appearance of the angel (11)	Entrance of the angel (28)
Zechariah is troubled (12)	Mary is troubled (29)
"Do not fear..." (13)	"Do not fear..." (30)
Your wife will bear a son (13)	Your wife will bear a son (31)
You shall call him John (13)	You shall call him John (31)
He shall be great before the Lord (15)	He shall be Great (32)
Zechariah's question: How shall I know?" (18)	Mary's question: How shall this be?" (34)
Angel's answer: I have been sent to announce this to you (19)	Angel's answer: The holy Spirit will come upon you (35)
Sign given: You shall become mute (20)	Sign given: Your aged cousin Elizabeth has conceived (36)
Zechariah's forced silence (22)	Mary's spontaneous answer (38)
Zechariah "went back" (23)	The angel "went away" (23)

2. The Visitation (1:39-56)

Jesus' superiority indicated:

"When Elizabeth heard Mary's greeting, the baby leaped in her womb" (41: cf. 41-45)

II. The Birth, Circumcision, and Manifestation of the Children (1:57-2:52)

3. The Birth of John (1:57-58)	3. The Birth of Jesus (2:1-20)
The birth of John (57)	The birth of Jesus (1-12)
	Canticle of the Angels (13-14)

Joy over the birth (58)

4. The Circumcision and Manifestation of John (1:59-80)

John circumcised and named (59-64)

Reaction of the neighbors (65-66)

"The child grew..." (80)

Joy over the birth (15-18)

4. The Circumcision and Manifestation of John (2:21-40)

Jesus circumcised and named (21)

Reaction of Simeon and Anna (25-38)

"The child grew..." (40)

5. The Finding of Jesus in the Temple (2:41-52)

"Jesus kept increasing in wisdom and stature, and in favor with God and men" (52)

6. The Superiority of Jesus (3:1-22).

Jesus' superiority pronounced:

"As for me, I baptize you with water; but One is coming who is mightier than I, and I am not fit to untie the thong of His sandals; He will baptize you with the Holy Spirit and fire" (16)

The Spirit came on Jesus (21-22)

From the table above, the parallelism between the stories of Jesus and John the Baptist is clear. Especially, it is important to notice that the two stories merge in I.2. (1:39-65) and II.6 (3:1-22), and also that both sections highlights the superiority of Jesus over John the Baptist.

Recently, some scholars suggested reading our Lukan text in the light of *synkrisis* (Berger 1984: 1176; Darr 1992: 66-69). *Synkrisis*, which literally means "comparison", is a rhetorical device that compares and contrasts two objects whether they are people or things.⁸ Especially, for our biblical studies, the usage is Plutarch's *Lives*. He often provides comparisons at the end of his parallel biography of the famous Greek and Romans (Wuttke 1965: 2962; Stanton 1992: 79). Biblical scholars adopted the insight from this ancient convention and applied it to the New Testament texts. We do not have an objection to the suggestion that *synkrisis* can enhance the understanding of our Lukan text. However, we also think that *synkrisis* is a rather looser literary device than double plot in the case of Lk. 1:5-3:22. Interpreters employ *synkrisis* in other texts in which the two stories compared are not tightly juxtaposed as Lk. 1:5-3:22. They apply it to analyze the parallelism between Jesus, Peter, and Paul (Berger 1984: 1176;

⁸ On the concept of *synkrisis*, see Wuttke (1965: 2962), Berger (1984: 1175-77), and Stanton (1992: 78). Görg Radimsky, one of the research student in the University of Gloucester drew my attention to these works.

Marguerat and Bourquin 1999: 127-29). Scholars also suggest that *synkrisis* is used also in Matthew in order to establish the parallelism and comparison of Jesus with Moses, John the Baptist, the disciples, and Jonah (Freyne 1985: 130-31; Stanton 1992: 80-81). Therefore, *synkrisis* does not require the parallel texts to be juxtaposed in any format. Nor does it require the different connecting modes that connect the stories in a double plot. What it requires is only a certain kind of analogical relationship, whether it is positive or negative.

The stories of Jesus and John the Baptist are connected through more ways than a mere analogical relations. Even though *synkrisis* provides a good circumstance for us interpreters to read the interrelationship between these stories, therefore, we need a much more complicated methodology than this. As we have been discussing so far, the combination of narrative criticism and double plot equips us with a sieve with a very fine mesh that helps us to sift out the various interrelationships between the stories in a double plot.

As we will see how the combination of narrative criticism and double plot works in the double-plot text with the cases of “intercalated double plot” that is structurally closer to Exodus 24:12-40:38, we will be satisfied with having shown how the interlaced double plot passage is structured. Before we go to the next discussion, we should point out the case of 1 Sam. 2:12-4:1a. As we mentioned above, it is beyond question that this text influenced the “interlaced double plot” in Luke. Like the Lukan text, this Samuel text is also interlaced:⁹

2:11b Samuel
 2:12-17 Eli's sons
2:18-21 Samuel
 2:22-25 Eli's sons
2:26 Samuel
 2:27-36 Eli's sons
3:1-4:1a Samuel
 4:1b-22 Eli's sons

⁹ This structure is partly based on Willis 1972: 33-61.

Even though students of this text identified the juxtaposition of these two strands of stories as “purposely worked together” (Hertzberg 1964: 34),¹⁰ they did not pay attention to it as much as it deserves, or even as much as the Lukan text received. It seems that the two strands in the Samuel text are less tightly interrelated than those in the Lukan text. As Garsiel (1990: 37-44) and Miscall (1986: 16-25) made valuable contribution that can be used as a springboard with which a further development can be made according to the viewpoint of double plot, we will leave this text here with the insightful remark of Garsiel that seems to be completely in line with our dissertation:

This narrative mode requires the reader to put the characters together for the purpose of comparison, even although [sic!] no interaction as such takes place between them. To state it differently, although Samuel has no dealings with Eli’s sons, and neither acts upon them nor is acted upon in any direct way, the very facts that they are active in the same place—the Shiloh sanctuary—and hold positions that are to some extent similar—of service in the sanctuary—taken together with the presentation of their activities in juxtaposed scenes, urge one to the institution of a comparison from which arises a yawning contrast, the contrast between Samuel’s positive development in his duties and the degeneration of Eli’s sons¹¹ (Garsiel 1990: 37-38).

C. INTERCALATED DOUBLE PLOT

So far we have discussed “interlaced double plot” as a branch of double plot. Now we will discuss the “intercalated double plot” that is structurally more similar to our Exodus text. In the beginning, we listed Gen. 37-50; Exod. 24:12-40:38; 1 Sam 24-26; Markan intercalations as the candidates. These texts all contain two relatively separate but also interrelated stories, as we can expect from a double-plot narrative. Here, Gen. 37-50 is again different from the other texts. In the latter texts, the structure is basically tripartite (A-B-A’) and symmetrical. The proportion of the units is relatively balanced, especially in the case of 1 Sam. 24-26 and Markan intercalations. In the case of our Exodus text, each of the tabernacle units (A-A’) is about twice the length of the

¹⁰ Hertzberg’s statement is limited to 2:12-35. However, his point is certainly valid the whole of 2:12-4:22. Surprisingly, McCarter is against this view (1980: 85): “No attempt is made to integrate the two”.

¹¹ Other scholars also pointed out that the juxtaposition of these two story lines highlights the rise of Samuel versus the fall of Eli’s sons or more appropriately the house of Eli (Hertzberg 1964: 34; Miscall 1986: 17).

golden calf story. In Gen. 37-50, the story of Judah and Tamar appears at a very early stage (Gen. 38) and the structure is far from symmetrical. The units are totally out of proportion. Possibly, Gen. 37-50 is another kind of double plot. As the purpose of this chapter in our dissertation is to gather some insights for our Exodus text, we will leave this Genesis text behind.¹² We will concentrate on 1 Sam. 24-26 and Markan intercalations.

1. 1 Sam. 24-26 as Double Plot

The best example of double plot seems to be found in 1 Sam. 24-26. This text is composed of three stories. One crucial historical critical problem here is that the stories in ch. 24 and ch. 26 are usually regarded as “sibling accounts of a single incident” (Gordon 1980: 41).¹³ The similarity between these two chapters is striking.¹⁴ However, we can also notice the differences between them (McCarter 1980: 386-87). Even though there is no indication of temporal sequence between these two stories (Klein 1983: 236), the difference between them in the final form of the text might be best understood as a case of “incremental repetition”, the concept Gordon borrowed from Alter:

‘Incremental repetition’, in the sense in which I use it here, means the development or modification of a motif through repetition in separate narrative sequences. The changes and variations thus introduced ‘can point to an intensification, climactic development, acceleration of the actions and attitudes initially represented, or, on the other hand, to some unexpected, perhaps unsettling, new revelation of character or not’ (Gordon 1980: 54).¹⁵

¹² An older generation of interpreters regarded the story of Judah and Tamar “as an unfortunate interpolation” in the middle of the Joseph story according to Childs (1979: 156). For example, von Rad insisted that the former story has “no connection at all” with the latter (von Rad 1961: 356-57). Likewise, according to Speiser, Gen. 38 is “a completely independent unit,” having “no connection with the drama of Joseph, which it interrupts at the conclusion of Act I” (1964: 299). Recently, however, the tide has changed. Childs (1979: 156-57), Alter (1981: 3-12), Wenham (1994: 360-70) showed that this story is closely related to the story of Joseph surrounding it. Especially, Noble pinnacles these contributions. His study would prove to be very helpful, if we were to attempt to read Gen. 37-50 with the perspective of double plot (1992: 137-44).

¹³ See also the summary of historical scholarship on this issue in McCarter (1980: 386-87) and Klein (1983: 235-38).

¹⁴ See the parallel diagram of both chapters in Klein (1983: 236-37).

¹⁵ The quotation is from Alter (1976: 63). A further comment of Alter is appropriate here: “[Incremental repetition] conveys, without the need for explicit commentary, aspects of the distinctive character of each of the personages involved in the scene, and

Therefore, he is right to claim that “it is these very similarities that enable us to measure the development in David’s character as he reacts to basically the same set of data” (Gordon 1986: 187).

The reading of 1 Sam. 24-26 as a double plot in this dissertation is greatly influenced by Gordon’s brilliant work (1980: 37-64).¹⁶ Gordon based his study on the concept of “narrative analogy”, proposed by Alter (1976: 70-77 [73]). It seems that he also adopted a methodology almost identical with the “narrative criticism” we described in Chapter III. When we consider the time he wrote the article, his command of the skill that is about to be introduced into the biblical scholarship is amazing.

Yet, before we turn to the discussion of reading the Samuel text as a double plot, we have to mention that “narrative analogy” is rather a broad concept, just as *synkrisis* is. It does not require that two texts in narrative-analogical relationship are contiguous. It also does not require the various connections between these texts. An analogical relationship in any form will enable the reader to read them as a case of narrative analogy.¹⁷ Just as the recent studies on the double plot in the English Renaissance drama focused on “analogical connection” between the plots (Levin 1971: 11), biblical scholars seem to put too much emphasis on the analogical relationship between the stories. And it is also true with Gordon’s study, even though he certainly managed to discuss the effect of analogical relationship, that is “final cause” according to Levin’s terminology, among the three stories in 1 Sam. 24-26. The combination of “narrative criticism” and Levin’s paradigm seems to provide a much more close and appropriate perspective to such a text as 1 Sam. 24-26 in which the stories are not only contiguous but also closely related to each other in spite of some distinct elements.

We will start with the discussion of the narrative critical issues and then we will sum up our discovery from the discussion with Levin’s paradigm. The characters in the extradiegetic level are David, Saul, David’s men, Saul’s three thousand chosen men in ch. 24,¹⁸ David, Nabal, Abigail, Yahweh, David’s men, Abigail’s maids in ch. 25,¹⁹

it becomes as well a convincingly effective means of bringing about a change in the course of events” 1976: 64).

¹⁶ J. Gordon McConville, my supervisor, introduced him to this work.

¹⁷ See the examples suggested in Miscal (1978: 29-30).

¹⁸ We omitted the Philistines 24:1, as they are irrelevant with our study.

¹⁹ We omit 25:1, the report of Samuel’s death, and 25:43-44, the report of David’s further marriages, as they do not affect the reading of 24-26 as a double plot.

and Saul, David, Ahimelech, Abishai, the Ziphites, Saul's three thousand chosen men, David's spies, Abner, the commander of Saul's army in ch. 26. Among these, the important characters for the double plot are David, Saul, Nabal, Abigail, and Yahweh. All other characters are secondary in their significance.

The spatial settings of the stories are the wilderness of Engedi in ch. 24, Maon (cf. 23:24-25) and Carmel in ch. 25, and the hill of Hachilah before Jeshimon in the wilderness of Ziph (cf. 23:19) in ch. 26. Basically, therefore, the spatial setting of these stories is the southeastern area of Hebron (Hamilton 1992: 502-03; Lance 1992: 1104).

The temporal setting of these stories and their temporal organization in the discourse level are not clear. As we mentioned before, neither Saul nor David in ch. 26 shows any hint of knowing the events in ch. 24. However, we should also remember that there is nothing that hinders the reader from reading them in a chronological order. Possibly, 1 Sam. 24-26 is a case that fits Barthes' *post hoc, ergo propter hoc* principle.²⁰ As there is no clue against this principle, it would be legitimate to regard them as chronological in order.

The narrator does not show any explicit attempt to connect these stories together except the juxtaposition of the stories in the form of "intercalated double plot". Put in this way, the stories interact and become reciprocally an "implicit commentary" on each other.²¹

The similarity of the plot between ch. 24 and 26 is beyond question, as Klein's diagram shows (1983: 236-37). The similarity of the Nabal story's plot with these two chapters is not instantly clear. But when we read it carefully, we realize that the story shares the theme that David spares the life of his enemy (Gordon 1986: 39, 181; Garsiel 1990: 127).

Now, let us apply Levin's paradigm to this Samuel text. The material causes between the stories are clear. The distribution of characters shows both the disconnection and connection of the Nabal story and the Saul stories. David and his men

²⁰ Barthes maintains that "the mainspring of narrative is precisely the confusion of consecution and consequence, what comes *after* being read in narrative as what is *caused by*; in which case narrative would be a systematic application of the logical fallacy denounced by Scholasticism in the formula *post hoc, propter hoc*" (italics Barthes', underlines mine) (1977: 94). See also Prince 1982: 123.

²¹ Gordon used the term "an internal commentary", and Alter (1975: 73) and Miscal (1978: 28) use "oblique commentary". Narrative critically, an "implicit commentary" is more standardized term.

are the only characters that appear in both the Nabal story in ch. 25 and the Saul stories in ch. 24 and 26. The other characters are strictly divided between both sets of stories. The geography is another element of material cause.

The efficient cause, that is, the causal relationship between them is not clearly mentioned. When we see 1 Sam. 24-26 in a wider context, Saul's pursuit of David to kill him would be the governing cause that pushed David into the area that functions as the spatial setting of these stories.

The analogical connection between the Saul stories and the Nabal story is the type of connection that received the most attention among the recent interpreters. The narrator especially manages to equate Nabal with Saul through providing an avalanche of resemblances between them. The following analogies are given by Gordon (1980: 42-51; Garsiel 1990: 129-30).

Firstly, Nabal and Saul both are unwilling to accept David as what he is. Saul is informed by Samuel that he is rejected by God as king and still tries to frustrate God's purpose by killing David. Nabal regards David as just a fugitive slave. Secondly, they both are alienated from their own people with regard to the matter of David. Saul is alienated from his son Jonathan (1 Sam 20:30-34), his daughter Michal (1 Sam 19:11-17), and his servants (22:8,17-19). Nabal is also alienated from his wife (25:19,36) and his servants (25:17) in this respect. Thirdly, the narrator's description of Nabal as holding "a banquet like that of a king" (25:36) is an explicit way of synchronizing their roles in the narrative unit. Fourthly, there are many verbal echoes that connect Saul with Nabal. David's calling himself "your son David" in his instruction to his young men who go to Nabal (25:8) seems to echo Saul's calling David "my son David" (24:16). The theme of "good and evil" occurs in Saul's remorse in 24:17 and in David's remorse in 25:21. David's rejection of Abishai's suggestion to kill Saul in 26:10, "As the Lord lives, the Lord will smite him; either his day will come and he will die, or he will go down into battle and perish," echoes his reaction to God's judgment to Nabal in 25:38, "the Lord smote Nabal and he died". "Enemy" is the title applied to Saul in 24:4 and 26:8. Nabal is categorized as "enemy" even though less direct in ch. 25 (vv. 26,29). "Plead my cause" appears in David's speech to Saul in 24:15 and in his speech after the report of Nabal's death in 25:39²². Even though the interpreters have not pointed it out,

²² The phrase is slightly different between these two verses: 24:15 (BHS v. 16), "[he may] plead my cause" (וִירֵב אֶת־דָּוִד); 25:39, "[he] pleaded the cause of my reproach"

another possible connection between Nabal and Saul is the same number of the people Saul summoned to catch David and Nabal's sheep ("three thousand"). The reference to these numbers appears at the very beginning of each chapter. That possibly makes their correspondence more noticeable.

Finally, indirectly, the common geographical setting of Nabal's and Saul's stories should be added to the list of analogical relationships between them (Gordon 1980: 43-44; Garsiel 1990: 129). Especially, Carmel, Nabal's town, is the place where Saul erected a stele to celebrate his military victory (1 Sam. 15:12).

These analogical connections between Saul and Nabal are also confirmed by the correspondence in the plots of their stories. Two stories with regard to Saul and the Nabal story in 1 Sam. 24-26 are all dealing with David's sparing the life of his enemy (Gordon 1980: 43; 1986: 181; Garsiel 1990: 129).

Therefore, we might put the relationship of the characters in this way, following Levin's formula of representing analogical relationships between the characters:

David: Saul ~ David: Nabal²³

Saul and Nabal are in the relationship of positive analogy or parallelism. While Levin is right in his claim that a double plot combines both positive and negative analogy and therefore the reader should try to find both aspects of analogy (Levin 1971: 12), it seems that our Samuel text does not seem to show much interest in contrasting Saul and Nabal.

What would be the final cause or affective mode of connection of the double plot in 1 Sam. 24-26? According to Levin's paradigm (1971: 18), the effect of the positive analogy between Nabal and Saul would be "parallel exemplification of the common theme". The reason for David's sparing Saul's life is clear. As David repeatedly says, "Yahweh forbid that I should do such a thing to my master, Yahweh's anointed, or lift my hand against him; for he is the anointed of Yahweh" (24:6; cf. 24:10; 26:9,23). However, the sparing of the life of Nabal is what really exemplifies

(רב אחריב חרפתי).

²³ Expanding this diagram, we might add the antithetical parallel of David's men (24:4) and Abishai (26:7-8) ~ Abigail (25:23-31). While David's men and Abishai encourage David to kill Saul, Abigail prevents him from killing Nabal, the surrogate character of Saul in ch. 25.

David's true character. David has every justification to kill Nabal. Nabal insulted David in spite of David's politeness (David's humbling himself even as "your son" [v. 8]). Nabal returned David "evil for good" (1 Sam. 25:21). Nevertheless, David listens to Abigail and keeps himself from avenging with his own hand and shedding unnecessary blood that would trouble him in the future (25:23-31). The parts to which David paid most attention in Abigail's speech might be the statements about Yahweh. According to Abigail, Yahweh has kept David from shedding blood (v. 26) and Yahweh will protect David from the enemy, while destroying the latter. Actually, Abigail's statements are in line with David's own statements about leaving revenge to the hand of Yahweh (24:12; 26:10). What the story in ch. 25 shows is that David can leave the revenge to Yahweh even in the situation in which revenge would be completely legitimate. Therefore, possibly, the double plot is showing David's fundamental attitude towards Yahweh. David's pious attitude might be acknowledged by Yahweh according to the extradiegetic level of narration. The narrator reports to the reader that Yahweh smote Nabal and therefore revenged David instead of him (25:38; cf. David's interpretation of the event in 25:39).

Gordon suggested another function of the double plot. According to him, as we already mentioned in the beginning of the discussion, the arrangement of the stories in 1 Sam. 24-26 is a case of "incremental repetition" concerning "the motif of blood-guilt and its avoidance" (Gordon 1980: 53). The narrator indirectly relates the "maturation of an idea in David's mind" with regard to this issue. When he first had the chance to kill Saul, David cut a piece of Saul's robe instead. But the act might mean more than simply "procuring of a token in proof of his good-will toward the king" (Gordon 1980: 55). Many interpreters suggested that the particular action symbolizes the divesting of his kingdom (Gordon 1980: 55 n. 54; Polzin 1989: 209). Possibly, the symbolism is the reason the act bothered David (24:5). After he learned what Yahweh would do if he leaves the issues of blood-guilt and revenge to the hand of Yahweh, David "shows not the slightest sign of weakness on the second occasion" (Gordon 1980: 57). He rejects Abishai's offer (26:7-8) and proclaims what God would do on the basis of his experience in relation to Nabal (26:10). Therefore, the double plot read in consecutive order might be describing the change of David's mind, or more appropriately, David's epistemological maturation with regard to God's way concerning the issue that troubles him most at the time.

Before we move on to the Markan intercalations, it might be useful to compare the double plot in the Book of Samuel with our Exodus text. On the one hand, the striking similarity between these two texts comes to the fore, even at a casual reading. Both narratives basically have a tripartite structure.²⁴ Also, in both texts, the enclosing stories and the inner story are clearly separated. Most strikingly, Saul in 1 Sam 24 and 26 does not appear in Nabal's story in 1 Sam 25. Likewise, the tabernacle in Exodus 25-31; 35-40 does not appear in the golden calf story in Exodus 32-34. Finally, even though the three stories in 1 Sam 24-26 have no causal links, that is, hypotactic relationship, it seems possible for us to recognize the hypotactic relationship especially between chapter 25 and 26, even though it is implicit. Similarly, even though there is no explicit causal link clearly expressed between the story of sin and forgiveness in Exodus 32-34 and the people's remarkable sincerity in Exodus 35-40, we can still possibly suppose that there is an implicit hypotactic relationship between them.

On the other hand, the differences between them are not negligible. The first difference is the size. While the narrative analogy in 1 Samuel is composed of only three chapters, the narrative complex in our text encompasses sixteen and a half chapters. While this must be one of the reasons that have hindered interpreters from reading our exodus text as a "narrative analogy", it also involves structural complexity, because if a narrator wanted to control all these chapters in order to deliver a message, he must have had to employ many literary devices to show the connections between the tabernacle and golden calf stories. As we shall see later when we deal with the structure of our Exodus text, this necessity results in a great refinement in the structure. Second, while the enclosing stories and the inner story in Samuel have no direct connections among them except many indirect elements, the two stories in our Exodus text have some direct crossovers. Some of these direct crossovers can possibly be explained as deriving from the enormous size of the Exodus text. Finally, in the case of the Samuel text, the stories of David and Saul in 1 Sam 24 and 26 are two different stories.²⁵ On

²⁴ In fact, Exodus text is much more complicated than this. We will discuss the issue of the structure of Exod. 24:12-40:38 below and in the next chapter. Suffice it to say that the complicated structure of Exod. 24:12-40:38 might be due to its size. Despite that, it is still correct that the Exodus text basically has a tripartite structure.

²⁵ Of course, many historical critics suggested these two stories are "sibling accounts of a single incident" (Gordon, 1980: 41 and the related footnotes of K. Budde. H. P. Smith, K. Koch). However, as Gordon convincingly proved, these two stories can be an identical story or two variants of a single story.

the contrary, the tabernacle story in Exodus 25-31 and 35-40 are a story divided into two units to frame the golden calf story.

2. Markan Intercalations

Markan intercalations²⁶ are another case of “intercalated double plot”. Two relatively separate stories are connected in the form of the “intercalated double plot” in these Markan texts, too. That is, a story is divided into two and another story is inserted in the middle.

They have received much more attention than the other texts we have discussed so far, especially in the perspective of the relations and functions of stories between each other that are arranged in this way. Von Dobschütz was the first one who tackled this literary phenomenon seriously (1928: 193-98) and his work has been recognized by many interpreters.²⁷ Especially, the recent years have witnessed a splendid advance in our understanding of the Markan intercalations with the help of literary approaches and particularly the narrative criticism.²⁸

It seems that Shepherd’s studies on this issue are particularly important among these recent contributions for the concern of our dissertation (1991: 687-97; 1993; 1995: 522-40). He approached the Markan intercalations both on the level of “discourse” and “story”. On the “discourse” level of analysis, he points that the stories are both separated and integrated, and he discusses the elements that separate and integrate them. The most outstanding element that separates the stories is the division of characters. Apart from Jesus and sometimes his disciples, the major characters of each story do not cross over the borderline between the stories. He also mentions “focalization/

²⁶ So many terms are used to indicate this literary phenomenon. See the extensive lists of the terms suggested so far in Edwards (1989: 193-94) and van Oyen (1992: 954-59). Some of them are interpolation, insertion, framing, Schiebung, Einschaltung. The popular names among the recent scholars are “sandwich” and “intercalation”. These names are preferable, as they are more objective than the other terms listed above that presuppose some redactional prejudices. We will use “intercalation” in this dissertation, although we do not exclude the use of “sandwich” from time to time.

²⁷ Of course, he is not the first one who spotted it. Van Oyen provides an extensive bibliography of works that mentioned this phenomenon as early as the beginning of the seventeenth century (1992: 954-959). Still, however, it is von Dobschütz that tried to explain how this literary phenomenon works.

²⁸ See the bibliography in van Oyen (1992: n. 1), Schildgen (1998: 100 n. 15), and Rhoads, Dewey and Michie (1999: 51 n. 19). Shepherd’s recent dissertation and articles is particularly important (1991a; 1991b: 687-97; 1993).

defocalization” and the gap in the first half of the outer story or the suspension of the outer story. Then, on the level of story, he discusses how the combination of the stories functions. To avoid redundancy with Shepherd’s excellent discussion of the various issues in relation to Markan intercalations (1993: 1-29; 311-83), we will concentrate on the issues that are strictly related to our discussion of the Markan intercalations as “intercalated double plot”.

How often Mark employed intercalation has been an issue that still goes on. Interpreters, however, seem to agree on at least six cases (Neirynck 1988: 133; van Oyen Shepherd 1992: 949; 1993: 106-07; 1995: 522).²⁹

- 3:20-35 – Jesus’ relatives (vv. 20-21,31-35) and the Beelzeboul controversy (vv. 22-30)
- 5:21-43 – The raising of Jairus’ daughter (vv. 21-24,35-43) and the healing of a hemorrhagic woman (vv. 25-34)
- 6:7-31 – The mission of the Twelve (vv. 7-13,30-31) and the beheading of John the Baptist (vv. 14-29)
- 11:12-25 – The cursing of the fig tree (vv. 12-14,20-25) and the cleansing of the Temple (15-19)³⁰
- 14:1-11 – The death plot of the leaders with Judas (vv. 1-2,10-11) and the anointing at Bethany (vv. 3-9)
- 14:53-72 – The denial by Peter (vv. 53,55-65) and the trial of Jesus (54,66-72)³¹

As we can see in the list, all these texts are made up of two stories. Except a slight variation in the last text, these texts start with one story that is interrupted by another story. After the second story is completed, the first story starts and completes.

Since the Markan intercalations themselves are not the main concern of our dissertation, it would be practical to pick up samples and discuss them in more detail. We will pick up 5:21-43 and 14:53-72 for analysis. 5:21-43 is taken for an example, since it is often regarded as one of the best examples (van Iersel 1998: 204). 14:53-72 is rather different from the other cases in some respects. The most obvious one is that it is not tripartite, while the others are. This uniqueness makes it a good choice as a sample.

Let us start with the narrative critical observations of 5:21-43 that is composed of two relatively separate stories: the raising of Jairus’ daughter (vv. 21-24,35-43) and

²⁹ On the lists of intercalations suggested by various scholars, see Shepherd 1993: 388-92. There are slight negligible variations in the list among these scholars.

³⁰ Some scholars suggest the double or triple intercalation in relation to this text. See Edwards (1989: 207 n. 39), van Oyen (1992: 951-53), Tate 1997: 241-42.

³¹ We combined Shepherd (1995: 522) and van Oyen (1992: 948) here.

the healing of a hemorrhagic woman (vv. 25-34).³² The characters of the “outer story”³³ are Jesus, the disciples, especially Peter, James, and John the brother of James among them, Jairus a synagogue ruler, Jairus’ daughter, Jairus’ wife (“the daughter’s wife”, v. 40), the people from Jairus’ house, the mourners, and the crowd. Jairus’ wife is not an active character. The crowd is rather a setting than a character. Its nature as a setting becomes clear in the inner story, when the hemorrhagic woman takes advantage of the crowd as a cover of her attempt to touch Jesus’ garment. The “inner story” has Jesus, the hemorrhagic woman, the disciples, and the crowd. Shepherd pointed out that the only active characters in both stories are Jesus and the disciples. Jairus must be present in the inner story, but he does not play any role in there. It is not his story after all.

Therefore, the spatial setting of these stories is intriguing. That of the outer story can be best described as “a pattern of ever narrower spaces” (Shepherd 1993: 139). It starts from the crossing of the sea and staying at the seashore (v. 21). Following Jairus’ request, the journey to Jairus’ house becomes the spatial setting (v. 22-24,35-36), then, the house of Jairus (37-40a), and finally the room where the daughter of Jairus is located (40b-41). In vv. 41-42, the narrator slightly widens the space in order to report the reaction of the people. In the case of the inner story, the journey to Jairus’ house serves as the setting. As we mentioned, the crowd also function as a sort of “quasi-setting”.

Temporal setting is not particularly mentioned. The story time is generally not disturbed, and both stories are linked temporally. The whole intercalation is a kind of long take, using the film terminology. Most of the time, the camera follows the movement of Jesus from the beginning (v. 21) and to the end without interruption. The only disturbance in this straightforward flow of time is the “completing analepsis” in vv. 25-27a. It describes the “twelve years” of the haemorrhaging woman’s life up to the point she touches Jesus’ garment. This unique disturbance in the temporal organization seems intentional, as it is important in the understanding of the whole intercalation.

³² It has been usual to regard them as two independent stories. Many scholars pointed out the difference in style and language (Johnson 1960: 104-05; Edwards 1989: 203; Guelich 1989: 292). As Daalder’s conclusion with regard to the *Changeling* (1990: xviii-xix) in the previous chapter, this difference should not be a problem in our understanding of this text.

³³ Shepherd uses “outer story” and “inner story” to refer to the framing story and framed story. His terms seem to be not only convenient but also objective, because it does not imply any redactional prejudice. Therefore, we will adopt his terms here.

The narrator is omniscient and overt in the inner story, as we saw above. He knows the previous history of the woman and interrupts the story time in order to provide the information about her miserable experience due to the disease to the reader. He knows what Jesus and the woman think in their mind. The narrator is overt in the outer story, too. He provides the translation of “ταλιθα κουμ” (v. 41) (Shepherd 1993: 166). He also stops the story time to provide the information about the age of Jairus’ daughter (v. 42). The narrator’s omniscience in the outer story is less clear. Yet we have no reason to think otherwise.

The plots of both stories are congruous between each other. In each story, Jesus heals an utterly serious illness. In the outer story, Jesus even resurrects the dead girl who just died of a serious illness.³⁴ “Faith” plays an important role in them (vv. 34,36).³⁵

Following Levin’s paradigm, the material mode of connection between the stories is the characters and the spatial and temporal setting. Jesus is the magnet that connects them. He plays the main role in both stories. Jairus comes to Jesus to ask for the healing of his daughter. The woman approaches Jesus to cure herself. The disciples also appear in both stories.

The trip to Jairus’ house provides the spatial setting for the story of the haemorrhagic woman. Also, both stories are in the same temporal plane. The time generally runs through the whole double plot. Therefore, the temporal setting also binds them.

³⁴ Many interpreters emphasize that there is no indication that the girl actually died in Mark, while Matthew and Luke clearly indicate the death of the girl. Even though we have to acknowledge that the Markan text is certainly more ambiguous than the other two texts, there is no strong reason not to believe that the girl died. See the discussion in Mann (1986: 282-83), Guelich (1989: 301-02), and van Iersel (1998: 208-11). I think that Jesus’ remark in v. 39, “The child has not died, but is asleep” is a verbal irony in the attempt to distract the people’s attention from the miracle Jesus is about to make. This interpretation neatly concurs with Jesus’ command to silence about this miracle at the end of the story (v. 43).

³⁵ Guelich misses a crucial point when he claims, “[The inner and outer stories] differ extensively in their formal characteristics” and enlists the contrasting differences (1989: 291-92). In fact, as we have discussed in the last chapter and this chapter so far, the contrasts and differences are the other side of the same coin, that is, another form of analogy, which Levin calls “negative analogy”.

The efficient cause is clear. Dealing with the hemorrhaging woman delays Jesus' arrival at Jairus' house and results in the daughter's death (Lane 1974: 195; Achtemeier 1986: 32; Malbon 1992: 39; van Iersel 1998: 207).

Again, the most prominent element of connection is the formal cause. There are many analogical relations between the woman and the daughter of Jairus, and between the woman and Jairus. On the one hand, the woman with the haemorrhage and the daughter of Jairus are in the positive analogy.³⁶ The most obvious analogy is the number "twelve". The woman suffered from the haemorrhage for "twelve years" (5:25). The girl is "twelve years" old, when she died of an illness (v. 42). The fact that the narrator interrupts the flow of the narrative which is otherwise quite linear in chronology to provide the information makes the analogy all the more appear to be intentional. The narrator seemingly wants to draw the reader's attention to it. Also, both of them are called "daughter" (vv.23,34-35). Both of them are ritually unclean, the woman due to the haemorrhage (cf. Lev. 15:19) and the girl because of death. On the other hand, the woman and Jairus have a negative analogy.³⁷ Jairus is a ruler of a synagogue and has a name. The woman is an anonymous outcast. Jairus approaches Jesus in public. The woman approaches Jesus from behind.

There are other elements that contribute to the analogical relationship between these stories (Shepherd 1993: 168). The theme of "faith" binds them. The woman is healed by her faith (5:34). Jairus is encouraged to believe (v. 36). The theme of "salvation" (5:23,28,34) and "fear/trembling" (5:33,36) also appears in both stories. Therefore, the reader cannot miss the analogical connections between the stories.

To use Levin's formula, the analogical relations might be put in this way:

The outer story – Jesus: Jairus and the daughter

The inner story – Jesus: the woman

Then, what would be the final cause of this Markan double-plot text? Before we discuss our suggestion on the basis of Levin's paradigm, it might be worth mentioning previous scholars' suggestions concerning the function of Markan intercalations. The first function suggested by von Dobschütz was the time lapse (1928: 195). The

³⁶ See Kermode (1979: 132), Shepherd (1993: 146-148; 1995: 529-30), Schildgen (1998: 104), and van Iersel (1998: 211).

³⁷ Shepherd 1993: 146-47; 1995: 529.

embedded story gives the sense of time passing. Nowadays, however, interpreters reject this explanation (Kermode 1979; Edwards 1989: 205).³⁸ The second and quite popular explanation is that the inner story serves to create suspense about the outcome of the incidents in the first half of the outer story (Rhoads and Michie 1982: 51). Certainly, we cannot deny this effect. But we should remember that if the intercalations were only about the creation of suspense, it would be a very poor literary achievement to insert a totally irrelevant story in order to create suspense. The third function suggested is the dramatic irony (Shepherd 1993; 1995: 537-40). It is true that the double structure of Markan intercalations provides a fertile ground for dramatic irony, as Shepherd discussed. In spite of that, we cannot be sure whether all the intercalations can be explained in this way. Particularly, in the case of the particular case we have been dealing with so far, irony is not the main interest of the narrator. The final and ultimate function is that the narrator uses the literary devices as an implicit commentary, regardless of the answer to the important question of which story functions as a commentary of which story. Some suggest that the outer story helps the reader to understand the inner story (Achtemeier 1986: 31). Some suggest that the case is the other way (Edwards 1989: 196). Possibly, however, the most popular option would be that the commenting function is reciprocal (Rhoads and Michie 1982:51; Fowler 1991: 146; Malbon 1992: 39). The answer would be that all of these suggestions are correct with some texts and wrong with some other texts. We do not need to draw out a dogmatic solution in respect of this issue.³⁹

Then, how does the intercalation function here? What is the final cause? What does the narrator want to achieve by intercalating the stories in this particular text? Following Levin's classification, it would be "parallel exemplification of the common theme". That is, the narrator delivers the message that the faith can make the most serious illness healed, and even the dead resurrected.

Of course, this interpretation is based on the positive analogy between the woman and the daughter of Jairus. However, there are quite a few interpreters that emphasize the antithesis between the woman and Jairus (Edwards 1989: 204; van Iersel 1998: 211-12). To classify them according to Levin's classification, the outer story would be the "foil" of the inner story. The interpreters of this view emphasize the

³⁸ Guelich (1989: 292) rejects this explanation in relation to this particular text.

³⁹ Cf. Dewey 1980: 22, "...intercalations may function differently from each other".

reversal of the destiny between the woman and Jairus. Especially, they emphasize that Jesus announces with approval with laudation the healing of the woman who approached secretly, while he prohibits the raising of the daughter from being known to the public. We wonder whether this is really what Jesus intended.

Actually, Jairus' contrasting features with the woman seem to underscore his faith. The point of the intercalation is not to emphasize the woman's "greater faith" (Edwards 1989: 204).⁴⁰ When we read the text carefully, we realize that Jairus is showing immense faith himself. When he approached Jesus and fell before him (vv. 21-22), he more than probably puts himself in danger, as the conflict between Jesus and the Jewish authorities has already begun. They even have already started conspiring to kill Jesus (3:6). In this hostile situation to Jesus, prostrating himself before Jesus requires an enormous courage and determination. The narrator also tells that he entreated Jesus "earnestly" (v. 23). Also, we should remember that Jairus shows no sign of weakening in his faith at the report of his daughter's death. It is those from his house that suggests despair at her death (v. 35). It seems that Achtemeier hits the mark, when he maintains, "Mark may have wanted to combine a story that clearly spoke of the power of faith in Jesus (5:34) with a story where such faith was implied (5:22-23) but not explicitly mentioned" (Achtemeier 1986: 32).

When we now consider retrospectively the interactions between the stories with the view that is given right above, we possibly see another efficient cause, that is, another causal relation between them. The healing of the woman possibly has strengthened the faith of Jairus in Jesus, as he must have witnessed it and listened to her life story (v. 33, "the woman...told [Jesus] the whole truth"). The story of her agony and the failure of the doctors to cure her illness in the past twelve years must have made him realize how marvellous the instant healing of her illness just by touching the garment of Jesus was.

Therefore, the intercalation of two stories of healing a serious illness and raising from death has an incremental effect. At the beginning of this combination, the reader hears a usual story of illness and healing which is similar to those that he has heard so far in the previous sections of the Gospel. Through the interruption of the woman's story and the analeptic description of the seriousness of her illness, the reader

⁴⁰ As a matter of fact, Edwards is self-contradictory, as he says later, "Jairus must have the kind of faith (*pistis*, v 34) the woman had!" (1989: 204).

realizes the extraordinary power of Jesus that goes a step further from what he witnessed before (cf. 3:10). This remarkable story of the woman prepares the reader to accept Jesus' encouragement to Jairus to believe in spite of the death of his daughter (v. 36). To witness the result of the faith, the reader is ready to believe that Jesus is more than a miraculous healer but a savior from the power of death.

Now let's consider the second example, Mark 14:53-72. As we discussed in detail how the Markan intercalations can be read as a double plot with the previous example, we will briefly mention the new features in this text that are missing in the previous one.

This text combines the story of Jesus' trial (vv. 53,55-65) and that of Peter's denial (54,66-72). First, differently from the first example, this one is structurally more obviously joining two stories together. V. 54 and vv. 66-67 form an *inclusio* to contain the inner story of Jesus' trial (Edwards 1989: 211-12).

Second, this text is different from the previous example in that both stories in this text happen simultaneously, as most interpreters agree (van Oyen 1992: 965-71). Notwithstanding his enormous contribution to the interpretation of Markan intercalations by providing the most extensive and comprehensive study so far, Shepherd seems to go against the grain of the text here. He tenaciously applies to this text his opinion that the story time flows straightforwardly through the whole intercalation in all cases of the Markan intercalations. As van Oyen successfully argued against him, it seems more probable that the time in Jesus' story and Peter's story runs simultaneously.⁴¹

Finally, dramatic irony is clear in this text. At the end of the inner story, some people shout at Jesus, saying "Prophecy". In the second half of the outer story that runs simultaneously, Peter fulfils Jesus' prophecy about his denial of Jesus (van Oyen 1992: 970-71; Shepherd 1995: 540). Irony is a powerful weapon with which the narrator shows his bond with the reader. In the narrative transaction, the only participants who realize the fulfilling of the prophecy, therefore, the dramatic irony, are the narrator, the reader, and Jesus. All the other characters are limited in their knowledge of the events that are happening in the other side of the "intercalated double plot". In this sense, the narrator gives the reader a privilege of seeing both sides of the double plot, and thereby

⁴¹ Van Oyen is also correct in criticizing Fowler's suggestion (1991: 144) "that all intercalations should be understood as taking place simultaneously" (1992: 967 n. 79).

realizing the true nature of Jesus. As Shepherd pointed out, he is “truly the *prophetic Messiah*” (1991: 696).

Finally, it would be worthwhile to point out the similarities and differences between Markan intercalations and our Exodus text. Let’s start from the similarities. Firstly, both texts have a tripartite structure. Second, the characters of the outer and inner stories of Markan intercalations do not cross over except Jesus and sometimes his disciples.

Now when we turn to the differences between Markan intercalations and our Exodus text, the first difference is again the size. While each of the two stories in a Markan intercalation is composed of merely a few verses, the two stories in the Exodus text occupy sixteen and a half chapters. Therefore, while the structure of Markan intercalations are usually very simple, the Exodus text involves a lot of sophisticated literary devices, as we will discuss when we deal with the structure of the Exodus text. The second point is closely related to the first point. The size and complicated structure requires an advanced way of implying the relationship between the two stories in the Exodus text. This leads to another difference from the Markan texts which do not need these devices very much because of their moderate sizes which allows the reader to cover both stories within his stride without much ado.

D. CONCLUSION

Until now, we have discussed the various candidates for double plot in the Bible. There are at least two types: “interlaced double plot” and “intercalated double plot”. The latter form is closer to our Exodus text. Still, however, there are some differences between them, too. The most important difference between the Exodus text and the other “intercalated double plot” seems to be the size. Because of its immense size, the Exodus text needs much more sophisticated compositional devices, as we shall see later.

Before we go to the discussion of Exodus 24:12-40:38, it seems worth mentioning one point with regard to our attitude of approaching these texts. As we have emphasized several times before, we need to keep an open-minded attitude in analysing them. First of all, we still have to go a long way to grasp the general picture of how these double-plot stories work. Second, we should always remember that any good writer would use a literary device in the service of his purpose and not become its slave.

Therefore, even though we have to do our best to understand how a literary convention works, we should not lose our sight of the writers' creativity, which historical critics have often failed to do.

CHAPTER VI

STRUCTURE OF EXODUS 24:12-40:38

The aim of this chapter and the next chapter is to provide a careful exegesis of our double-plot narrative complex¹ in Exodus 24:12-40:38 with the help of “narrative criticism”. Even though there are a number of scholars that expressed some insights over the relationship between the golden calf and tabernacle narratives in this narrative complex as we have seen in the survey of scholarship, no systematic analysis of the whole text has been given so far. Furthermore, there has been no one that tried to read it in the perspective of a “double plot”. This void makes it desirable to attempt a careful reading of our text with the perspective of “double plot”, before we proceed to the application of Levin’s systematic categorization of the double plot techniques to our narrative complex.

The current chapter will be composed of several main parts. The first section will discuss the literary boundary and structure of our narrative complex. This discussion will help us see the boundaries of the text we will deal with and a general view concerning its texture.

A. INTRODUCTION AND PRELIMINARY REMARKS

We discussed the significance of structural analysis as one of the communicative devices of the implied author. This important vehicle of communication could be all the more significant in the case of a double plot-narrative, as the weaving of relevantly separate plots may need a more careful structuring than arranging the very elements into a whole in a single plot. In a double-plot narrative, the implied author arranges stories in a way that each of the plots is demarcated from each other, yet not totally separated from the other at the same time.

¹ We will designate each of the golden calf and tabernacle stories with “narrative”, and the combination of these two with “narrative complex”. This is just for convenience. Even though there is an alternative of calling the narrative complex “narrative” and each of the narrative “subnarrative”, it seems more cumbersome.

In the following, we will discuss the literary boundary of our text first, as the literary boundary is one of the most fundamental elements for our understanding of the text. Then, we will discuss the detailed structure of our narrative complex.

B. THE LITERARY BOUNDARY OF EXODUS 24:12-40:38

To define the literary boundary of our text is essential for its understanding, as it functions as a kind of typography that reveals the author's intention about where a unit starts and ends. This is all the more so, as almost all of the commentaries and studies suggest Exod. 25-40 as a unit, while the text clearly shows that Exod. 24:12-40:38 should be read as a unit.² Of course, this does not mean that these commentaries do not consider this passage in their exposition of Exod. 25-40. Indeed, many of them are aware that Exod. 24:12-18 provides a narrative thread for the following chapters in the rest of the Book of Exodus. Historical critics usually understand that vv. 12-15a, 18b forms an introduction to the golden calf story in Exod. 32-34 and 15b-18a functions as the introduction to the tabernacle story in Exod. 25-31; 35-40. Then, we cannot but wonder why they clearly suggest Exod. 25-40 as a literary unit in the first place, if they recognize this connection. It seems that we see a case of a conventional exegetical inertia here. They usually understand the role of Exod. 24:12-18 with regard to the following chapters, but they do not include this passage in the same literary unit with them.

The reasons are compelling that requires the reader to read Exod. 24:12-40:38 as a literary unit. There are generally three elements that help us confirm the boundary of our narrative complex. The first is the double inclusio at the macroscopic level (Exod. 19:3-8 and 24:3-8; 24:15-18 and 40:34-38) that provides the major framework of Exodus 19-40. The second is the new introduction of a new theme in Exod. 24:12-18, the first passage of our double plot narrative. It is important, because this passage also works as the exposition of both the tabernacle and golden calf narratives. If we remove this passage as so many commentaries do, both stories lose their literary starting point and become unintelligible. The third is the ellipsis between Exodus 24:12, the first verse of our text, and its preceding literary context.

² Only a handful of commentators clearly see and express the importance of including Exod. 24:12-18 in the same literary unit with the following chapters (Houtman 2000: 297-99).

1. The Double Inclusio in Exodus 19-40

One of the most conspicuous structural devices that show Exodus 24:12-40:38 is a literary unit is the “double inclusio” (aXa’bYb’) in Exodus 19-40. We did not discuss this type of inclusio in the discussion of the structural analytical criteria in Chapter I. At a perusal, the most similar type of inclusio might be “complex inclusio” (aXba’X’b’). However, in this case, two major units aXb’ and a’X’b’ are in parallel. In the case of our double plot, aXa’ and bYb’ do not correspond to each other. They are two different entities. They are rather a combination of two simple inclusios. Because of their non-correspondence, this combination of two single inclusios demarcates the boundary between the subunits in it. In the case of our text, this combination of two inclusios shows that Exodus 19-40 is composed of two major units: Exodus 19:1-24:11 and 24:12-40:38.³

On the one end, the inclusio of Exodus 19:3-8(9) and 24:1-11 frames the first unit.⁴ Above all, 19:7-8 and 24:3,7 show manifest verbal similarity (Blenkinsopp 1992: 191)⁵:

Ex 19:7,8	Ex 24:3,7
<u>ויבא משה</u>	<u>ויבא משה</u>
ויקרא לזקני העם	ויספר לעם
וישם לפניהם	
<u>את כל־הדברים האלה</u>	<u>את כל־דברי יהוה</u>
אשר צוהו יהוה	ואת כל־המשפטים

³ It should not be understood as meaning that these two narratives have no relationship. As already mentioned above Chapter I, the biblical narratives have an interwoven-tapestry-like texture. Therefore, inspite of the literary typographical break between these two units, we can find the relations between them. For example, Exod. 32 is a reversal of Exod. 19:1-24:11. The idolatry of this chapter is the violation of the laws in Exod. 20:2-6,22-24. The behavior of the people in Exod. 32:1-6 is the reversal of that in Exod. 24:3-8 (Blum 1990: 54). We will discuss this issue in the exegesis of this material.

⁴ The close relationship between these two passages is noticed by many interpreters. For example, Perlitt 1969: 181-203; Ruprecht 1980: 164-68; Nicholson 1973: 70-74; 1982: 83-84; 1986: 164-78 (esp. 169-71); Childs 1974: 502-03; Utzschneider 1988: 230; Dozeman 1989: 58-65; Blum 1990: 50-52; Fretheim 1991: 208; Renaud 1991: 42; Blenkinsopp 1992: 191-92; Ska 1993: 311-12; Van Seters 1994: 282-85; Otto 1996: 78-80.

⁵ “The bracketed episode at the foot of the mountain (vv. 3-8) begins by repeating 19:7-8 almost verbatim”

ויענו כל־העם יחדו
ויאמרו
כל אשר־דבר יהוה נעשה

ויען כל־העם קול אחד
ויאמרו
כל־הדברים
אשר־דבר יהוה נעשה

The underlined parts are almost the same and the parts without underlines are also quite similar. In both passages, Moses comes back and delivers all the words of God to the elders of the people (Exod. 19:7) or the people themselves (Exod. 24:3). The people answer to the words of God unanimously (19:8, "יחדו"; 24:7, "קול אחד") and vow to keep all what God said.

There is also thematic correspondence between these two passages. The execution of the ritual by the youth (24:5,8) and the seeing of God by the elders (24:9-11) are the completion of God's word in 19:6 about "the holy people" (נוי קדוש) on the basis of Exod. 29:20-21,44 and Lev. 8:23-24,30 (Ruprecht 1980: 164-68; Blum: 51-52; Otto 1996: 78-80).

The inclusio between 24:12-18 and 40:34-38 also received much attention.⁶ Especially, the verbal agreement between 24:15b-18a and 40:34-35 is much more self-evident than its counterpart:

24:15b-18a (except 16b-17)	40:34-35
<p><u>ויכס הענן את־ההר</u> <u>וישכן כבוד־יהוה על־הר סיני</u> <u>ויבא משה בתוך ענן</u></p>	<p><u>ויכס הענן את־אהל מועד</u> <u>וכבוד יהוה מלא את־המשכן</u> <u>ולא־יכל משה לבוא אל־אהל מועד</u> כִּי־שָׁכַן עֲלָיו הָעֲנָן וכבוד יהוה מלא את־המשכן</p>

⁶ Oliva 1968: 346-47; Westerman 1970: 235-40; Cross 1973: 164 n. 81; Childs 1974: 638; Hamilton 1982: 234-35; Weimar 1984: 113,130-31; 1988: 359-64; Blum 1990: 312-14; McCrory: 577-78; Renaud 1992: 103-06; Houtman 2000: 303,603-04.

In the first passage, the cloud (הענן) covers (כסה) the mountain (24:15). Likewise, it covers (כסה) and dwells (שכן) in the tabernacle in the second passage (40:34). Also, in the first passage, the glory of Yahweh (כבוד-יהוה) dwells (שכן) on the mountain Sinai (24:16). Similarly, it dwells (שכן) and fills (מלא) the tabernacle in the second passage (40:34).

Of course, we see a striking difference between these passages. In Exodus 24:12-18, Moses enters into the cloud (v. 18), while Moses could not go into the cloud in the other passage (40:35). Nevertheless, this difference is theological in its force and will receive its due attention later. At the moment, it is enough to mention that these two passages frame our Exodus 24:12-40:38 text through these verbal connections.

In sum, these double inclusios frame two major literary blocks in Exodus 19-40 and thereby do the function of demarcating them. The second inclusio serves also as a framing device of our 24:12-40:38 text. Its framing function cannot be missed.

2. The New Literary Thread⁷ in Exodus

Exodus 24:12-40:38 contains a completely new thread: “stone tablets” (Sarna 1996: 153). This motif appears in the Book of Exodus for the first time here and serves as an important narrative thread that permeates through both the golden calf and tabernacle stories. Thereby, it first functions as a “disjunctive” that divides our double-plot text from the previous parts of the Book of Exodus. Second, its function as a structural device with regard to our narrative complex is double-edged. On the one hand, it works as a conjunctive structural device that connects both stories in it. On the other hand, it serves as a disjunctive structural device, as each respective story employs a different terminology for this thread: “the tablets of stone” (לחת האבן) or its equivalents in the golden calf narrative and “the Testimony” (עדות) in the tabernacle narrative.

In Exodus 24:12-18, the overlapping passages (31:18; 34:29-35),⁸ and the rest parts of the golden calf story, the thread uses such terms as “the tablets of stone” (האבן) (24:12), “the two tablets of the Testimony, the tablets of stone” (שני לחת העדות)

⁷ This term is borrowed from Walsh 2001: 155-57, as we mentioned in Chapter III. Others use such terms as “keyword” or “leitmotif”.

⁸ As we mentioned in the beginning of this dissertation and also mentioned in the discussion of structural analysis in Chapter III, a clear-cut separation of the golden calf and tabernacle narratives is impossible, as these two stories are inextricably intertwined. The overlapping passages that connect these two stories (31:18; 34:29-35) show the conflu-

אֶבֶן (לַחַת אֶבֶן) (31:18), “the two tablets of Testimony” (שְׁנֵי לַחַת הָעֵדוּת) (32:15; 34:29),⁹ and “two stone tablets” (שְׁנֵי־לַחַת אֲבָנִים) (34:1; 34:4 [x2]). The term “tablet” without any further detached description is also used frequently throughout the story (32:15,16 [x2],19; 34:1 [x2],28). Various descriptive pronouns (הֵם: 32:15 [x2]; הֵמָּה: 32:16) and an objective pronoun (32:19) for the tablets are used, too.

In the tabernacle narrative, “the testimony” (הָעֵדוּת)¹⁰ is used instead of “the tablets” (לַחַת) throughout the tabernacle narrative (Exod. 25:16,21,22; 26:33,34; 27:21; 30:6,26,36; 31:7,18; 32:15; 34:29; 38:21; 39:35; 40:3,5,20,21). Interesting is the fact that עֵדוּת is used not only by itself but also in the combination with other cultic objects. The ark in the tabernacle is called “the ark of the testimony” (אֲרוֹן הָעֵדוּת) (25:22; 26:33,34; 30:6,26; 31:7;¹¹ 39:35; 40:3,5,21). Even the tabernacle itself is called the tabernacle of the testimony” (מִשְׁכַּן הָעֵדוּת: 38:21).¹² Therefore, our narrative thread is quite pervasive throughout the whole tabernacle narrative.

It is interesting to notice that in spite of the different terminology used in each narrative, the implied author tries to put both terminologies together. Exodus 31:18, which is at the juncture of these two narratives, says “the two tablets of the Testimony, the tablets of stone” (שְׁנֵי לַחַת הָעֵדוּת לַחַת אֶבֶן). While he has mentioned the tablets in the simple epithet of “עֵדוּת” in the tabernacle narrative, the author now puts it in apposition with לַחַת אֶבֶן, the terminology for הָעֵדוּת in the golden calf narrative. Through this, he made clear that הָעֵדוּת is the לַחַת הָאֶבֶן in Exodus 24:12.

ence, that is, the fusion of the elements from both stories. The thread of “tablets” is just one example. We will discuss this issue in detail below.

⁹ This verse shows how the overlapping passage combines the elements from the two stories. “The testimony” is the term used for the “tablets” in the tabernacle story and “the tablets of stone” is the term used for it the golden calf story. As an in-between at the boundary of both stories, the author puts these terms in apposition. 32:15 has other crucial functions, as it will be discussed in the exegesis.

¹⁰ In fact, the “testimony” is not a correct translation for הָעֵדוּת (Sarna 1986: 208-09). According to these interpreters and the detailed references in their works, it is a synonym of “ברית” (“covenant”), as we can see in Egyptian, Akkadian, and Old Aramaic, and indeed in the Hebrew Bible (Ps 25:10; 131:12). Therefore, the ark of “הָעֵדוּת” in the tabernacle narrative (P) is equivalent to the ark of “הַבְּרִית” in the Deuteronomistic material.

¹¹ In this verse, the phrase is not אֲרוֹן הָעֵדוּת but אֲרוֹן לְעֵדוּת. Note the addition of the preposition לְ.

¹² This term appears also in Num 1:50; 10:11.

To sum up, it is clear that the literary thread of “the tablets” is crucial for the understanding of our narrative complex. First of all, it structurally functions as a disjunctive device that divides the whole narrative complex from its previous parts in the Book of Exodus by being employed for the first time at the beginning of the complex. Then, it works both conjunctively and disjunctively with regard to our double-plot narrative complex. It binds both the golden calf and tabernacle narratives by appearing throughout them. Then, it works disjunctively, by using distinctive terms for the same theme.

3. The Ellipsis before Exodus 24:12

Ellipsis is not a structural device in itself. Of course, it is undeniable that there are some cases of ellipsis in the Pentateuch that work as structural device. For example, Gen 16 and 17 are divided with an ellipsis. Gen 16:16 mentions that Abram was eightysix years old. Then, Gen 17:1, its next verse, says that Abram was ninety-nine years old. So there is a temporal gap, an ellipsis of thirteen years between these two verses. However, in this case, the ellipsis is accompanied by another structural device: temporal indicators. When we do not have this kind of distinct temporal indicators, ellipsis usually does not function as a major factor in structural analysis. For example, there is an ellipsis between Exod. 33:3 and its following verse. The narrator does not mention whether Moses came down the mountain in order to deliver God’s word in Exod. 33:1-3. When we consider the context, he should have come down. In this case, however, we do not see an important break with it.

When we turn to the ellipsis we find at the beginning of our narrative complex, we find that it is more obscure than the examples above. Even though some recent scholars spotted the temporal lacuna between Exodus 24:11 and 12, this is an “indefinite, implicit ellipsis”. It is “indefinite”, because there is no clear temporal indicator, specifying the exact point of time and its duration. It is “implicit”, as there is no explicit indication that there is a temporal lapse between these verses. We have to conjure up its existence from the evidence in the text.

In spite of the ambiguity, there seems to be a lacuna between Exod. 24:12 and its preceding verse. After Exodus 24:9-11 which relates the elders’ meeting with Yahweh, we do not hear about the descent of those who went up the mountain to meet God. Then, suddenly in verse 12, we hear God command Moses to climb the mountain again. Is the only way to explain it to assume that this verse is a continuation from vv. 3-8

which is from the same source, not from vv. 9-11 which is from another source, just as old historical critics often did (Holzinger 1990: 104; Driver 1911: 254)? Should we even presume either that the word “the elders” in verse 14 has to be corrected to “the people”, as suggested by Wellhausen in the wake of Nöldeke (Wellhausen 1889: 90-91), or that the elders in this verse are different from those in vv. 1,9 (Driver 1911: 256)?

Certainly, there is no evidence to reject these ideas. However, when we try to interpret the text as it stands in front of us as our methodology compels us, we see a strong possibility of ellipsis here. Moshe Greenberg suggests that there “is discontinuity between 24:11 and 12: in between, Moses and the elders must have descended the mountain”.¹³

When we consider v. 14 is a background of the golden calf incident in Exodus 32, the spatial setting of v. 12 is the camp at the foot of the mountain, not the top of the mountain. If it is correct, then we have to assume that the narrator omitted the description of the descent of those who went up the mountain to meet God.

Ellipsis itself is not a compelling to divide a literary unit. Nevertheless, when we combine it with other evidence above, it seems to form a line between our narrative complex and the previous literary block.

4. Conclusion

We discussed the boundary of our narrative complex. Its narrative boundary is rather clear in the case of our text. The double inclusios and the new theme and the ellipsis divide our text from Exodus 19:1-24:11.

C. THE STRUCTURE OF EXODUS 24:12-40:38

1. Introduction

In this discussion of the general structure of our narrative complex, we will discuss only the major structure, and the minor-scale structures of its subunits will be dis-

¹³ Also Blenkinsopp (1992: 190, “hiatus”) and Ska (1990: 13). Ska tries to explain this gap with the combination of a whole gamut of different methodologies from historical criticism to reader-response criticism. According to him, this ellipsis is in fact a by-product of the process of combining different traditions. He maintains, however, that a literary approach gives us a means to explain it as ellipsis. Finally, he suggests that the ellipsis “provides an opportunity for active participation” of the reader. We cannot but wonder whether all of these interpretations can be valid at the same time.

cussed in the exegesis section of those units, if they are relevant to the main topic of our dissertation.

When we read Exod. 24:12-40:38, we feel that both stories are quite distinctive. The tabernacle does not appear in the golden calf story, and the golden calf does not appear in the tabernacle story. Also, as we already mentioned while discussing the literary boundary of Exod. 24:12-40:38, they employ different terms to refer to “the stone tablets”. These elements give the impression that they are relatively well separated from each other and this is what historical critics usually assume.¹⁴

As we examined, the implied author demarcated Exodus 24:12-40:38 as a literary unit. Now, it is time to discuss its inner structure. Its structure is both simple and complicated. First of all, it looks neat and simple, as it shows a very neat chiasmic structure.¹⁵

- A. 24:12-18 Introduction
 - B. 25:1-31:18 The tabernacle
 - C. 31:12-17 Sabbatical Law
 - D. 31:18 Overlap
 - E. 32:1-33:6 The golden calf
 - F. 33:7-11 The Tent of Meeting
 - E'. 33:12-34:35 The golden calf
 - D'. 34:[28]29-35 Overlap
 - C'. 35:1-3 Sabbatical Law
 - B'. 35-40 The tabernacle
 - A'. 40:34-38 Conclusion

Seeing carefully the diagram, however, we find some problems. First, B-B' is overlapped with C-C', and D-D' and E-E' is overlapped with D-D'. In fact, C is the last unit of the sevenfold structure of B (Kearney 1977: 375-87; Weinfeld 1981: 502 n. 5, 503 n. 1; Fretheim 1991: 270), and C' is a part of B'. Also, the first part D' is in fact the conclusion of B. D' is the overlapping unit between E' and B', as we will discuss later. Also, a careful reader would wonder how the tent of meeting passage in F fits into this structure. Is it related to the tabernacle story or the golden calf story? These unusual features lead us to look into the structure more carefully.

¹⁴ On the source division, see Chapter I. n. 7.

¹⁵ Of course, the validity of this structure will be examined later.

In fact, as we can expect from the fact that our narrative complex is a combination of two stories and that it is also a substantially long text, its structure is quite complicated. Above all, because of the combination of two rather distinct stories, many elaborate devices are deployed in order to connect both stories together. C-C' and D-D' are "multiple" and "framing" inclusios. Among these, D-D' function also as "balanced threads" between the golden calf and tabernacle stories. Further, the central section in the center of the golden calf narrative (F: 33:7-11) seems to be closely related to the units of the tabernacle narratives (B-B'), thereby providing another binding element of these two stories.

If we incorporate these observations, we can draw another structure that reflects the narrative complex better, that is, as a case of "alternating repetition":

- a. 24:12-18 Introduction
 - B. 25:1-31:18 The Tabernacle
 - b. 31:12-17 Sabbatical Law
 - bc. 31:18 Overlapping Passage (also as a')
 - C. 32:1-33:6 The golden calf
 - B'. 33:7-11 The Tent of Meeting
 - C'. 33:12-34:35 The golden calf
 - b'c'. 34:[28]29-35 Overlapping Passage (also as a'')¹⁶
 - b'. 35:1-3 Sabbatical Law
 - B''. 35-40 The tabernacle
- a'. 40:34-38 Conclusion (also as a''')

Therefore, our narrative complex may be seen also either as a "composite or compound symmetry".¹⁷ In the case of the "composite symmetry", one structural pattern dominates, while other patterns are subordinate. That is, in our text, the chiasmic structure dominates and various types of inclusios serve the structure. In the case of a "compound symmetry", one text can be considered having more than one type of structure. That is, our text can be considered both a chiasm and an alternating repetition, again with some elaborate inclusios.

In the following section, we will discuss the validity of the structure of our narrative complex. We will first examine the correspondence of pairing units. Then, we

¹⁶ 34:29-35 is "a prelude to YHWH's presence among Israel in the tent shrine (Exod. 35-40)" (Houtman 2000: 714).

¹⁷ On the concept of a "composite symmetry", see the discussion of structure in Chapter I and Walsh 2001: 81-82.

will develop our analysis to the issue of how each unit is connected with other units beyond its counterpart in the pair. In order to refer to the units above, we will use the numberings used in the first pattern, and we should remember that our discussion always keeps both patterns in mind.

2. The Validity of the Structural Pattern

We will check the validity of our observation, first by checking the correspondence of pair units, and then by applying to them as a kind of litmus paper the criteria suggested by Boda (1996: 56-58) and modified in Chapter III.

a. Correspondence of Pair Units

The correspondence of the pair units in our text is quite self-evident. All the units are concentric around the center F. As we already saw the correspondence of A-A', we need not mention it again here.

The pairings of the bifurcated sections of B-B' and the passages of the sabbatical stipulations in C-C', which belongs to the former, are also manifest. B-B' tells respectively the story of the command and execution of building the tabernacle.¹⁸

Before we move on to C-C', it might be worth to consider the slavish repetition of B in B' in the structural aspect. Whatever was the reason of this seemingly tedious and unnecessary repetition, it perfectly suits the structural scheme of our text. When we consider its nice symmetric structure, the reduction of the repetition in Exod. 35-40 into

¹⁸ Hurowitz 1985: 21-23; Roh 1992: 150-59. According to the historical critical point of view, the relationship between B and B' is not at all simple. Numerous debates have been going on this issue (cf. the comprehensive summary of the arguments in Houtman 2000: 308-18). Basically, the question is how far Exodus 25-31 and 35-40 belong to P_g and P_s. The LXX translation of these chapters complicates the problem. For the purpose of our dissertation, this should not cause problems. Basically, according to our methodology of narrative criticism, we assume an implied author regardless of the transmission process of our text, as we mentioned in the discussion of methodology (Chatman 1973: 149; Powell 1990: 5). Second, it seems preferable to "assume a substantial unity in the final form of the Priestly text" (Jenson 1992: 21-24 [23]). More specifically, we accept the conclusion of Utzschneider after a comprehensive survey of the historical scholarship on the transmission history of the tabernacle narrative: "Völlig ohne Erklärung bleibt die Kohärenz im übergreifenden Erzählgang der [sinaitischen Heiligtumstexte]" (1988: 35). Finally, even though it is indirect, there are some ANE construction texts that show the similar pattern of "instruction-execution" as our text does (Cassuto 1967: 453; Durham 475; Hurowitz 1985: 25-30).

a short report of the fulfilment of the construction¹⁹ would severely deform the overall structure. Therefore, at least from the standpoint of the structure in the final form of the text, the repetition seems mendatory, regardless of its prehistory.

C and C' are also clearly parallel. First of all, they have a strikingly similar sentence (31:15; 35:2):

For six days, work is to be done, but the seventh day is a Sabbath of rest, holy to the Lord. Whoever does any work on the Sabbath day must be put to death.²⁰

For six days, work is to be done, but the seventh day shall be your holy day, a Sabbath of rest to the Lord. Whoever does any work on it must be put to death.

Also, C-C' pair is strategic in its position. It works as a framing inclusio by coming before and after the golden calf narrative. This correspondence of position contributes to the correspondence of the pair.

The correspondence of D-D' is again unmissible. Above all, they are correlated by the phrase "the two tablets of testimony" (שְׁנֵי לַחֹת הָעֵדוּת)^{21, 22} Another factor that

¹⁹ This is a typical historical conclusion. For example, Driver maintains:

...the execution of the instructions contained in chs. xxv.-xxxi. was originally narrated quite briefly—in, for instance, xxxv. 1-5, 20-21, xxxvi. 2-6, xl. 1-2, 34-38 [and Lev. viii.]...all the rest of chs. xxxv.-xl. is an expansion due to a later hand (or hands) (1913: 379).

²⁰ C (31:12-17) has a distinctive chiastic structure.

12: "the Lord said to Moses"

13a: Speech formula

13b: A. "This will be a sign between me and you"

14a: B. "Observe the Sabbath"

14b: C. "Anyone who desecrates it must be put to death"

15a: X. "For six days, work is to be done, but the seventh day is a Sabbath of rest, holy to the Lord"

15b: C' "Whoever does any work on the Sabbath day must be put to death"

16: B'. "The Israelites are to observe the Sabbath"

17a: A' "It will be a sign between me and the Israelites forever"

This structure leaves out the last clause in v. 17b: "for in six days the Lord made the heavens and the earth, and on the seventh day he abstained from work and rested". The fact that this clause is out of the chiastic pattern leads the reader's focus. Here again, we have the intention of the author to connect the tabernacle with the creation theme.

shows the correspondence of these two passages is their similar roles. Just as C-C' serves as the framing inclusion, D and D' constitute the common ground between the tabernacle and golden calf narratives, that is, the overlapping place for these two narratives. We already saw that 31:18 (D) works as "a balanced thread" connecting the two narratives by putting "the two tablets of testimony" and "the tablets of stone" in apposition. The passage also becomes a turning point between these two narratives by closing the tabernacle narrative and opening the golden calf narrative. 34:29-35 (D') is similar in its function. It closes the golden calf narrative with the final descent of Moses from the mountain with the tablets of testimony as a sign of the rehabilitation of the broken covenant that was symbolized by the breaking of the first tablets by Moses (Noth 1962: 243). However, the more interesting feature of this passage is the last two verses of this passage which function like a "dissolve"²³ in film. By mentioning Moses' reiteratively going "in front of Yahweh" (34:34), which must refer to the holy of holies or the tabernacle or the tent of meeting,²⁴ the author connects both narratives together (Sarna 1991: 221; Blenkinsopp 1992: 197).

E-E' comprise the golden calf narrative, surrounding the "tent of meeting" passage in the center (33:7-11). Recently, there are an increasing number of scholars who mention the basic integrity of the golden calf narrative in Exodus 32-34, even though they are divided about the extent of unity they assume (Childs 1974: 557-58; Davis 1982: 71-87; Brichto 1983: 1-44; Moberly 1983; Durham 1987: 414-19; Houtman 2000: 603-07; Blum 1990: 54-72). As these studies have already dealt with the various elements that combine the diverse units in Exodus 32-34, we will mention only one point that is particularly striking.²⁵ "Stiff-necked people", the description of the people by Yahweh appears only in the golden calf narrative in the whole tetrateuch (Exod. 32:9; 33:3,5; 34:9).

²¹ According to Perlitt 1969: 205, this phrase is a "Klammer" connecting the tabernacle and golden calf narrative.

²² This term is used once more in 32:15-16. We will explain it later, when we discuss the structure of our narrative as an interwoven tapestry.

²³ Dissolve is a film editing technique in which fade-out and fade-in is overlapped. It is used to change a scene to another gradually. Therefore, the fading-out scene and the fading-scene are overlapped, just as in our passage.

²⁴ It is usually understood to refer to the tabernacle. However, a substantial number of interpreters regard it as alluding to the tent of meeting in Exod. 33:7-11. Cf. Hyatt (1971: 327-28); Childs (1974: 618); Fowler (1987: 387).

²⁵ Especially, see Houtman (2000: 606-07) for a convenient list of the narrative threads that combine the various subunits of the golden calf narrative.

Finally, we have the “tent of meeting” passage in the center (33:7-11 [F]). The position of this passage is very strategic. First, it is at the center of the golden calf narrative. In the first half of the golden calf narrative, the destiny of the people is open. It ends with God’s speech, saying, “...and I will decide what to do with you” (33:5). Therefore, the issue is left open at the beginning of this passage. When the golden calf story resumes at the end of this passage, then, it quickly proceeds to the resolution of the conflict. Secondly, with regard to the tabernacle story, this passage functions as a kind of hinge that binds the golden calf story with the tabernacle story by appearing in the center of the former. The passage’s close relations to Exod. 34:34-35 (Noth 1962: 267; Childs 1974: 618-19; Knight 1976: 204; Janzen 2000: 407) that is located right before the resumption of the second half of the tabernacle story corroborates this function. Finally, with regard to the whole narrative complex, it is sufficient to say that this unit reminds the reader of Exodus 24:12-18 by using many literary devices,²⁶ and then prefigures the atmosphere of the last passage of our narrative complex (40:34-38), thereby forming the center of its overarching framework.

In conclusion, the pairing units are corresponding to each other nicely. They also forms a neat concentric symmetry around the center.

b. Examination of the Validity of the Structure, using the Modified Criteria of Boda

We examined that the matching pairs correspond between themselves well. Now, we need to stretch a little bit more and check whether our structure can sustain the criteria suggested by Boda and modified in Chapter III.

1) Errors in Symmetry

There are three categories to consider here: lopsided design, irregular arrangement, and atypical patterns (Boda 1996: 56-57).²⁷ First, the corresponding units correspond almost perfectly in the matter of the unit lengths. Even though the units in the same panel vary severely, we already mentioned that the ratio of size between the corresponding units in the symmetry is more important than that between the units in the same panel. Also, the variance of the size of units in the same panel is due to the difference in their roles in the overall structure. B-B’ and E-E’ are two biggest pair units,

²⁶ See the discussion of this issue below (C.2.c.4)).

²⁷ See also Chapter I of this dissertation for the modification of his criteria.

ence in their roles in the overall structure. B-B' and E-E' are two biggest pair units, as they are the main parts of the tabernacle and golden calf stories. Other units are about the same size, as they are marginal units. The other two criteria are not problematic with regard to our text, as our text shows perfect symmetry.

2) Errors in Subjectivity

There are four categories: arbitrary omission and inclusion, questionable demarcations, arbitrary labelling, methodological isolation. Here, we have a problem with only the first issue. Even though we mentioned the term "two tablets of testimony" as the factor that proves the correspondence between D-D', it indeed shows up also in Exodus 32:15. However, the role of this latter passage is different from the former. Also, the strategic positions of D-D' and 32:15 are different each other, therefore allowing us to see a stronger correspondence between D and D'. 32:15 needs a separate treatment, as we will discuss it in the next chapter.

3) Errors in Probability

This category contains such criteria as "frequency fallacy", "accidental odds", and "the issue of surpassing any reader's literary competence". With regard to the first two categories, it can be said that as our structure is based on the content and themes and stylistic patterns, the relevance of this category is not that strong. Also, when the literary threads are involved, they are usually not a single word, but a string of words such as "two tablets of testimony", "(two) stone tablets", "stiff-necked people". Furthermore, these expressions appear only in our narrative text, or they occur for the first time here. Therefore, the probability of the validity of our analysis is high.

4) Errors in Purpose

This category contains "purposeless structure", "the presupposition concerning the function of the center", "oral-aurality of the structure". With regard to the first criteria, the purpose of our text is quite clear. The complicated structure is employed to combine two separate stories together. For example, the Sabbath regulations in C-C' and the overlapping passages in D-D' are the result of such an aim.

The role of the center will be discussed in detail in the next chapter. The author here shows an amazing sophistication to the use of the center. As already mentioned, the center F is a linch pin combining both narratives. It also plays the role of "a turning

point” and “a significant pause” for both the golden calf and tabernacle narratives. It might be also functioning as the centerpiece.

The issue of oral-aural function of the chiastic structure is the most difficult one. In the case of the Gospel of Mark, Rhoads made a video tape of a recitation of the Gospel to experiment with its orality and oral effects,²⁸ which has no match in the Old Testament studies, as far as we know and all the more in the Pentateuch studies. Therefore, it is not easy to say how much oral-aurally effective the decent visual-literate structure of our text might be. However, there are some reasons that the structure of our text might be oral-aurally effective. First, even though the length of our text would never be considered short, it still can be read in an hour, which is about the length of a sermon. Therefore, it might be possible that the visual-literate features in the structure of the text might be converted to the oral-aural effects. Second, as we have seen above, the implied author employed many devices to form both the chiastic structure and an alternating repetition. The multiple inclusios and the central unit might be able to help the reader to catch the alternation between the stories. In sum, the structure we suggested for our text seems to be defensible.

c. The Structure of Exodus 24:12-40:38 as an Interwoven Tapestry

We have seen above that the structural pattern of our text is defensible. Nevertheless, this neat structure should not be understood as indicating that a unit is related only to the corresponding unit in the pair. Even though it is true that each unit has a strong relationship with the other unit in the same pair, this relationship is not exclusive. As an interwoven tapestry, units in our narrative complex have multiple and intriguing relations with other units. Here, we will try to examine all the possible combinations between the units.

1) A and B-B'

A's relationship to B-B' is most evident in the motif of “the tablets of stone” (24:12). Even though the narrator calls it with a totally different term “the testimony”, there should be no difficulty of identifying these two. Also, as we have already seen that at the end of Exodus 31:18, the narrator helps the reader on this issue by putting them in

²⁸ On the description of this experiment, see Rhoads 1992: 102-19.

apposition.²⁹ Anyway, the theme of “the testimony” that is the equivalent of “the tablets of stone” appears throughout the tabernacle narrative in B-B’, as we have already seen above (Exod. 25:16,21,22; 26:33,34; 27:21; 30:6,26,36; 31:7,18; 32:15; 34:29; 38:21; 39:35; 40:3,5,20,21). Many times, the ark is mentioned in the combination with this term (‘the ark of the testimony’: 25:22; 26:33,34; 30:6,26; 31:7; 39:35; 40:3,5,21). Even the tabernacle is called “the tabernacle of the testimony” once (38:21).

Another element that shows the connection between A and B is the spatial setting. In Exodus 24:12, God called Moses to climb the mountain to receive the tablets of stone and 24:12-18 describes the process of his climbing, and v. 18b mentions that Moses stayed on the mountain for forty days and forty nights. This locale is several times mentioned in B (25:40; 26:30; 27:8). Therefore, the instruction for the construction of the tabernacle is given to Moses when Moses climbed and stayed on the mountain for the tablets in Exod. 24:12-18.

2) A and C-C’/D-D’

The relationship between A and C-C’, the sabbath regulations in Exodus 31:12-17 and 35:1-3 can be seen through the recurring phrases “six days...and on the seventh day” (24:16; 31:15; 35:2) (Steins 1989: 146-47). Also, the relationship between A and D-D’ can be seen through the thread of “two tablets of the testimony, the tablets of stone” (24:12; 31:18; 34:29). With the framework of A and C/D, the implied author embraces the tabernacle narrative in Exod. 25-31, just as C/D – C’/D’ frames the golden calf narrative.

A is also related to D’ in several ways. First, the same phrase “forty days and forty nights” appears in both passages (Exod. 24:18; 34:28). The reference to the length of Moses’ stay with God on the mountain concludes the expositional passage in the case of A and begins the denouement passage of the golden calf story in the case of D’. Even though the phrase does not actually appear in D’ but on the borderline between D’ and its previous unit, it should not be a big problem. For we should not approach a literary

²⁹ Of course, it is possible to ask why the narrator did not use the same term in the first place in order to make things clear. Answering this question goes beyond the realm of narrative criticism. Daalder’s comment with regard to the relationship between the issue of authorship and reading strategy of *The Changeling* (IV.D.) seems to be applicable here too. Even when the use of two different terms for the same object, the intention of the implied author is for the reader to read the two stories in Exod. 24:12-40:38 as an integrated whole.

text with the literary with a geometric precision, as we mentioned several times in Chapter III.

Another important correspondence between these two units is “the glory of Yahweh” (כבוד יהוה). Of course, this term does not appear in D’. However, many interpreters assume that Moses’ shining face in this passage reflects the glory of Yahweh (כבוד יהוה) in Exod. 24:12-18 (Childs 1974: 619; Fretheim 1991: 312; Brueggemann 1994: 953-54; Larsson 1999: 266).³⁰

3) A and E-E’

The first most important connection between A and the pair unit E-E’, the main part of the golden calf narrative, is the thread of “the tablets of stone” in Exod. 24:12. This theme appears in 32:15-20; 34:1-4,27-28,29 in various titles. The fact that the motif of the stone tablets provides a thread to the golden calf narrative in Exod. 32-34 has been observed by many interpreters (Noth 1962: 243; Perlitt 1969: 203-16).³¹ It tells the reader the theme of covenant broken (32:15-20) and renewed (34) which summarizes symbolically the fate of the covenant and therefore the destiny of the people.

The second connection between A and E-E’ is Joshua. Joshua’s appearance in Exod. 32:17-18 is prepared with the mention of Joshua’s accompaniment to the mountain in 24:13.

The final connection is the theme of “the glory of Yahweh” in Exod. 24:15-17. This theme is essential for the understanding of Moses’ request to God of showing his “glory” and God’s acceptance of the request in Exod. 33:18-23.

³⁰ There are some scholars who think the deliberate use of “קרן” instead of “אור” that is much more clear shows the intention of the author trying to connect it with the golden calf (Moberly 1983: 108-09; Fretheim 1991: 311). Gorm in does not take a clear position. He tries to explain the word in both ways, that is, both in the case that it means a “horn” or “to shine”. Durham rejects the idea (Durham 1987: 467).

³¹ See also Perlitt 203-16, although the theme of the tablets is, according to Perlitt, not in the original material, but a dt/dtr addition to comment theologically on the sin of the golden calf incident.

4) A and F

There are several elements that connect both units. The most outstanding link between these two units is Joshua, “Moses’ מֹשֶׁה” (24:13; 33:11) (Eissfeldt: 52; Rudolph 53 n. 2; Blum 1990: 91 n. 203).³²

Another element is “the cloud/the pillar of cloud”. When we put aside the convention of dividing Exodus 24:12-18 into basically two different traditions, that is, allocating 24:12-15a,18b to an older tradition and 24:15b-18a to P, this important connecting element comes into our view. In both passages, this motif looms large (24:15-18; 33:8-10). The fact that the people see the cloud when Moses is in the encounter with God corroborates the correspondence (24:16; 33:10).³³

5) B-B' and C-C'/D-D'

C-C' is part of B-B'. This is evident in the case of B and C. As observed by many interpreters, B is made of seven divine speeches (cf. 25:1; 30:11,17,22,34; 31:1,12),³⁴ and C constitutes the seventh speech. The first six speeches (B) contain the instructions for the construction of the tabernacle and the last speech (C) contains a sabbath regulation. This observation of the sevenfold pattern is very plausible, when we consider the frequent use of sevenfold structure in B'. The description of the process of setting up the tabernacle is sevenfold (Exod. 40:19,21,23,25,27,29,32). Also, the process of making priestly garments is described in a sevenfold pattern (Exod. 39:1,5,7,21,26,29,31). It is especially all the more so, as the repeated rephrase of the sevenfold structure is “as Yahweh told Moses”. If it is the case, we can assume that this pattern follows the pattern of the creation account in Gen. 1:1-2:3.³⁵ Therefore, we might regard C as a part of B, even though C has other double functions in the general structure too.

³² According to Blum, this parallelism between these passages forms an analogy between Mt. Sinai and the tent of meeting. Another element that supports the analogy between Mt. Sinai and the tent of meeting is the motif of “God’s coming down in the cloud” (33:9; 34:5) (Blum 1992: 77).

³³ According to Haran (1984: 171-72 n. 16), the pillar of cloud and the pillar of fire are not two, but one entity.

³⁴ The most full-blown study can be found in Kearney 1997: 375-87. See also Weinfeld 1981: 502 n. 5, 503 n. 1; Fretheim 1991: 270; Steins rejects the idea and suggests a concentric structure for 24:12-31:18, which is less convincing than the other structure.

³⁵ Blenkinsopp 1976: 280-83; Roh 150-59 on the more detailed discussion concerning this and other similarities between these two accounts.

B-B' and D-D' is also connected by several elements in addition to the thread of "two tablets of the testimony" and "the stone tablets" mentioned above. First, the clause "When He had finished speaking with him upon Mount Sinai" in Exodus 31:18 (D) is a formal ending of B. Second, the description of Moses' entering "in front of Yahweh" 34:34-35 (D') after his final descent from the mountain prepares the second half of the tabernacle narrative (B').³⁶

6) B-B' and E-E'

As the relationship between these two units is one of the main concerns of this dissertation, we will discuss the details in the main part of the exegesis of our text. Here, it is enough to say that analogy between the tabernacle and the golden calf is more important than any other types of correspondence between these two pairs. However, this should not be understood as meaning that the other types of correspondence are minimal. As already mentioned by some of the interpreters, there are plenty of verbal correspondence between them, especially between 25:1-9; 32:1-6; 35-36, the opening passages of these stories.³⁷ Also, thematically, there are many correspondences, even though they are subtle. For example, the theme of the divine presence in B-B' is met with the theme of divine absence or the threat of removing the presence in E-E'. The glory is also important in both pairs. The detailed discussion is beyond the main subject of this section. Therefore, we will deal with them later in the exegesis section. Suffice it to say that virtually almost every passage in the golden calf story is somehow related to the tabernacle story, even though the explicitness of the relationship is various from passage to passage.

7) B-B' and F

I suggest that the tent of meeting is the same entity as the tabernacle. If we accept this identity of the tent of meeting, the correspondence between these units is self-evident. In that case, it would be more suitable to discuss the correspondence between these units in the main exegesis section than here, when we consider its significance.

Therefore, we will be satisfied with pointing out the conspicuous verbal correspondences between them in this chapter. First, the name "the tent of meeting" connects

³⁶ Houtman points out that 34:29-35 is "a prelude to YHWH's presence among Israel in the tent shrine (Exod. 35-40)" (2000: 74).

³⁷ See such interpreters as Hurowitz 1983-84: 53-55; Josipovici: 93-107; Fretheim 1991: 266-68; Otto 1995: 84-98.

these units together. In B-B', the tabernacle is frequently called with this name, which is used for the tent in F (Exod. 28:43; 29:4,10,11,30,32,42,44; 30:16,18,20,26; 31:7; 33:7 [2x]; 35:21; 38:8,30; 39:32; 40:2,6,7,12,29,30,32,34,35).³⁸ Even though there is a very difficult issue of whether the tent in F is the same as that in B-B', it is still true that:

Whatever the literary prehistory of the two passages, the name of the two tents set in the context of chs. 19-40 must express some referential relationship, as obvious for ancient editors as for modern readers (Hauge 2001: 74).

Secondly, with the matter of content, the combination of the motif of Yahweh's talking with Moses and the (pillar of) cloud appears in the units B and F (Exod. 29:42-43; 33:9-10).³⁹ Thirdly, the "glory" is mentioned in both B and F.

8) D-D' and E-E'

As D-D' is the overlapping passages between B-B' and E-E' there is a close relationship between them. The thread of "the tablets of stone" is used through out these two pair units (31:18; 32:15-16,19; 34:1,4,28,29). Also, the theme of glory in 33:18-23 might be reflected in Exod. 34:29-35, as we have repeatedly mentioned above.

9) D-D' and F

The frequentative mode of the verbs connects 33:7-11 and 34:34-35. Also, some interpreters pointed out that the motif of Moses' "going in" and "coming out" and "speaking" with Yahweh connects these units (Noth 1962: 267; Childs 1974: 618-19; Knight: 204; Janzen 2000: 407).⁴⁰ According to Noth, the tent tradition of 33:7-11 is probably associated with motif of the descent of Moses and his report to the people (v. 29-32) in Exod. 34:34-35.

³⁸ On the distribution of the appellations "the tabernacle" and "the tent of meeting", see Hendrix 1992a: 3-13; 1992b: 123-38.

³⁹ Childs 1974: 534. He also refers to the other passages in B that tell Yahweh's meeting with Moses (25:22; 30:6,36).

⁴⁰ These scholars assume that "in front of Yahweh" indicates the tent of meeting in Exod. 33:7-11, which is different from the tabernacle in the following unit. They, however, do not try to explain why this tradition of the tent of meeting recurs here, and how this discrepant tradition function for the following tabernacle tradition. Houtman is against this idea (2000: 729-30).

10) E-E' and F

The relationship between these units is also one of the main topics of this dissertation. Therefore, we will discuss it in detail in the exegesis section. Many interpreters have considered that Exod. 33:7-11 (F) is foreign in the context (Davies: 238-39; Huesman: 65; Durham 440-43).⁴¹ However, more recent scholars have suggested some theological and literary relations between 33:7-11 and the surrounding golden calf narrative. For example, the tent outside of the camp is in contrast with the tabernacle which is supposed to be the symbol of God's presence among the people (Exod. 25:8; Num 2) (Childs 1974: 589-93).

11) Final Remark

The analysis above shows that Exodus 24:12-40:38 is not only structurally well designed. It is also clear that the relationship of the individual units is not limited to the units in the same pair in the chiasmic or "alternating repetition" structure. The fact that each unit is related to the other units regardless of whether it belongs to the golden calf story or the tabernacle story shows that the golden calf story and the tabernacle story are more tightly connected than usually assumed by previous interpreters.

D. CONCLUSION

In sum, Exodus 24:12-40:38 has well-defined boundaries. It is structurally very well designed. It seems that the implied author utilizes this carefully composed structure as a guide for the reader. In spite of the fact that the golden calf story and the tabernacle story have some distinct features in content and vocabulary, the structure functions as an "implicit commentary" that encourages the reader to realize that these two stories are arranged in this highly sophisticated way not so much by a pure chance in the process of tradition history as by a carefully set blueprint. Utilizing this structural study as a springboard, we will proceed to analyze our text with the grids of narrative criticism (VII) and Levin's study of double plot (VIII).

⁴¹ How much interpreters are bewildered with this passage can be illustrated by Durham. He, who usually robustly claims the integrity of Exod. 32-34 regrets its position in the final form of the text: "But it is nevertheless an unfortunate placement, because it is one that interrupts the single most powerful compiled narrative in the entire Book of Exodus".

CHAPTER VII

NARRATIVE CRITICAL EXEGESIS OF

EXODUS 24:12-40:38

AS AN INTERCALATED DOUBLE-PLOT NARRATIVE

A. PRELIMINARY REMARKS

The task of this chapter should be clear from the title of this chapter. First, the sort of exegesis provided in this chapter is “narrative critical”. Its concern is strictly limited to the narrative critical issues that are verbalized in Chapter III. We do not discuss issues that are not related to narrative critical concerns, unless we find them essential in our discussion or understanding of our text. It means that we will not discuss the source critical issues that are still very dominant in the scenery of the Pentateuch study in spite of a lot of debates concerning and assaults against their validity in the last several decades, unless they severely affect our discussion. As Powell points out:

For biblical narrative critics, then, the identification of various source documents (J, E, D, P) that were eventually woven together to form the book of Genesis [and the Pentateuch in general] is largely irrelevant. Narrative critics are not interested in discerning the historical reliability or theological agenda of source strata that lie behind the text but in determining the effect that the text as it now stands has on readers (Powell 1999: 202).

It also means that we do not deal with such issues as its relationship with its parallel in Deut. 9-10 and 2 Kings 12, as it is basically more historical critical in nature.¹ Some

¹ On the comparison of the parallels between Exod. 32-34 and Deut. 9:9-10:11, see the recent studies in Boorer 297-324; Van Seters 1990: 587-89; 1994: 301-310; Chun 2001. As Boorer states, the majority of scholars regards Exod. 32-34 as basically earlier, even though the relationship in detail is very complicated because of the redaction history. Van Seters is a well-known rebel to this widely accepted conclusion. Also on the relations between Exod. 32 and 2 Kings 12, see Aberbach and Smolar 1967: 129-40; Moberly 1983: 161-71; Van Seters 1990: 587-89; 1994: 295-301; Köpplers 1995: 92-104; Houtman 2000: 620-24. Most of scholars too easily assume that there is unanimity in considering that Exod. 32 is dependent upon the other. In fact, there are quite a few

might argue that the comparison with Deut. 9-10 is necessary even when we follow the narrative critical reading strategy, as we might be able to assume the Pentateuch has one implied author. The response to this argument is that even when we regard the same implied author for Exodus and Deuteronomy, still the change of literary context changes the literary function of its constituent parts. While the story of the golden calf in Exodus 32-34 contributes to the understanding of the tabernacle story as a part of a double-plot narrative, Moses' recital of the golden calf incident in Deut. 9-10 does not play the same role in its own literary context.² Therefore, it is not essential for our narrative critical exegesis to compare the golden calf story in Exodus 32-34 with Deut. 9-10, as it constitutes a wholly different task.³

Also, it should be clearly recognized that the aim of our narrative critical reading of our Exodus text in Exodus 24:12-40:38 is to validate our reading it as an "intercalated double-plot" narrative. Therefore, we will try to collect the detailed elements in relevance to Levin's paradigm of the modes of connection between the plots.

One might ask whether a reader should notice that our text follows double-plot conventions. What if he does not know it? If he does not notice it, does the double-plot technique become useless? The answer is a big "no", as the effect of double plot "does not depend on being noticed for its operation" (Empson: 29). If we borrow an analogy from the field of film, we can feel the allusive power of the intercut lion scenes with the scene of the massacre on the Odesa steps without knowing the theoretical foundation of Eisenstein's "montage" technique. Likewise, we can still feel, either consciously or

scholars who suggested the priority of Exod. 32 with some persuasive arguments. See Beyerlin: 126; Buber 1988: 147-48; Bailey: 97 n. 2. Especially refer to Bailey for other scholars advocating this view. Alternatively, Houtman suggests that these two texts were different from each but consequently "attuned to each other" later (2000: 623-24).

² For example, Wilson points out that the narrator in the Deuteronomy does not show any interest in the theme of journey that prevails in Exodus 32-34 (1995: 105-29 [esp. 117-129]). Even though Wilson denies the importance of the tabernacle story that surrounds the golden calf story in its understanding, it is exactly the common theme that combines these two, as both stories are concerned with the resumption of the journey because of the governing teleological concern of going to the land.

³ Generally speaking, the comparison of these parallel texts should begin with the discussion of their difference in the intention, perspective, theology, and finally functions in their immediate literary context. The mere comparison of verbal similarity and dissimilarity cannot produce any meaningful results, the mistake we often see in the historical critical studies of comparing these texts. For the cautionary comparison of these extra-verbal issues, see Wilson (1995: 105-29) and Chun, the latter of which is solely dedicated to this issue.

unconsciously, the allusive power of double-plot stories. Therefore, as a narrative critic, our task is not so much this kind of epistemological concerns of whether the reader can notice this convention and whether the matter of recognition affects the reader's appreciation of the narrative. Our task is rather a kind of reversed engineering, if we borrow an analogy from the manufacturing industry. We undo the woof and warp of our double-plot narrative, and analyze how the implied author employed and connected the elements and the combination of elements to create the connection of the individual plots and thereby drew out the synthesis of effects from the combination.

In this chapter, we will attempt to gather the information concerning what the implied author employed, even though we will not ignore the aspect of how he combined these elements. As the way of investigating what elements constitutes the textile of our narrative, we will apply the narrative criticism which we discussed in Chapter III. We will therefore particularly discuss such aspects as "character", "spatial and temporal setting", "story time vs. discourse time", "narrator", and "plot". The arrangement of our discussion will generally follow the order of the issues mentioned above. This order should not be understood as something inevitable, but as something purely pragmatic. It helps us avoid unnecessary redundancies during our discussion.⁴ It also is slightly in accordance with Levin's scheme that is discussed in Chapter IV. As it is pragmatic, we will try to be flexible in dealing with the subjects. We will omit or add some elements in our discussion and also sometimes change the order whenever it is desirable to do so.

B. NARRATIVE CRITICAL OVERVIEW OF EXODUS 24:12-40:38

It appears to be a good idea to have a general narrative critical overview of Exodus 24:12-40:38. It will function as a blueprint, if we use an analogy of architecture, or a kind of map, if we use an analogy of exploration, of this extremely complicated text.

The most critical point we should not lose sight of is that Exod. 24:12-40:38 is made of intercalated double plots. As we saw in the structural analysis, the golden calf and tabernacle stories are relatively separated, but also we see that the implied author

⁴ This order is similar to Shepherd's in his discussion of Markan intercalations in his dissertation (Shepherd 1993).

included many literary devices to connect them. Yet, there are also many more elements that are not identified and therefore not discussed in the structural analysis. Therefore, one of the most important tasks of this chapter is to identify these double-plot elements and clarify how they contribute to the double plot.

1. Characters

God, Moses, the people, Joshua, Aaron, Hur, the Levites, the Elders, the leaders of the congregation (34:31; 35:27), Bezalel and Oholiab, the craftsman, the skilled women, Aaron's sons (40:31) and especially Ithamar (38:21).⁵

God, Moses, and the People are the main characters in both stories (Chirichigno: 460-61). Especially, we can even say that God and Moses are the two most important characters. This point is clear from the amount of material taken up by these two characters in the whole Exod. 24:12-40:38. They appear in the very first verse and appear also in the last passage in Exod. 40:34-38 and almost every passage involves either both or one of them. The only exception might be the material describing the construction of the tabernacle (36:8-38:31).⁶ As the construction process itself is the consequence of God's instruction, however, the lack of their action in this part of text does not change our view.

Further, these two characters are the main focus of the whole stories together with the people that will be discussed below. As we mentioned in the beginning of this chapter, the issue of God's ongoing presence and guidance beyond the realm of Mt. Sinai is the center of both stories. The making of the tabernacle as the symbol of God's presence was the way of assuring the continuity. God would continue to teach the

⁵ "The women who served at the entrance to the Tent of Meeting" (38:8) are not characters in the narrative critical point of view. They are mentioned only in order to mention "the mirror" in their use. The verse has no parallel verse in Exod. 25-31 and they are mentioned only once more in 1 Sam. 2:22 in the whole Bible. See Durham (487) for a summary of modern interpreters and Houtman (2000: 569-72) for the ancient interpretations and the parallels in ANE material. As there is no more historical data, it is impossible to proceed further concerning their identity and function (Childs 1974: 636).

⁶ Also possibly 39:1-43. This chapter however repeatedly mentions the refraining phrase "as Yahweh commanded Moses" (39:1,5,7,21,26,29,31,42; v. 43 is also similar). Also, at the end of this chapter, v. 42-43, "The Israelites had done all the work just as Yahweh had commanded Moses. Moses inspected the work and saw that they had done it just as Yahweh had commanded. So Moses blessed them" makes clear that Yahweh and Moses are active even here.

people through his mediator Moses (Exod. 25:22; 29:42-43). However, this plan was interrupted by the people's haste to make a replacement of this divine symbol, the golden calf, an antithesis of the tabernacle as the symbol of God. Only Moses' mediatorship and intercessorship is another crucial element of both stories (25:21-22; 29:42-43).

The people are the last major player in both stories. Their idolatry in Exod. 32:1-6, the first passage in the golden calf narrative except the exposition in Exod. 24:12-18, is the main impetus in the advance of the plot. The multiple and complicated dialogue between God and Moses through the golden calf narrative revolves around their fate. The tabernacle narrative is also deeply related to the people. It is "for the people" (Exod. 25:22) for God to intend to be in the middle of the people in the form of the tabernacle (25:8; 29:42-46).

The other characters are not the main characters. They play secondary roles. Joshua is a "functionary". He appears in Exod. 24:13; 32:17-18; 33:11. His appearance in Exod. 24:13 is important for several reasons. On the one hand, it prepares for his reappearance in Exod. 32:17-18 in the middle of the mountain. In the latter passage, he functions as a functionary that delays Moses' encounter with the idolatrous orgy at the foot of the mountain, thereby increasing suspense. On the other hand, his accompaniment in Exod. 24:13 to the middle of the mountain and his ministering at the entrance of the tent of meeting in Exod. 33:11 analogically connect the mountain and the tent of meeting.⁷ The narrator employs him as a functionary in order to emphasize the connection between them.

It would be shocking to hear that Aaron is not a major player in our text, since Aaron was one of the most popular subjects in Exod. 24:12-40:38. As the images of the exalted Aaron as the high priest in the tabernacle story and that of disgraceful Aaron in the golden calf are so different, historical critics have tried to explain away the problem.⁸ Narrative critically, however, Aaron is not a character in the tabernacle narrative. The mention of him in Exod. 25-31 is purely in God's speeches, and even then either in relation to the priestly garments or for the ordainment ceremony which will be executed in Lev. 8-9 that stands outside of our double-plot text. Likewise, in Exod. 35-40, he is mentioned only in relation to the making process of the priestly

⁷ Cf. Blum 1990: 91 n. 203.

⁸ See some of the arguments related to this issue in Childs (1974: 561-62) and Damrosch (1987: 267-78).

garments (e.g., 35:19; 39:1,27,41; 40:12,13) or for the description of his son Ithamar (39:21). The only passage in which Aaron really acts is Exod. 40:30-32, but this passage is again irrelevant to the plot. The reference to him is given, only because it is necessary in connection with the description of how the water basin was used by him in ritual.

In the golden calf narrative, he is more like a character in the narrative critical sense. Still, however, his role is limited. He is merely a “functionary” for the advance of plot and more importantly a “foil” of Moses. He is a functionary as he plays the role of making the golden calf due to the threat of the people. This role as a functionary is given in fact in order to put him, the foil and the distrustful mediator and intercessor, in contrast to Moses, the real mediator of Yahweh. This point is clear when we consider that even when we remove Aaron from the golden calf story, the basic plot line does not change very much. The people still committed the sin of idolatry and should be forgiven through Moses’ intercessions. But can we say the same thing with regard to Moses or the people or even Yahweh? Definitely not. The parts taken by Aaron are “satellite” and not “kernel”, if we borrow the terms used by Chatman (53-56).⁹ Therefore, it is beyond doubt that Aaron does not have the same status with the other three characters we mentioned above. Also, his taking different roles in the respective stories in our double plot, or even more strikingly speaking, his lack in the tabernacle story as a character, makes it unnecessary to compare his description in them. It seems that it was not the implied author’s intention to contrast them.¹⁰

Aaron’s sons except Ithamar are not characters in the narrative critical sense. They do not play any role at all. They are just mentioned in connection with the priestly garments. Ithamar’s case is a little different. He is mentioned in Exod. 38:21 as the one supervising the works of the Levites. Regardless of how we interpret the verse, his character role is “functionary”,¹¹ and not significant for our study.

9 These terms and concepts are from Chatman: 53-56. Chatman is again based on Barthes’ *catalyses* and *nuclei*. On the relevance of these concepts to the biblical narratives, see Powell 1990: 36.

¹⁰ Of course, this does not mean that to study the tradition history behind these stories is valueless. It just means that this type of study is irrelevant to our narrative critical exegesis.

¹¹ The syntax and meaning of the sentence is rather ambiguous. The main issue here is what is the identity of “the service of the Levites” (עֲבֹדַת הַלְוִיִּים) here. KJV’s insertion of “for” in front of the phrase is “wrong grammatically” as Driver pointed out (1911: 393), as it is in apposition with פְּקֻדֵי מִשְׁכָּן (McNeile: 235). As the commentators usually do not bother to provide a detailed interpretation of Exod. 35-40, it is not easy to

Hur is mentioned only once (Exod. 24:14). In fact, he appears only twice in the whole Pentateuch.¹² The other occurrence is in Exod. 17:8-16. While he plays a role of “furniture” in Exod. 17, he does absolutely nothing. The only reason he is mentioned here is because Joshua is mentioned. Just as Joshua was Moses’ “servant” (משרת), he might have been Aaron’s servant, even though it was never clearly mentioned.¹³ As he was mentioned in 17:8-16 for the first time together with Moses, Aaron, and Joshua, he appears in Exod. 24:14 again with these three.¹⁴

The Levites’ role in the tabernacle narrative is limited as we saw above in the relation to Ithamar. In the golden calf narrative, they do play a very crucial role of punishing their idolatrous compatriots (Exod. 32:25-29), and Moses does announce their consecration for Yahweh as a reward of their service (v. 29). That would certainly be important for the study of religious history of Israel.¹⁵ Their role as a [set of] character is “furniture” in narrative critical sense. The punishment as an agent of Moses is the only one they contributed to the plot development of the golden calf. The narrator stops dealing with them there.

The functions of the elders (24:14) and “the leaders of the congregation” (Exod. 34:31; 35:27) are also limited. The narrator uses them as a functionary to let the reader hear that Moses appointed Aaron and Hur as his substitute during his absence. Likewise, “the leaders of the congregation” are the functionary to react to Moses’ shining face.

figure how they understood it. Generally, it seems that the interpretation can be divided into two. Some appear to think that task of the Levites here indicates simply the counting of the material used (McNeile: 235). Others think that the “counted [work]” here is what the Levites will have to do under the supervision of Ithamar in order to maintain the tabernacle (cf. Num 3-4; especially, Num 4:28,31) (Hirsch 1989: 694-96; Houtman 2000: 593-94).

¹² There several more Hur in the Old Testament. We cannot confirm whether these are the same person due to the lack of information. According to the extrabiblical traditions, he was thought to be either the son of Caleb and Miriam (cf. 1 Chron. 2:19) or the husband of Miriam, even though the possibility is very low (Sarna 1972: 1113; Knauf 1992: 334).

¹³ Until the succession episodes of Joshua (Num. 27:12-23), Joshua’s appearance is also limited to Exod. 17:8-16 and our narrative complex.

¹⁴ A man with the same name is mentioned as the grandfather of Bezalel (31:2; 35:30; 38:22). Even though Josephus claims these two are the same man (*Antiquitates Judaicae* III:54,105) (Houtman 1993: 79), nothing can be confirmed due to the scantiness of information.

¹⁵ See the material mentioned with regard to Aaron above.

Bezalel and Oholiab and the craftsman¹⁶ and the skilled women (35:25-26) are also “the furniture”. Of course, we cannot ignore the importance of these personnel for the construction of the tabernacle. Especially, Bezalel and Oholiab are given “the spirit of God” (Exod. 31:3; 35:31), the first use of the expression after Genesis 1:2, thereby setting up an analogy between the creation story in Genesis 1:1-2:3 and the tabernacle story (Blenkinsopp 1976: 282).¹⁷ The craftsmen are also given the wisdom from God (31:6; 36:1,2) and the skilled women are “stirred” (35:26). They are mentioned as the makers of the tabernacle. Here again, in our division of them as character, it is all we can say, even though they might be important in the study of religious history.

In sum, just as in the intercalated double plots in 1 Sam 24-26 and the Gospel of Mark, we see the commonness of the main characters in both stories and the separation of the other characters. Generally, these minor characters appear only in the tabernacle narrative. Therefore, the common main characters are the material cause of the plots.

However, we point out a major difference of our narrative from the others. In the latter, there is at least one pair of characters in parallel or contrast. Saul and Nabal are in parallel. Judas and the woman with an alabaster jar of a very expensive perfume are in contrast. But we do not have the characters in the analogy or contrast.

The reason is that in our narrative complex, the contrast is not made between the human characters but between the tabernacle and the golden calf, each of them as a symbol of God. In the sense that non-human being is in contrast in the double plot connection, our narrative complex is similar to the intercalated double plot in Mark 11:12-25, in which the temple and the fig tree are in contrast.

¹⁶ In Hebrew slightly different terms are used: כל-חכם-לב (31:6; 35:10; 36:8), כל איש חכם-לב (36:1), כל-החכמים (36:4).

¹⁷ Blenkinsopp points that the “spirit of God” is mentioned once again in relation to “the commissioning of Joshua for the occupation of the land (Num. 27:18; Deut. 34:9). He comments:

Since the commissioning of Joshua has in view his take of occupying the land and dividing it between the tribes, it will be seen that these three points correspond with the triadic structure which has emerged from our analysis up to this point. In other words, we would have here another confirmation of the structural interdependence within P of creation, construction of the sanctuary, and occupation of the land.

This observation corroborates our view that the tabernacle represents the teleological concern of the tabernacle story, that is, the presence and guidance of God by means of the tabernacle throughout the wilderness to the land.

Applying Levin's paradigm, the tabernacle and the golden calf connect both stories materially, as both of them symbolize Yahweh in their respective ways. But our stories are also interconnected through the formal mode, as these two cultic objects are in negative analogy.

2. Setting

a. Spatial Setting

1) Preliminary Remarks

Before we discuss the spatial setting(s) of our narrative complex, it might be helpful to grasp the big picture with regard to Mount Sinai and the tabernacle that are the most prominent spatial settings. It is all the more so, because the spatial setting is one of the most crucial issues in relation to the flow of the plot in our particular narrative. The first point to notice is that the teleology governs our text. The resumption of the journey through the wilderness to the land is expected at the end of the covenant ceremony. Second, Mount Sinai does not have any intrinsic sacredness that makes it special to Yahweh. Third, therefore, there is no reason that makes Yahweh or the people reluctant to depart it. Finally, as the events on Mount Sinai are so special, the tabernacle inherits its status. Here, the emphasis is not on the physical entity of Mount Sinai but on the symbolic significance of the events on Mount Sinai.

First, the teleology that governs the whole Exodus is a locomotive power that pushes forward the plots in our narrative complex. According to the program God revealed to Moses in the first encounter, God's ultimate purpose of the liberation of the Israelites is to bring them to the land (especially 3:7-8,17).¹⁸ According to this plan, Mount Sinai is intended from the start not as the final destination but as an interim destination, that is, both as a worshipping place and, most possibly, as a testimony to the

¹⁸ See especially the article, "Promised Land" in Janzen 2000: 455-57. There seems to be a lacuna in the attempt to read the Book of Exodus or the whole Pentateuch in the perspective of a teleological plot. Most of the studies and commentaries emphasize the theme of liberation with regard to the Book of Exodus. However, they usually fail to highlight enough the purpose of the freedom from Egypt. For example, Brueggemann in his recent commentary claims that the major themes of Exodus are *liberation*, law, covenant, presence, but he does not mention the guidance to the land that is the sticking plaster of all the diverse elements (1994: 678-80). What we can never overemphasize is that *the freedom is not just from something but also to something* in the Pentateuch. This teleological perspective helps us to understand the incidents along the journey that are sometimes not so clear about their *causa sine qua non* in the text.

authenticity of Moses' calling (3:12):¹⁹ "Certainly I will be with you, and this (היה) shall be the sign to you that it is I who have sent you: when you have brought the people out of Egypt, you shall worship God at this mountain".²⁰ Therefore, the departure from Mount Sinai is what is planned from the beginning.

Second, in spite of some scholars who assume that "there was from ancient times a special relationship between Yahweh and mount Sinai, a relationship which was already in existence before the Exodus from Egypt and the emergence of Israel" (Nicholson 1973: 63),²¹ the final form of the text might not assume such relationship.²² It is true that some biblical passages in the Old Testament somehow seem to bind Yahweh with Mount Sinai (Deut. 33:2; Judg. 5:5; Ps. 68:9 [EVV. v. 8]; Hab. 3:3). Also, Mount Sinai is several times called "the mountain of God" (Exod. 3:1; 4:27; 18:5; 24:13)²³ and once "the mountain of Yahweh" (Num 10:33).²⁴ Further, this mountain is the place of Yahweh's first revelation to Moses (Exod. 3:1-4:17) and more significantly

¹⁹ See among others McNeile: 18; Driver 1911: 23; Greenberg 1969: 74-78; Gispén 1982: 54; Durham 1987: 33; Sailhamer 1992: 245-46; Janzen 2000: 62-63.

²⁰ Interpreters often felt the difficulty with the fact that the content of the sign is not an immediate event but an event in the future. Because of this alleged difficulty, they suggested alternative solutions. On the summary of the scholarly discussions, see Houtman 1993: 364-65; Propp 1998: 203-04; Janzen 2000: 62-63. One of the favorite alternatives, which is favored by such great Rabbis as Rashi, Ibn Ezra, Nachmanides (Houtman 1993: 364-36) is to understand the sign referring back to the thornbush (Jacob: 62-64; Childs 1974: 74; Sarna 1991: 17; Coats 1999: 36). Its weakness is that the demonstrative pronoun הַזֶּה is highly improbable to advert back to the thornbush (Greenberg 1969 n. 75; Janzen 2000: 62). Some modern interpreters suggests that Exod. 3:12 is fragmentary and the content of the sign is omitted (Noth 1962: 42; Fohrer 1964: 39-40). Also, some suggest either the pillar of fire and cloud (Gressmann: 46) or the plagues in Egypt (Fohrer 1964: 39; Wyatt 1979: 439). These solutions are either undesirable or improbable. The most natural interpretation that is accepted by the most exegetes is what we accepted in the main text. With the alleged difficulty whether the future event can be a sign, Janzen points out that, in the Old Testament, a sign "can be immediate and miraculous...but it can also be a comprehensible event in the future" as in the case of the Immanuel sign give to King Ahaz by Isaiah (Janzen 2000: 63; also Houtman 1993: 364-65; Propp 1998: 203-04).

²¹ Also Driver 1911: 18-19; Clements 1965: 1-27; 1972: 19-20; Clifford: 107-31; Davies 1992: 48-49.

²² Here our discussion is on the basis that Mount Horeb and Mount Sinai refer to the same mountain (Nicholson 1973: 61 n. 23; Davies 1992: 47).

²³ Of course, in the case of the first two verses, "the mountain of God" is related to Mount Horeb, and there have been some arguments over the issue whether Sinai and Horeb refer to the same place. See Houtman 1993: 116-22 for the convenient summary of scholarship on this issue. The majority accepts these two as identical.

²⁴ This term otherwise indicates Mount Zion in Jerusalem.

the venue of his covenant making with Israel. Finally, the size of the material related to Mount Sinai is more than impressive. More than sixty chapters have the mountain as their spatial setting.

In spite of these impressive features, to presume that Mount Sinai has a previous relationship with Yahweh before Exod. 3 is to go too far away from what the text says. The passages that connect Yahweh with Sinai are all from the later historical settings, when we consider the temporal settings assumed in the final form of the text. Of course, it does not deny that the historical critical study can produce a different result from what we can get from reading it on the basis of its final form. Another point that shows that the narrative does not assume any previous relationship between Yahweh and Moses is that, before the first encounter between Moses and Yahweh in Exod. 3, there is no mention of Sinai as “the mountain of God”. Furthermore, there is no indication in the text that assumes that Yahweh is bound to Mount Sinai, no hint of the kind of concept expressed in 1 Kgs 20:23: “Now the servants of the king of Aram said to him, ‘Their gods are gods of the mountains, therefore they were stronger than we; but rather let us fight against them in the plain, and surely we shall be stronger than they’” (Foerster: 482). Yahweh showed all the powers superior to the Egyptian gods (Exod. 12:12; cf. Num 33:4; also possibly Exod. 18:11)²⁵ and the Egyptian magicians (Exod. 9:16-19) in their own territory.²⁶ The general concept in the Book of Exodus can be summarized in the two statements: “you may know that the earth is Yahweh’s” (Exod. 9:29); “all the earth is Mine” (Exod. 19:5). Especially, it is worthwhile to note that the second verse is from the text with Mount Sinai as its setting.

Therefore, Sarna’s explanation might be more likely than Nicholson’s at least when we consider the narrative line in the final form of the text:

²⁵ See the discussions in Aling (1981: 106-09), Hamilton (1982: 165-66), Hoffmeier (1992: 376-77; 1997: 149-53), Sarna (1996: 78-80), Currid (1997: 108-13), and Janzen (2000: 158). Even though it would be regarded as excessive to attempt to match all the ten plagues with the specific Egyptian gods (Hamilton; Janzen), it is still true that some of the plagues fit well to this view. Also, it is important to note that Pharaoh himself was regarded as a god in Egypt.

²⁶ Also Beyerlin: 102

Even in Mosaic times Yahweh is clearly no longer thought of as absolutely tied to Sinai and limited to it. Otherwise, how could ancient Israel have believed that Yahweh showed his might in *Egypt* through Exodus?

The epithet “mountain of God” in the present story would, at first glance, imply some prior history of its sanctity, but the narrative shows that Moses knows nothing about this, nor does the Bible afford any information to confirm it. More likely the designation resulted from the divine self-manifestation to Moses that is about to occur or from the great national experience at Sinai following the Exodus. Its use here would be proleptic, that is, anticipating the later event (Sarna 1996: 38-39).²⁷

Whatever significance is attached to Mount Sinai, it is not *a priori* but *a posteriori*. There is no intrinsic sacredness in Mount Sinai (Sarna 1991: 15, 106).²⁸ Just as Israel is special not because of its intrinsic value but because of its relationship with Yahweh (cf. Exod. 33:16), Mount Sinai is special not because of its intrinsic value but because Yahweh chose it as his place of epiphany.

So what are the things that make the mountain special *a posteriori*. We can enumerate at least three points. First of all, the mountain is the place of the covenant between God and the people. The importance of the covenant is that God and the people enter a new status of relationship by means of it. Until now, Yahweh was rather the God of their ancestors. God saved the people as he remembered the covenant he made with Abraham, Isaac, and Jacob (2:23-35; 3:6,15-16). Indeed, Yahweh called Israel as “my people” even before the covenant with them was made (Exod. 3:7,10; 5:1; 7:4,16,26; 8:16,17,18,19; 9:1,13; 10:3,4; 12:31). Still, however, this relationship is indirect, mediated by the patriarchs. The covenant changes this indirectness into the directness: “Now then, if you will indeed obey my voice and keep my covenant, then you shall be my own possession among all the peoples, for all the earth is mine; and you shall be to me a kingdom of priests and a holy nation” (Exod. 19:5-6). Through the consent of the people to the covenant stipulations, they fully become the people of God (Exod. 19:7-8;

²⁷ Driver also suggested the possibility that the “proleptic” nature this name “in virtue of the sanctity acquired by it from the subsequent law-giving”, even though he soon abandoned this idea, since he thought it more probable to assume its “being already ancient sacred mountain” (1911: 19).

²⁸ Also Talmon 1978: 432. His observation captures the fundamental Old Testament concept of sacredness in relation to space:

There is no place, not even a mountain, that is sacred in and of itself. Only an association with the God of Israel makes a region or space holy. This confluence of mythological thought with strictly biblical notions and expressions must be regarded when the theological dimensions of *har* in the OT are being examined.

24:3-8). Therefore, the Sinaitic covenant signals a new epoch in the relationship between God and the people. Secondly, it was a special place of revelation. The theophany on the mountain was special, which was unprecedented and will be perpetually unparalleled (Exod. 19). The people heard the voice of God (Exod. 19:9; cf. 20:18-21). The people received the Ten Commandments without any mediation, even though the terror caused by the experience of directly listening to Yahweh made the people concede their privilege to Moses. They also received the stipulations in the Book of the Covenant (20:22-23:35). Finally, they also offered the sacrifices and performed the priestly duties on the basis of Yahweh's words in Exod. 19:5-6. This act was the actualisation of the sign Yahweh gave to Moses in Exod. 3:12. These significant events that occurred on Mount Sinai provides it *a posteriori* with a special status.

Even then, we should remember that this *a posteriori* sacredness does not last physically. "Its sanctity and hence untouchability do not outlast the limited duration of the event" (Sarna 1991: 106). Once the event ended and God removes his presence, the sacredness of the mountain will also disappear.

The third point: If the observations above are correct, then there is no reason to presume a reluctance of either God or the people about leaving Mount Sinai. For example, with regard to the interpretation of Exod. 33:12-17, critics working with tradition history tend to claim:

Perhaps there were some in Israel who had thought of Yahweh as bound in some way to Sinai, so that the migration to Canaan was a departure from him. Consequently it was out of a certain religious tension and struggle that the belief gained a firm hold that Yahweh had given his word to Moses that his presence (Heb. *pānîm*) would be with his people (Clements 1965: 27).²⁹

"Yet it must be said that such a view has little basis in the text and rests upon a rather dubious religious-historical reconstruction of early Yahwistic religion" (Van Seters 1994: 334). This type of interpretation represents the typical shortcoming of an atomistic approach. As we will discuss later, when we read it in its literary context that is perfectly in accord with this passage, the issue between God and Moses in this passage is not whether God can leave Mount Sinai that is his physical territory but

²⁹ See also Noth 1962: 257; Muilenburg 1968: 173-74; Clements 1972: 214-15; Terrien 1978: 141-42; Otto 1996: 92 n. 130.

whether God is willing to go with the sinful people without annihilating them.³⁰

Therefore, this passage cannot be read to deal with God's reluctance to leave his special territory.

Let's consider the people's case. We often find the typical view as follows:

In order to understand the significance and purpose of the Tabernacle, we must realize that the children of Israel, after they had been privileged to witness the Revelation of God on Mount Sinai, were about to journey from there and thus draw away from the site of the theophany. So long as they were encamped in the place, they were conscious of God's nearness; *but once they set out on their journey, it seems to them as though the link had been broken*, unless there were in their midst, a tangible symbol of God's presence among them. It was the function of the Tabernacle [literally, 'Dwelling'] to serve as such a symbol (Cassuto: 319) (emphasis mine).

Does the text really tell this kind of angst on the side of people that is caused from the departure from Mount Sinai? The answer is "No". Instead, what we find in the text is the opposite. In Exod. 32:1-6, the anxiety of the people is not the going away from the mountain. The people seem to be well aware of their predestination that they are supposed to travel further into the promised land. Therefore, when they thought their leader was missing, their response was "Come, make us a god who will go before us; as for this Moses, the man who brought us up from the land of Egypt, we do not know what has become of him" (32:1). Their concern here is not whether they should leave "the mountain of God", but who will lead them instead of the missing Moses. We cannot find any hint of reluctance or anxiety about leaving Mount Sinai. The departure from Mount Sinai is by no means an abrupt unpredicted event. There is nothing against the resumption of the journey in accordance with the divine plan, at least until the scandalous event of making the golden calf occurs and God burns his anger against it.

Fourthly, the narrator seems to tell the reader a transition from Mount Sinai to the tabernacle, as it is planned. The most outstanding feature with regard to this is the movement of the glory of Yahweh (יהוה כבוד). The glory that appeared on Mount Sinai comes down on the tabernacle at its completion (24:16-17; 40:34-35).³¹ By this symbolic movement, God seems to approve the tabernacle as the inheritor of Mount

³⁰ In the same vein, Durham (1987: 445-46) also criticizes especially Muilenburg and Terrien's study for failing to interpret the passage in its own literary context.

³¹ On the parallelism of these two passages, see the structural analysis in Chapter VI with the references in there.

Sinai. Here the question is: Why does God take this symbolic action, if Mount Sinai does not have any intrinsic value after all, as we discussed above? The answer might be the significance of the events on Mount Sinai that we mentioned above. We should be careful to discern that what God transfers is not the physical aspect of Mount Sinai but the significance attached to it by the events that happened there. Once the transfer is completed, the tabernacle becomes itself Mount Sinai, albeit it is “a portable Sinai”, as some interpreters pithily dubbed it.³²

As the inheritor of Mount Sinai, the tabernacle has many features analogous to the mountain.³³ The most outstanding connection between them is of course the movement of the “glory of Yahweh” (יהוה כבוד) and the cloud from the mountain to the tabernacle, as we mentioned above (Exod. 24:15-18; 40:34-35). Secondly, the point that the tabernacle is an extension or relic of the Sinai experience is emphasized by the several reminders that the tabernacle is built on the basis of the instruction given on Mount Sinai (Exod. 25:9,40; 26:30; 27:8; cf. Num. 8:4) (Childs 1974: 533-34). Thirdly, the two tablets of stone connects them: “the most powerful and most impressive reminder of the experience at Sinai was provided by the two tablets of stone housed in the Ark inside the Holy of Holies, which served as the focal point of the entire edifice” (Sarna 1996: 204). Fourthly, both of these entities serve as the medium of communication. “Just as the Lord communicated with Moses on the mountaintop, so He does in the Holy of Holies” (Sarna 1996: 203). Finally, even though it does not instantly strike the eyes, both Mount Sinai and the tabernacle have a tripartite zone division (Milgrom 1970: 44-46; 1991: 134-43; Sarna 1991: 105; 1996: 203; Douglas 1999: 59-63).³⁴ Just as the tabernacle is divided into the holy of holies, the holy place, and the court, the mountain is divided into the foot of the mountain, the middle of the mountain, and the top of the mountain. Also, there is a limitation on the personnel who can approach each zone both in the tabernacle and Mount Sinai.

However, the tabernacle is not a mere memento of the mountain. It goes beyond it. As Hamilton observed well, the tabernacle “perpetuates”, “intensifies”, and

³² See for example Jacob: 759; Cassuto 1967: 484; Larsson: 126,134,264-67.

³³ The analogy between Mount Sinai and the tabernacle is well-known among the interpreters. Here we list the analogy between them on the basis of Sarna (1996: 203-04), except the second point which seems to be pretty important.

³⁴ According to Douglas, the observation on this three partite division of these edifices appears already in Ephraim's *Hymns on Paradise* of the fourth century A.D. Consult the diagram of Ephraim's idea in Douglas (1999: 63).

“completes” Mount Sinai (234-36). First, by the symbolic transfer of the glory of Yahweh from the top of the mountain to the tabernacle (Exod. 24:15-18; 40:34-35), the tabernacle perpetuates the presence of God on Sinai. Here the important feature of the tabernacle is its portability. While the mountain is immovable, the tabernacle can travel with the people.³⁵ Secondly, the fact that Moses could not enter the tabernacle when the glory of Yahweh settled on it (Exod. 40:35) symbolizes that the tabernacle intensifies Mount Sinai.³⁶ Finally, using the metaphor of marriage, if the covenant ceremony was the wedding ceremony between Yahweh and the people, the tabernacle is equivalent to the connubial life in which Yahweh and the people live together, that is, Yahweh is present among his people.

Before we conclude our discussion, it is worth considering two points. The first point is concerned with Exod. 40:36-38 that describes the accompaniment of the tabernacle throughout the wilderness. This passage is regarded as secondary by most of the historical critics (Beer 179; Koch 1959: 45-46; Milgrom 1990: 61, 139; Frankel: 31-37). The most important argument they suggest is that this passage is temporally out of accord with its context and must be composed on the basis of Num. 9:15-23. When we consider narrative critically, this kind of discrepancy between story time and discourse time is not a problem at all. Rather, the discrepancy is often one of the most powerful storytelling tools of the narrator.³⁷ Also, those critics fail to see that the combination of the singulative scene with the iterative scene is in fact one of the most important features of our double-plot narrative, as we shall see in the discussion of the discourse time versus story time.³⁸ But the more serious problem of the view is to miss the

³⁵ The poles “being permanently fixed to the Ark expresses the ‘quintessence of mobility’” (Plastaras 1966: 269).

³⁶ Some interpreters seem to understand that the narrator is telling that Moses could not enter the tabernacle from then on. There is no hint in the text that can confirm this view. It is just an once and for all phenomenon symbolizing, let’s say, the superiority of Mount Sinai.

³⁷ In fact, Num 9:15-23 is also out of chronology, as the journey resumes only in Num. 10:11-27 (Renaud 1992: 104-05) and again Num 10:11-36 are full of anachronism in the narrative critical sense. This kind of reasoning that is frequently employed by historical critic is often out of an immature understanding of narrative temporality and cannot prove anything about whether a particular passage is secondary or not.

³⁸ Actually, the combination of the singulative scene and the iterative scene is one of the outstanding features of the whole Sinaitic material with regard to temporality. Exod. 34:29-35; 40:34-38; Num. 9:15-23; 10:33-36 that appear at the strategic junctures in the narrative are all composed of this temporal combination. Unfortunately, however, there

teleological orientation of our narrative and thereby the purpose of the making of the tabernacle as the portable Sinai. Once we understand what is the real concern of the tabernacle story, we realize that this passage cannot be more suitable as the climactic ending of the tabernacle story, as God's accompaniment with Israel through the wilderness to the promised land in the form of the tabernacle as the upgraded extension of the Sinaitic experience is the ultimate concern of the tabernacle story and also our whole double plot.

The second point to consider is if the golden calf story is also related to this general description we have discussed so far. The answer is definitely positive. The same teleological concern, that is, the departure from Mount Sinai and going to the land governs the golden calf story in general. Ironically, even the making of the golden calf (Exod. 32:1-6) is because of this concern, as we mentioned above briefly. Unfortunately, this movement of the people shakes the *status quo* and upsets God's plan of leading them by symbolically tabernacling among them in the form of the tabernacle. Moses' entire intercessions, and clearly the intercessions in Exod. 33:12-23 express the efforts to go back to the initial plan of God. The most striking, even though indirectly expressed, expression of this issue in this sense is the last scene of this story. Moses symbolically carries the glory of Yahweh that appeared on the mountain in the beginning of the narrative complex and delivers it to the tabernacle yet to be built.³⁹ By means of this description, the narrator not only shows the recovery of the original plan of God concerning the tabernacle but also proleptically describes the real fulfilment in Exod. 40:34-35, thereby converging both stories in our double plot.

In sum, the tabernacle functions not only as the extension but also as the expansion of the experience at Mount Sinai. On the one hand, it extends the function of Mount Sinai both as the place of the covenant and as the divine presence and revelation

is no study on the significance of this scheme and its discussion goes beyond the instant concern of our dissertation.

³⁹ As we mentioned in the previous footnote, this passage is composed of the combination of the singulative part (vv. 29-33) and the iterative part (vv. 34-35). It is clear that the latter part is out of chronology. It is a case of anachrony in the narrative critical point of view. As we will discuss later more in detail in the exegesis of this passage, the often suggested solution of regarding it as an "apokryphes Anhängsel" (Wellhausen 1889: 99) is a straitened makeshift. These verses are essential in our double-plot text, because they serve as a transitory passage from the golden calf story to the tabernacle story by having the tent of meeting as its spatial setting. Also, it seems that they work just as the "dissolve" technique does in films (Bordwell and Thompson 2001: 249). With them, the golden calf story fades out, and the tabernacle story fades in.

as the result of the covenant.⁴⁰ On the other hand, through its portability and intensified divine presence, it perpetuates and expands these features.

2) Spatial Setting

As our story is concerned with the resumption of the journey and the transfer of the divine presence and the place of revelation from Mount Sinai to the tabernacle, the spatial setting of our stories is crucial for the proper understanding of them. To understand the significance of the spatial setting in our narrative complex, we should include the spatial setting in Exod 19:1-24:11, as this section is not only the background of our narrative complex, but also shares Mount Sinai with our narrative complex as its most prominent spatial setting.

Exod. 19-40 has diverse spatial settings. Indeed, the most prominent spatial setting is Mount Sinai.⁴¹ "The camp" is also mentioned as a spatial setting.⁴² In Exod. 24:12-40:38, there are other important spatial settings. The setting of 40:36-38 is the wilderness. The spatial setting of Exod. 33:7-11 and 34:34-35 might also be the wilderness, even though it is not clearly mentioned. As we shall discuss in detail in the exegesis of these passages, these passages are anachronic, just as Exod. 40:36-38. Therefore, we cannot interpret these passages as if they were chronologically in line with their surrounding passages as interpreters usually do.

Mount Sinai, the dominant spatial setting in Exod. 19-40, is divided into the more specific parts. As we mentioned above, it has a tripartite division: the top, middle,

⁴⁰ Cross' comment on Exodus 29:45-46 hits the point with the relation of the covenant and presence:

The prime benefit of the Sinaitic covenant in the view of the Priestly tradent was the "tabernacling" presence of Yahweh in Israel's midst. Yahweh not only would become their god, he would become the god in their midst, who "walks about" among them (Cross 1973: 299).

Even though this dissertation does not work on the basis of source criticism, his basic insight is true even when we consider the final form of the text. Here we might add on the basis of Exod. 25:21-22 and 29:42-46 that God not only "walks about among them" but also "meet them and talk with Moses for them".

⁴¹ The term "mountain" (הר) is used forty three times in thirty-three verses either with or without Sinai (Exod. 19:2,3,11,12[x2],13,14,16,17,18[x2],20[x3],23[x2]; 20:18; 24:4,12,13,15[x2],16,17,18[x2]; 25:40; 26:30; 27:8; 31:18; 32:1,12,15,19; 33:6; 34:2[x2],3[x2],4,29[x2],32).

⁴² The term "camp" (מחנה) is used twelve times in ten verses (Exod. 19:16,17; 29:14; 32:17,19,26,27; 33:7[x3],11; 36:6).

foot. The top of the mountain is specifically mentioned four times with the word ראש (Exod. 19:20[x2]; 24:17; 34:2). It is the place of the divine theophany and presence. God comes down and stays there (Exod. 19:20; 24:17; 34:2,5). The cloud or the glory of Yahweh coming down on it represents the presence of God.⁴³ The bottom or foot of the mountain is also mentioned three times. Once, תחתית is used to indicate it (19:17). Twice, the phrase “under the mountain” (תחת ההר) is used to refer to the same area (24:4; 32:19). There seems to be some distance between the “foot of the mountain” and the camp (Exod. 19:17; 32:19). Still, however, the foot of the mountain appears to function as the boundary between the divine territory and the human territory (Exod. 19:17). The middle of the mountain is not particularly mentioned.⁴⁴ Nevertheless, we can assume that the narrator has the middle area in the view. It is quite probable that Aaron, Nadab, Abihu, and the seventy of the elders of Israel went up not unto the top, but somewhere in the middle of the mountain (Exod. 24:1-2,9-11) (Gispén: 237; Janzen 2000: 324-35; Houtman 2000: 282-83).⁴⁵ Also, Joshua accompanies Moses unto a certain area in the middle of the mountain (Exod. 24:13; 32:17-18).

Even though it is true that the mountain has a tripartite division, the narrator is not particularly keen on distinguishing the top and the middle of the mountain except in a few cases. The fact that the narrator does not employ a specific word to mention the middle of the mountain in contrast with the cases of the other two areas of the mountain. Most often, he seems to take the whole mountain as the divine sphere. Also, in one case,

⁴³ On “the cloud” as the symbol of the presence of God, see Mann 1971: 15-30; Mendenhall 1973: 32-66. Whether their study of the background of the concept of “the cloud” is correct does not affect their view of the cloud in the Old Testament.

⁴⁴ Of course, there are Hebrew words that refer to the middle area of a mountain: כתף (“shoulder”), צלע (“side”), ירכתיים (“recesses”, only plural). For these words and the words for the top and bottom, see Talmon 1978: 432.

⁴⁵ Usually, historical critics alleges that Exod. 24:1-2 is out of place. The argument is that the command of God for Moses to come up the mountain where he already is does not make sense (Driver 1911: 251; Hyatt: 253-54). Some harmonistic solution is to presume that Moses is already down the mountain (Sarna 1991: 150; Houtman 2000: 282). This point cannot be confirmed on the basis of the text, as the case of the ellipsis between Exod. 24:11 and 24:12. When we consider the flow of the narrative, it is clear that Exod. 24:1-2 shares the same spatial setting with God’s speech in Exod. 20:22-23:33 (Alexander 1994: 111). While the latter is given for the Israelites in general, the former is particularly for Moses (Cassuto 1967: 310; Sarna 1991: 150). The change in the focus of the divine speech is emphasized not only by the repetition of the introduction to the speech, but also by the inversion of the regular Hebrew word order in Exod. 24:1: “And to Moses he said” (Sarna 1991: 150). Therefore, God’s command means that Moses is to come up *again*.

“the top of the mountain” is in apposition with the less specific “on Mount Sinai” (Exod. 19:20). Further, in Exod. 24:12, God says, “Come up to me on the mountain”. In this verse, “on the mountain”, which may mean more specifically “on top of the mountain” considering its immediate context (v. 17), is identified with “to me”. Therefore, the narrator usually regards the whole mountain as a single entity. Of course, there is at least one case in which the “mountain” appears to have a neutral meaning that embraces more than the divine area. In Exod. 33:6, “the sons of Israel stripped themselves of their ornaments from Mount Horeb onward”, the word “mount” clearly includes the area the Israelites stayed. Except this one case, the narrator consistently deals with the mountain as the divine realm, even though this does not mean that it is his permanent dwelling place.⁴⁶ His theophany and presence creates the sanctity of his chosen place.

Instead, the “foot of the mountain” is important as the boundary between the divine and human spheres. Crossing the border causes the death of the transgressors (Exod. 19:12-13, 23-24; 34:2-3). The camp is also the human sphere, until the completion of the tabernacle. Exod. 19:16 connects the people with the camp.

Therefore, what we basically have here is the binary opposition of the divine and human spheres, what we discussed in the theory of the spatial setting (Ch. III.; Bal 1997: 214-17). The top and bottom of the mountain, or the “mountain” and the “camp”, as Knierim puts it (1985: 399). The theophany of God creates this dichotomy. However, this dichotomy is not supposed to be permanent, when we consider the teleological concern of our narrative. It lasts only until the construction of the tabernacle that will travel with the people as a portable Sinai. Therefore the function of the tabernacle as the symbol of God’s dwelling among his people is to remove this division by symbolically transferring God’s presence from the top of the mountain into the camp that is at the foot of the mountain.

In this sense, Moses’ movement is very important. He is the only one who bridges the two dichotomous spaces. Throughout Exod. 19-40, until the tabernacle is built, Moses diligently ascends and descends the mountain to mediate between these two spaces and thereby God and the people (Dozeman 1984: 48).⁴⁷ After the final rehabilitation of the relationship between God and the people at the end of the golden calf story, Moses delivers the glory of Yahweh from the top of the mountain into the

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⁴⁷ According to Knierim, there are six cycles of ascent-descent pattern with a possible disruption of the pattern in Exod. 32:15-34:4 (1985: 399-406).

tabernacle⁴⁸ in the form of the shining face (Exod. 34:29-35).⁴⁹ This symbolic movement thereby symbolizes the dissolution of the binary opposition of the spaces. With the construction of the tabernacle, Moses vertical movement up and down the mountain transforms into the horizontal movement of going in and out of the tabernacle.

This significance of Moses' movement might explain one of the very interesting features of our narrative complex with regard to the scenic change. The narrator always follows Moses. Whenever Moses changes his location, the scene also changes following him. The only scene in which Moses does not appear is Exod. 32:1-6, the scene that tells the apostasy of the people while Moses was on the mountain with God. Except this scene, the other passages in our text follow Moses' movements in the matter of spatial setting.

At the end of our narrative, we have a totally different setting, the wilderness (40:36-38). This passage describes the accompanying presence of Yahweh by means of the tabernacle through the wilderness, thereby the final dissolution of the binary oppositions between the mountain and the camp. God accompanies and guides the people among them.

Before we move on to the next subject, it would be worth to make a brief comment on Exod. 33:7-11, one of the most interesting passages in our double-plot narrative. As an achronic passage, it does not give us any information on its location in the chronology of the stories in our narrative, but also on its spatial setting. Mostly, however, the spatial setting might be the wilderness, not Mount Sinai, when we consider its seemingly close relationship with Exod. 34:34-35 and 40:36-38,⁵⁰ even though we cannot confirm it because of the lack of information.

⁴⁸ Exod. 34:34-35 is clearly anachronistic. Certainly, it deals with the situation after the construction of the tabernacle. As we shall see however, this is one of the devices the narrator employs on purpose.

⁴⁹ The symbolism of the shining face as the glory of Yahweh will be discussed in detail in the exegesis of the passage. See Gorman (141-49) for one of the best discussion of this issue.

⁵⁰ Noth is one of the ones who pointed out the closeness of Exod. 33:7-11 with 34:34-35, while other historical critics usually attribute these two passages to the different sources. Because of this, he had to assume a special tradition from which these two passages commonly derived (1962: 254-56, 267). We basically think that he is correct to suppose the close relationship between these passages. Then, the study of the temporal scheme in the discourse will show that Exod. 40:36-38 is also in the same well-planned scheme.

Interestingly, this passage seems to show the binary opposition between the camp and the outside of the camp. Moses sets up the tent of meeting outside the camp. Moses habitually goes to the tent and talks with God and comes back to the camp. The location of the tent of meeting and the theme of Moses talking with God there appears to reflect Moses' trips to Mount Sinai. Therefore, we might say that the narrator tries here to make analogy between Mount Sinai and the tabernacle. The reason making this analogy will be discussed later.

b. Temporal Setting

Differently from the spatial setting, the temporal setting is not particularly emphasized. The emphasis given to the temporality of events (Exod. 12:1-28) or the information of the dates of itinerary (12:41; 15:22; 16:1; 19:1) are generally missing in our narrative complex. Therefore, we are not informed concerning the span of time for the events in Exod. 19-24.

The only date mentioned clearly is the date of the erection of the tabernacle: the first day of the first month of the second year from the Exodus (Exod. 40:2,13). Therefore, even though we are not informed about the amount of time that it took to construct the tabernacle, we are clearly told the date of establishment of the tabernacle. The narrator seems to connect the tabernacle with the creation by means of this date. The detailed discussion will be given below in the exegesis of the tabernacle story (D.2.a.ii.).

The other temporal setting that seems to be worthy of mentioning is the two periods of the "forty days and forty nights" in each of which Moses stayed on the top of the mountain (Exod. 24:18; 34:28). Some historical critics think that there is only one period of the "forty days and forty nights", as they are the doublets of one incident (McNeile: 150; Davies 1967: 197). This interpretation is dependent upon how to identify its source,⁵¹ and therefore not absolutely reliable. Furthermore, the once popular suggestion of regarding Exod. 34 as J version of the Sinaitic covenant that are found in Exod. 19-20 (Wellhausen 1889: 329-35) has lost its grip.⁵² On the basis of the

⁵¹ See the summary of the source division of this verse in Hyatt (24) and Durham (340-41).

⁵² See the careful historical survey of the scholarly discussion of this issue in Childs (1974: 604-09) and the digressive summation in Durham (451-52). As these two already commented, and Moberly convincingly shows, Exod. 34 is so fully integrated into the

final form of the text and especially on the basis of Exod. 32:15-20 that tells the breaking of the stone tablets, the narrator clearly assumes two separate events.

The more important issue is whether these remarks of the “forty days and forty nights” have any significance in our narrative. With regard to this question, the first one often received much attention.⁵³ Some interpreters used to suggest that such a period is rather too long for the simple task of receiving the inscribed tablets (24:12) (Baentsch: 218; Beer: 127; Childs 1974: 507).⁵⁴ Actually, even the lengthy instruction about the construction of the tabernacle in Exod. 25-31 (Childs 1974: 507; Jacob 1992: 747-48) is not enough to fill the period. However, this “kind of explanation of the length of the stay is overly prosaic” (Houtman 2000: 305). To employ the narrative critical technical terms, this kind of explanation comes from the misunderstanding of the relationship between the discourse time and the story time. As we saw in the discussion in Chapter III, the ratio between the two time scales is an issue that is completely at the disposal of the narrator.

On the basis of the extensive survey concerning the usage of the number “forty”, Houtman suggests that “‘forty days and forty nights’ (of fasting) indicates the period of spiritual and moral purification which ought to precede contact with God (24:18; 34:28; Deut. 9:9,11,18,25; 10:10; 1 Kgs. 19:8; cf. Matt. 4:2)” (Houtman 1993: 65). Certainly, the number “forty” is replete with meanings in the Bible. But we cannot but wonder whether it is the case with our text. The narrator does not seem to be interested in endowing any meaning other than indicating the length of Moses’ stay, let alone symbolically expressing “the period of spiritual and moral purification”. It is very unlikely that Moses goes through the period of spiritual and moral purification, receiving the instructions for the tabernacle at the same time.

whole story of the sin of the golden calf and the forgiveness, it is difficult to see Exod. 34 as a doublet of the covenant ritual account in the previous chapters.

⁵³ On the very suggestions about what God and Moses did during this time, see Houtman 2000: 304-306. Some of them are too imaginative and would never be confirmed on the basis of the text, therefore not worthy of mentioning here.

⁵⁴ Of course, as the interpreters often pointed out, this issue is connected with the question of what is inscribed on the tablets. This question is aroused both by Exod. 34:28 and Deut. 4:13; 5:22 that tells that the Ten Commandments were there and by the difficulty of the syntax of Exod. 24:12. We will discuss this issue in the exegesis. The conclusion of this issue does not necessarily affect our discussion of the significance of the “forty days and forty nights”.

In sum, we should not confuse the story time of “forty days and forty nights” with the discourse time represented in the text. Also, the period might mean nothing more than indicating the temporal length of Moses’ stay on the mountain. The narrative critical function of the period will be given in the exegesis.

3. Temporal Organization in Discourse

The relationship between story time and discourse time is usually discussed in relation to the plot. Because it is very important for our study and it needs some detailed discussion, we will discuss this issue separately here. It will be also practically useful, as we can concentrate on the other issues in the discussion of the plot.

Generally speaking, the discourse time in our narrative is concurrent with its story time. The narrator recites the events mostly according to the chronology of the story. So to speak, God’s command for Moses to climb the mountain and to stay there provides the opportunity for God’s instructions for the construction of the tabernacle, and Moses’ unusually lengthy absence generates the people’s anger and then leads to the making of the golden calf. Only after the sin is forgiven, the people build the tabernacle. Therefore, the discourse time generally follows the story time.

However, it is also true that he breaks out of this general temporal monotony from time to time, as any skilled storyteller would do. In fact, the narrator distorts the chronology of the events in the story in a very adventurous and interesting way in those moments. He disturbs the temporal consistency by combining the singulative events with the habitual events that are certainly anachronic:

| | Singular | Habitual |
|------------------|------------------|------------------|
| Exod. 24:12-18 | O | |
| Exod. 25:1-31:17 | O | |
| Exod. 31:18 | O | |
| Exod. 32:1-33:6 | O | |
| Exod. 33:7-11 | | O |
| Exod. 33:8-34:28 | O | |
| Exod. 34:29-35 | O
(vv. 29-33) | O
(vv. 34-35) |
| Exod. 35:1-40:33 | O | |
| Exod. 40:34-38 | O
(vv. 34-35) | O
(vv. 36-38) |

As we can clearly see in the table, the two passages (Exod. 34:29-35; 40:34-38) are unique in the sense that they have the combination of the singulative events and the habitual events. Both passages are clearly anachronic. Usually, the historical critics regard them as secondary. But when we consider their positions in the general structure of our narrative, these combinations seem to be strategic. The first passage comes at the end of the golden calf narrative, therefore, at the juncture with the tabernacle narrative. The second passage comes at the end of the tabernacle story and that of the whole narrative complex.⁵⁵ Finally, the “tent of meeting” passage in Exod. 33:7-11 comes at the center of the golden calf narrative.

This temporal scheme of the narrator seems to be related to the teleological concern of our narrative. Our whole narrative is concerned with the issue of resuming the journey to the land. The tabernacle will be the sign of the divine presence, guidance, and revelation throughout the journey. Therefore, the combination of the completion of the tabernacle and the symbolic transfer of divine presence from the mountain to the tabernacle in Exod. 40:34-38 cannot be more suitable for the expression of this governing concern of the narrative.

Every thing is much more subtle in Exod. 34:29-35. The symbolic transfer of the glory of Yahweh is expressed through the shining face of Moses. Once Moses delivered all of what God told Moses to deliver the people on the mountain, Moses habitually goes “in the presence of Yahweh” in order to speak with him and come out and deliver the people what Yahweh commanded. There is no doubt that the expression “to go in the presence of Yahweh” means “to go in the tabernacle”. The reason the narrator avoids the direct expression might be that he is about to narrate the construction of the tabernacle from now on. In spite of this general delicateness, the general tendency of this passage is the same with Exod. 40:34-38. Once the tabernacle is constructed, the singulative event of the Sinaitic revelation will transform into the habitual events of the revelation at the tabernacle. Therefore, this passage too is dealing with the teleological

⁵⁵ In fact, Num 9:15-23 and Num 10:33-36 also have the same temporal combination. Both passages also seem to come at the strategic moments, the first one at the end of the whole Sinaitic material and the second one at the juncture with the resumption with the wilderness itinerary. Unfortunately, the custom of considering Exod. 19:1-Num. 10:10 as a literary block is the unfortunate result of ignoring this temporal scheme of the narrator. Concerning this issue, narrative criticism can certainly make some contribution. The discussion of the whole temporal structure of Exod. 19-Num. 10, however, goes beyond the concern of this dissertation.

concern of the ongoing revelation beyond Mount Sinai. With the subtle proleptic representation, the narrator prepares the reader for the actual realization in Exod. 40:34-38.

Exod. 33:7-11 is very interesting in this sense. Differently from the other two passages, it is composed only of the iterative verbs, thereby narrating the habitual events alone. In fact, this is the point the narrator tries to make clear. He contrasts the singulative event at Mount Sinai that are described in Exod. 19-40 with the habitual event that will happen in relation to the tent of meeting,⁵⁶ thereby contrasting the revelation at Mount Sinai with that at the tabernacle.⁵⁷

Therefore, the general temporal scheme of our narrative reflects the change from the singulative event at Mount Sinai to the habitual event in relation to the tabernacle. Through the schematic arrangement of the passages that shows this change, the narrator tells the reader the points has to make.

4. Rhetorical Devices and Literary Patterns

We discussed the structure of the whole narrative complex and how the structure reveals the interrelationship between the two stories in it. Therefore, we will not repeat the discussion on the whole structure and concentrate on the rhetorical devices and literary patterns in the minor scales.

As the purpose of the dissertation is to reveal the double-plot relationship of the stories in our narrative complex, we will not discuss the rhetorical devices or the literary patterns of the particular passages, unless they are crucial for our particular purpose or essential for our understanding of the passage.

5. Narrator

The narrator of our double plot narrative is extradiegetic, heterodiegetic, and therefore, is omniscient, omnipresent, omni-temporal, and reliable, as this type of narrator usually is.

⁵⁶ The writer is fully aware of the almost unanimous consensus concerning the identity of the “tent of meeting” in this passage. They maintain that the tent of this passage is a totally different entity from the tabernacle in Exod. 25-31; 35-40. We cast a strong doubt to this conclusion. We think that this conclusion is a hard-pressed *pis aller* forged in order to explain the difficulty of the existence of the tabernacle before its construction.

⁵⁷ Of course, this explanation does not exhaust the various functions of this extremely interesting and versatile passage, as we shall see in the exegesis of this passage.

The degree of the perceptibility of the narrator differs from passages to passages in our narrative complex, as we discussed in Chapter III. Therefore, we will discuss the issue of the narrator's perceptibility in the exegesis of the individual sections. Generally, we can say that the narrator is more visible in the tabernacle narrative than in the golden calf narrative. We have seen that the tabernacle narrative is rather more strictly structured. Sevenfold structure dominantly appears in it. Many refraining sentences or clauses are involved in it. Before we turn to the golden calf narrative we need to mention one point. The "explicitness" and "implicitness" of the narrator is a matter of spectrum, not a matter of a binary opposition. Even though the narrator is quite explicit in the tabernacle narrative through the heavy structuring devices, we can still say that he is not explicit as much as the narrator in some part of his Gospel. At least, our narrator does not count the numbers, as the narrator of the Gospel does with the miracles of Jesus (John 2:11; 4:54).⁵⁸ The sevenfold structure is what the reader has to find out from the combination of the structuring devices.

Anyway, on the contrary to the tabernacle story, we barely see this kind of structuring in the golden calf narrative. The narrator seems to be very reticent most of the time, though he sometimes makes his voice heard at the crucial moments.

Now let's turn to the functions of the narrator. First, the most important and conspicuous directing function we see in our narrative complex is that he makes the connections and interrelations between the golden calf and tabernacle stories by arranging them in the structure of the intercalated double-plot. As the events in our narrative complex are mostly in the chronological order only with a few exceptions, some might argue that the narrator is simply describing them in the chronological order. It is true that the discourse generally follows the chronological order of events in the story, as we mentioned in the discussion of the temporal organization. However, this does not necessarily mean that the narrator is not particularly functioning here. It is clear if we compare how the narrators of the different Gospels arrange events differently. The narrator in the Markan Gospel combines together in the intercalated double-plot structure the episode that the mother and brothers and the relatives of Jesus came to take him hearing the rumor that he is crazy with the episode that he argues with the scribes about the source of his power (Mark 3:20-35). However, the narrator of the Gospel

⁵⁸ See Tolmie's (21-22) discussion on the "indicating articulations" of the biblical narrators.

according to Luke recites them separately (Luke 8:19-21; 11:14-26). Therefore, that kind of argument derives from the misunderstanding of the narrator's role in arranging the events in discourse. The narrator is doing his task by reciting the events according to the chronology in story just as much as he is by rearranging them. Either way, he has to decide to do so. In our narrative, therefore, the narrator puts the stories of the tabernacle and golden calf in apposition in the form of the intercalated double plot.

Secondly, he is not just putting both stories in annexation. As we saw in the structural analysis in Chapter VI, he employs many devices that show clearly that he intends to connect both stories. He shapes the whole narrative complex in the form of chiasm. He also uses many inclusios that show the connections between them. Especially, Exod. 31:18 and 34:29-35 are important.

We also see one of the most important cases of "indicating articulation" that is crucial for our understanding of the double plot. In Exod. 31:18, the narrator seems to make clear the connection between the tabernacle story and the golden calf story, when he puts "the two tablets of the testimony" (שני לוחות העדות) and "the tablets of stone" (לוחות אבן) in apposition. The tablets of stone are introduced in Exod. 24:12 for the first time and mentioned here for the second time. The modifying phrase "written by the finger of God" must be based on Exod. 24:12, "the stone tablets with the law and the commandment which I have written" (McNeile: 203; Hyatt: 300). The "testimony" (העדות) is mentioned in the tabernacle narrative alone until this point (Exod.

25:16,21,22; 26:33,34; 27:21; 30:6,26,36; 31:7,18). By putting the different title of the same in apposition and identifying that they are the same object, the narrator clearly shows that he wants to connect these two stories. We will discuss the more detailed devices in the exegesis. In sum, we see that the narrator connects the stories in our double plot in various ways.

With regard to the ideological function of the narrator, we can say that the narrator stands with God and Moses. His method of expressing his evaluative point of view, that is, the method of expressing with whom he stands, is similar to the method used in the Gospel of Mark (Fowler 1991: 73-77).⁵⁹ First of all, God is the only narrator

⁵⁹ The methods the narrator uses in order to show with whom he shares his evaluative point of view are (1) showing Jesus' omniscience by describing him as the mind-reader of the other characters in the Gospel, (2) showing the co-echoing between him and Jesus, (3) endowing Jesus the evaluative point of view.

who shares the narrator's omnipresence and omniscience.⁶⁰ This point is most clearly expressed in God's report of the incident at the foot of the mountain to Moses (32:7-14). While he is on the mountain with Moses, he knows exactly what happened down the mountain in Exod. 32:1-6, as we can see that God even repeats verbatim what the people said.

Second, the narrator's co-operation with Moses is clear from the narrator's sharing of the same viewpoint with him. In Exod. 32:25, "Moses saw that the people were out of control". The narrator tells that the reason is that "Aaron had let them get out of control". By confirming the viewpoint of Moses, the narrator shows his stance with Moses. The narrator also echoes Moses in Exod. 32:14, when he says, "Yahweh repented of the evil which he said he would do to his people". The narrator's narration exactly corresponds, except the differences in person and modality due to the difference in the speaker, with what Moses asked God to do in Exod. 32:12: "[R]epent of this evil against thy people":

| | |
|---------------|------------------------------------------------------------------------------------------------|
| The narrator: | <u>וינחם</u> <u>יהוה</u> <u>על־הרעה</u> <u>אשר</u> <u>דבר</u> <u>לעשות</u> <u>לעמו</u> (32:14) |
| Moses: | <u>והנחם</u> <u>על־הרעה</u> <u>לעמך</u> (32:12) |

Furthermore, the narrator's position with Moses is also perceptible through his relationship with God. The omniscient God informs Moses of everything he cannot see. Therefore, Moses shares the so-to-speak "transferred" omniscience, even though he himself is not omniscient at all. Also, the fact that Moses enjoys God's favor is emphasized throughout the narrative and especially through the dialogues between God and Moses in Exod. 33:12-17. The narrator also shows his favor of Moses through the comparison of Moses with Aaron throughout Exod. 32, as we shall see in the exegesis.

Finally, the fact that the only characters in the text that exert the evaluative point of view are God and Moses shows with whom the narrator shares his evaluative point of view.

⁶⁰ On this point that God's omniscience dissociates him "from the [other] characters and aligns him with narrator, see Sternberg 1985: 131. For the general discussion of the various points of views and their relationships, see the discussion in the same book (129-85).

6. Plot

As we discussed in the taxonomy of plot, we can categorize the plot of our narrative complex as a whole and the individual stories in it in many different ways. Of course, the foremost important point with regard to the plot is that our narrative is the intercalated double plot, in which the tabernacle and golden calf stories are both relatively independent and mutually interconnected at the same time. On the one hand, the tabernacle story and the golden calf story are relatively independent from each other. Even if we read them separately, they relatively seem to be able to stand alone, at least at the first sight. The causal relationship between the stories is not particularly articulated. We can completely omit the tabernacle story in Exod. 25-31 and jump from Exod. 24:18 to Exod. 32:1, the resumption of the golden calf narrative without feeling that we are missing something. Likewise, we can completely ignore the golden calf story in Exod. 32-34 and jump from Exod. 25-31 to 35-40, without any serious problem. Their vocabulary and style are conspicuously different. We can see one of the most striking examples in the case of the epithet for “the stone tablets”. The subject matter is also very distinctive. The whole of the tabernacle story revolves around the making of the tabernacle, while the golden calf story is concerned with the turbulence and the breach of the relationship caused by the making of the golden calf and the long process of the rehabilitation of the relationship. Surely, the observation of some previous exegetes such as Holzinger and Houtman that we quoted in the beginning of this dissertation sounds appropriate.

On the other hand, we can find some indications in our narrative complex showing that the narrator encourages the reader to read the stories in it together. First of all, as we repeatedly mentioned above, the structure of our narrative complex clearly shows that the narrator went a long way to connect these stories. The overall structure and many other connecting devices are used to connect them. Secondly, the stories are interrelated together by the modes of connections suggested by Levin. In fact, one of the main tasks of our exegesis will be to gather the information about this in order to help us to discuss how Levin’s paradigm helps us to see our narrative complex as a double plot.

Once we start to see the combination of these seemingly separate stories as a case of double plot, we will start to realize that to read them as individual stories in separation from the other does not do justice to them. We will also start to realize that when we read them together and grasp the interactions between them, the narrator is

telling much more than what he put into letters in the text. Therefore, we can tell two catch phrases in our reading of Exod. 24:12-40:38 as double plot. First, *to separate them is to destroy them*. Second, *our double plot is greater than the sum of its parts*.

At this juncture, we might raise some interesting questions. Is it possible to classify the stories in our double plot into the main plot and the subplot?⁶¹ This question is not easy to answer. First of all, our double plot is a part of the larger entity and each of the stories constituting the double plot has its own roles in relation to its wider context. To point out the most conspicuous examples, the tabernacle story is closely related to Lev. 8-10 mostly through the parallel passages in Exod. 28-29 (Koch 1959: 67-73; Wenham 1979: 129-32; Gerstenberger 1996: 99-101). Also, the tabernacle story provides the setting of the bestowal of the sacrificial laws in Lev. 1-7. This point is from Lev. 1:1: "Then Yahweh called to Moses and spoke to him *from the tent of meeting*". The golden calf story might be important in relation to other wilderness episodes (Childs 1974: 254-64; Sweeney: 290-99).⁶² Especially, we see many parallel passages in Num. 13-14 (Sweeney: 293; Olson: 81-84). Therefore, the situation is totally different from the English Renaissance drama in whose case a drama is often composed of only one main plot and one subplot.

Despite this difficulty, we think that the classification is still possible. The tabernacle (and the tent of meeting) appears throughout the Book of Leviticus and the Book of Numbers in the legal material. It is the venue of many cultic activities. But it also appears in the epic narratives, and again stands at the center of the events.

Instead, the golden calf incident itself is not mentioned in the Book of the Leviticus and the Book of Numbers. We only find the formal similarity with other episodes with the murmuring motif and some close verbal relations with Num. 13-14, especially, Moses intercession in Num. 14:13-19 without any nuance of the golden calf incident. It seems that even when we remove the golden calf story, we can still manage

⁶¹ A similar issue is discussed in Chatman (1978: 53-56) and Powell (1990: 36) on the basis of Barthes's discussion on *noyau* and *catalyse*. Chatman's translation Powell uses it "kernel" and "satellite". Kernels are the crucial narrative moments that "cannot be deleted without destroying the narrative logic", which satellites are the events that can be deleted without disturbing the logic of the plot" (Chatman: 53-54). Powell is against Chatman's suggestion that a consensus can be easily reached about discerning kernels and satellites, especially in the biblical narratives (Powell 1990: 36).

⁶² Sweeney even suggests that "Exodus 32-34 plays a key role in relation to the structure of the wilderness traditions in particular and that of the Pentateuch in general" (292).

to read the episodes in the Pentateuch without feeling constantly that we are missing something. Instead, if we remove the tabernacle story, we cannot but ask what is the tabernacle and why it takes such a central role in so many legal and epic materials. The chance is high, therefore, that the tabernacle story is the main plot and the golden calf story is the subplot.

This observation seems valid, even when we consider our double plot alone. First, the tabernacle story represents the original plan of God that intends to give a concrete symbol of his presence among the people on the basis of the covenant just made. The golden calf story is an unexpected deviation from it. As we will discuss later in the exegesis, the making of the golden calf causes turbulence to the *status quo* of this relationship between God and the people. The plot of the golden calf focuses on the process of resolving this problem and recovering the original status. The resumption of the tabernacle story in Exod. 35-40 tells us the recovery of the status and the return to the original plan. Secondly, it is more probable that the description of the making of the golden calf (Exod. 32:1-6) is based on that of the tabernacle (Exod. 25:1-9; 35-36) rather than the other way around (Hurowitz 1983-84: 53; Otto 1996: 83-87). The selection of the vocabulary in Exod. 32:1-6 seems to be influenced by its parallel passage.⁶³ Finally, there are many other passages in the golden calf story that seem to reflect the tabernacle narrative. The foremost example is the mention of the “two tablets of Testimony” in Exod. 32:15-16. The “testimony” is mentioned otherwise only in the tabernacle story except Exod. 31:18; 34:29 that are the bridging passages between the two stories.⁶⁴ The striking request of Moses for God to show his “glory” seems to be best understood on the basis of the parallel passages in Exod. 24:15-18; 34:34-35. The theme of the shining face of Moses in Exod. 34:29-35 also seems to reflect this theme. Finally, even though much more subtle and complicate that we cannot discuss here, Moses’ intercessions and God’s speeches in Exod. 33:1-17 seems to revolve around the

⁶³ Especially, both Hurowitz and Otto point out that the combination of קהל and על appears only in Num 16:3,19; 17:7; 20:2, the P material in the Pentateuch. Otto suggests that Exod. 32:1-6 which has no parallel in Deut. 9-10 comes from the Pentateuchal redactor together with Exod. 24:12-15a,18b and many other passages in Exod. 32-34.

⁶⁴ The mention of the “testimony” in this position in our narrative and the emphasis of its divine origin is important, because it encourages the reader to compare the tabernacle and the golden calf. Some attempt to

issue of God's presence among the people.⁶⁵ In sum, while it is difficult to find the direct influence of the golden calf story in the tabernacle, we see many elements of the tabernacle story in the other. Therefore, it seems natural to conclude that the tabernacle story is the main plot and the golden calf story is the subplot.

To consider our narrative complex with the other categories of plot, we can say that the plot of teleology governs the flow of narrative in our double plot, as we mentioned already above. Both stories in our narrative are concerned with the resumption of the journey to the land. The tabernacle is the concrete symbol that shows the presence of Yahweh among them and also represents the means of his guidance. The golden calf narrative is also very much concerned with the departure from Mount Sinai.

The category of the plot topology is to be mentioned in relation to whether each story in the double plot are the plot of revelation or the plot of resolution. The tabernacle story seems to be the plot of revelation. Generally, it does not show the characteristics of the plot of resolution. It means that the tabernacle story is not so much interested in the events or the progress of events. It is more character-centered and more concerned with thematic issues. Its main purpose is to reveal the nature of God and his relationship with the people.

The golden calf story would be properly classified as the plot of resolution. Its main concern is "what will happen". Events, time, and development of situation are essential elements of the plot. In our story of the golden calf, the basic issue of resolution is to revert the turbulence caused by the making of the golden calf and recover the original situation described in Exod. 19-31. Actually, our story of the golden calf is a particularly complicated plot of resolution. As some of the previous interpreters have expressed, the plot line of this story used to be regarded as almost unresolvable.⁶⁶ Even though the situation has been dramatically changed and we see many works on the integrity of Exod. 32-34,⁶⁷ it seems that we still have some more work to be done on the synchronic level. For example, Brichto, who is an energetic supporter of the integrity of Exod. 32-34 with the strongest voice, actually appears to have some troubles,

⁶⁵ This issue is very subtle

⁶⁶ See the collection of the expressions of despair in Moberly 1983: 12.

⁶⁷ Childs is one of the pioneers of this view (1974: 553-623). Moberly, Brichto: 1-44; Davis: 71-87 are the works devoted to the defence of this view. Most of the recent Exodus commentaries maintain the integrity of Exod. 32-34, even though some of them emphasize that it is a redacted unity (Durham 1987: 415-69; Fretheim 1991: 279-312; Houtman 2000: 605-737).

as he has to call some passages “digression”. Also, other scholars seem to have some troubles especially with Exod. 33:7-11. Durham strongly supports the unity of Exod. 32-34. Surprisingly, however, he thinks that this passage is “nevertheless an unfortunate placement, because it is one that interrupts the single most powerful compiled narrative in the entire Book of Exodus” (1987: 442). Furthermore, there are many other features that are troublesome to some interpreters, as we shall discuss in detail. Even though we cannot claim that we can solve all the difficulties in these chapters, we still think that the constant and careful application of narrative criticism can enlighten some of the most difficult passages such as Exod. 33:7-11.

Even though the golden calf story is the plot of resolution, it has the characteristics of the plot of revelation.⁶⁸ It is surprising how much the golden calf story tells us about the nature of God. It even includes the proclamation of God of his own characteristics in Exod. 34:6-7. Also, we will see how the narrator characterizes God through the method of showing rather than telling.

The golden calf story also tells about the people in many different ways. He sometimes borrows the mouth and eyes ⁶⁹of Yahweh and Moses in defining them as “the stiff-necked people” (עַם־קָשָׁה־עֵרֶךְ), “corrupted” (שָׁחָת) and “out of control” (פָּרַע). He also sometimes characterizes them by way of “showing”.

He also takes pains at characterizing Moses. He uses the method of “showing” through the way he intercedes for the people, the attitudes he shows. He also indirectly describes him by way of using Aaron as his foil. These observations that we will discuss in detail in the exegesis clearly show that the golden calf story is not only the plot of resolution but also the plot of revelation.

When we sum up the discussion above, the focus of our narrative critical exegesis of Exod. 24:12-40:38 as a case of intercalated double plot becomes clear. For our particular concern of reading it as a double plot requires us to concentrate on the interactions between the stories, and the interactions between the stories would be mostly found in the golden calf story. Also, the golden calf story is a plot of resolution that has one of the most sophisticated plot structure and the problems of chronology. Therefore, we will pay much attention to the golden calf story.

⁶⁸ We mentioned that the plot of resolution and the plot of revelation are not necessarily mutually exclusive in Chapter III.

⁶⁹ “I [God] saw” (Exod. 32:9) and

C. NARRATIVE CRITICAL EXEGESIS

1. Exodus 24:12-18

This passage is the “expositional” passage of our double-plot narrative. We will discuss here that this passage is the exposition of both the tabernacle and golden calf stories.

a. Preliminary Issues

Even though this dissertation does not cover the historical critical issues, some discussion of the source critical division of this passage seems to be necessary, as it is very distinctive and some might argue that we regard a passage that is clearly divided into two as one integral entity. Source critics usually attribute either 24:15b-18a (or more specifically 18a α by some) or 24:15b-18 to P and either 24:12-15a and 18b or 24:12-15a alone to the other sources.⁷⁰

The validity of this source division will be ultimately decided by the recent debate over the question of whether P is a source or a redaction and whether P knew the Sinaitic covenant and finally who is the redactor that puts the P material with the older sources (P himself or post-P redactor),⁷¹ which space does not allow us to discuss further.

The immediate concern at the moment concerning this passage is whether the alleged P material and the other source material are mixed in the present form of the text. That is, is P in Exod. 24:15b-18a also connected to the golden calf story and the older source material also to the tabernacle story in the text as we have it? Or are they mutually exclusive?

The answer seems to be that whatever the prehistory of the text we have, the two parts of this passage are conscious of each other. First, the narrative thread of the “stone tablets” is clearly important for both stories. The importance of this theme in the golden calf story is well pointed out especially by Noth (1962: 199) and Perlitt (1969: 203-38). Even though the tabernacle story employs a different term for it, we cannot miss the connection between them. In fact, if we remove Exod. 24:12, the theme of

⁷⁰ See the summary of source division in Holzinger’s chart of the source critical analysis of the major scholars of his time (1893), also his commentary (1900: xviii); Hyatt (253-54) and Durham (340-41).

⁷¹ See Cross 1973: 293-325; Childs 1979: 172-73; Koch 1987: 446-67; Blenkinsopp 185-86; Campbell 1993a: 68-74; 1993b: 32-47; Otto 1996: 61-111.

“Testimony” completely loses its launch pad as a narrative thread.⁷² Nowhere in the Priestly document, can we find its origin. Its only probable origin in the text is Exod. 24:12. Also, the repetition of “the Testimony that I will give you” (העדות אשר אתן אליך) (Exod. 25:16,21) seems to reflect the same wording in Exod. 24:12, “I will give you the stone tablets” (ואתנה לך את-לוחת האבן).

Another element that connects Exod. 24:12-15a,18b with the tabernacle story is the mountain as the spatial setting. The mountain is emphasized in the tabernacle story several times (Exod. 25:40; 26:30; 27:8; 31:18). The usual source critical explanation that Moses directly goes up the mountain after the arrival at the mountain (Blenkinsopp 1992: 185)⁷³ does not explain the motive of this particular action of Moses at all. Why is the mountain of Sinai chosen? What makes Moses go up? Did he know that God would meet him there? The only plausible explanation is that the tabernacle story has Exod. 24:12-15a as its setting.

Then, does the golden calf story know Exod. 24:15b-18a? This question is more delicate to handle. However, the answer here again is affirmative. First, recent studies on the relationship between these two stories suggest that the higher possibility is that Exod. 32-34 is based on Exod. 25-31 and 35-40 rather than the other way around, especially in the case of Exod. 25:1-8; 32:1-6; 35-36 (Hurowitz 1983-84: 53; Otto 1996: 83-87). It is more probable that the golden calf story functions as the antithetic foil than vice versa. Also, there are some passages that seem to be reflecting the theme of the glory of Yahweh in the golden calf story. The abrupt request of Moses for God to show his “glory” in Exod. 33:18 seems to be best explained, when we connect it with Exod. 24:15b-18a; 40:34-35, as we shall discuss in detail in the exegesis of this passage.⁷⁴

⁷² Cross seems to be in line with this position (1973: 313-14). Otto assumes that Exod. 24:12-15a comes from the Pentateuchal redactor (1996: 93). Knohl thinks that Exod. 24:12 shows a mixed style (1995: 67).

⁷³ According to the typical source critical analysis, only Exod. 19:1-2a and 24:15b-18a (or 18) belong to P; therefore, this kind of explanation becomes compulsory.

⁷⁴ Fretheim (1991: 299) and Moberly (1983: 76) seem to have this interpretation in view, even though they do not clearly verbalize it. The reason might be the influence of source criticism. Even though these exegetes are not working on the basis of source criticism, we can always see how influential it is even among the interpreters with synchronic views. To the best of the writer’s knowledge, there is the only one interpreter who suggested this view. Gowan boastfully claims this view: “I am going to offer an explanation of this which differs from every commentator I have consulted so far”. He certainly deserves it. Even though he does not directly point out that what

Another passage that reflects the theme of the glory of Yahweh is Exod. 34:29-35. Even though this passage is entirely attributed to P or the combination of the older sources and P,⁷⁵ this type of atomistic approach does not solve problems in the text. The attribution of the whole of Exod. 34:29-35 to P removes a proper conclusion from the golden story. The attribution of the passage to the older sources except some minor P vocabulary does not shake our view that this passage as a part of the golden calf story reflects the theme of the glory of Yahweh.

In conclusion, whatever the debate over the historical analysis of this passage might lead to, it does not change our conclusion that both the tabernacle story and the golden calf story have the whole of Exod. 24:12-18 in their sight. Therefore, we will take the passage as a whole as the basis of our discussion.

b. Characters

The characters who appear in this passage are Yahweh, Moses, Joshua, the elders. Aaron and Hur appear only in Moses' speech and do not act as characters.

Yahweh and Moses, the two of the most important main characters for the whole plot, are introduced in the beginning of this passage, and therefore, in the beginning of the whole literary unit of Exodus 24:12-40:38.

In their first appearance in the scene, God commands Moses to come up to the mountain. When we consider the importance of the theme of God's talking with Moses, this opening is meaningful. In the whole text of Exod. 24:12-40:38 that comprises 568 verses in twenty-six and a half chapters, the dialog between God and Moses fills 299 verses, which is way over the half of the whole verses. Except these verses, there are many verses that mention the commands of God to Moses, especially in Exod. 35-40 that describes the execution of God's command to build the tabernacle. Here, some might argue that the conversation between God and Moses is the distinctive feature of the tabernacle story because whole chapters of Exodus 25-31 contain God's command to Moses from end to end and that the golden calf story is different. In fact, the truth is that among the 93 verses which comprise Exodus 32-34, the main part of the golden calf story, 55 verses which stand for much more than half of the whole verses of the

Moses is looking for is the recovery of the original plan of the tabernacle, he still manages to claim the "glory" here is closely related to Exod. 24:16-17 and 40:34-35.

⁷⁵ An extensive bibliography of the source critical division of this passage can be found in Gorman 1990: 141.

golden calf narrative are taken by the dialogue between God and Moses. Also, the dominating theme of such passages as 33:7-11 and 34:29-35 is God's talking with Moses. Therefore, the theme of God's talking with Moses is important not only for the tabernacle story but also for the golden calf story. It is certainly one of the most prominent features in Exodus 24:12-40:38. When we consider this observation, the fact that this passage begins with God's command to Moses not only introduces the two most important characters but also defines one of the main features of our stories. They talk to each other and the flow of the narrative revolves round it. Therefore, their most outstanding characteristics in this passage is: they talk!

The talk is important, because it is related to the themes of Exodus 24:12-40:38. This physical dominance of the theme is also emphasized in the other aspects. One of the purposes of the tabernacle is for God to meet Moses there and to talk with for the people (Exod. 25:22; 29:42). In the golden calf story, this special position as the counterpart of God's conversation is the key factor for the survival of the people (Exod. 32:7-14) and the recovery of God's presence among them (Exod. 32:15-34:35). In this passage, this special status of Moses is described by his going into the cloud on top of the mountain (Mann 1988: 104).

The people, one of the main characters in the whole text, do not appear here as a character. Joshua, his "servant" (מֹשֶׁה's servant) (Exod. 24:13; cf. 33:11; Num. 11:28), serves as a functionary in the golden calf story and also in Exod. 33:7-11. His accompaniment of Moses prepares this role in the later stages.⁷⁶

The elders as a group are another functionary in the passage. They are mentioned to make the appearance of Aaron and Hur in the next scene in the golden calf narrative. Their role as a functionary in the narrative is clear from the fact that they do not appear again in the story. They are only mentioned for locating Aaron in Exodus 32:1-6.

c. Setting

1) Spatial Setting

The allusions to the spatial setting dominate this passage. Every verse contains a few remarks on the location. This immense interest in the spatial setting seems to

⁷⁶ The interpretation that this accompaniment lets Joshua the successor of Moses as the leader of the people (Cohen 1947: 496; Blum 1990: 54 n. 37) seems to capture the intention of the narrator. However, that is not the instant concern of our narrative.

reflect the overarching theme of the whole narrative. As we discussed above, the general concern of our narrative is the resumption of the journey and our narrative tells this point by the transfer of the divine glory from the mountain to the tabernacle (Exod. 24:16-17; 40:34-35). Therefore, the usual concern on the spatial setting seems to conform to the general concern of the overall plot of our narrative.

Naturally, the mountain receives the most attention as a spatial setting, as this passage tells us the beginning stage of the transfer from the mountain to the tabernacle yet to be built. The passage alludes to “the mountain” (v. 12, 15[x2], 18[x2]), and “the mountain of God” (v. 13) and even “the mountain Sinai” (v. 16). The narrator sometimes becomes more specific. He specifies “the top of the mountain” (v. 17). This place seems to be separated from the other parts of the mountain by the shrouding of the cloud and the appearance of the glory of Yahweh (כבוד יהוה). The narrator also assumes that God is in the cloud, as God calls “within the cloud” (v. 16; מרחך הענן) and Moses goes “into the midst of the cloud” (v. 18; בתוך הענן). Also, “there” (v. 12) and “it” (v. 16) are used to indicate the mountain, or more specifically speaking the top of the mountain, when we consider that “there” is identified with “to me” in v. 12 and the cloud covers “it” in v. 16. To sum up, the narrator uses non-specifically the mountain or specifically the top of the mountain to indicate where God is.

The other spatial settings are also mentioned, even though not clearly expressed. First, it seems that the spatial setting of v. 13 seems to be the camp, when we consider the events in Exod. 32:1-6.⁷⁷ Also, the narrator assumes that Joshua is left somewhere in-between. He followed Moses to a certain point in the mountain. But he did not go into the cloud with Moses. Exod. 32:17-18 justifies this assumption.

Therefore, we have a tripartite division of the space: the top of the mountain, the middle of the mountain, and the camp. With the other features that will gradually emerge throughout our narrative, this tripartite division seems to be an element that connects Mount Sinai and the tabernacle.

Before, we go to the other issues, it might be worth noticing that the narrator is following the movement of Moses in this passage as in the other passages in general, as we mentioned in the overview. To use an analogy of the film making, he starts with

⁷⁷ We mentioned that there is an ellipsis between Exod. 24:9-11 and 24:12 in the structural analysis. We assume that the narrator skipped the descent of the elders from the mountain.

Moses at the camp, then he moves his camera angle to somewhere in the mountain, and waits there with Moses until God calls him and then goes with Moses into the cloud. Of course, as an omnipresent and omni-temporal narrator, he does not forget to summarize the whole movement in v. 18 for the reader. To see the multiple description of Moses' climbing the mountain as the indication of the composite nature of the text derives from the misunderstanding of the difference between discourse and story. How many times he repeats an event is the narrator's business.

2) Temporal Setting

It seems that the narrator is less interested in the temporal setting in comparison with the spatial setting. Two "durative" temporal settings mentioned. Moses waits for God's calling from the cloud for six days and he goes into the cloud on the seventh day with God's calling. He stays there for forty days and forty nights.

The significance of these durative temporal settings is not so much temporal as literal. The six-and-seven day formula forms a framework for the tabernacle story and the golden calf story with the same formula in Exod. 31:12-17 and 35:1-3 (Steins 1989: 146-47; Newing 1993: 19-20). The "forty days and forty nights" is also important structurally. First, it provides the temporal space for the divine instruction for the tabernacle instruction. Second, it provides the contrast between Moses' first and second descent with the tablets of stone, as each occasion meets a different situation respectively. In the first case, Moses meets the scene of apostasy. In the second case, the people show the proper respect and leads to the fulfilment of the original plan.

d. Temporal Organization in Discourse

There is no major discrepancy between story and discourse times. We discussed the ellipsis and its literary function between Exodus 24:11 and 24:12. There is a reversion to story time between 13 and 14. Or more probably, both sentences are simultaneous (Gesenius § 141e; Joüon § 118f).⁷⁸ In v. 18b, it is likely that the narrator is summarizing Moses' movement in Exod. 13-18a. Therefore, there is no major discrepancy between story time and discourse time.

⁷⁸ In this case, the word order in the second sentence is inversed and *wyyiqtol* form is avoided. In our text, the verb comes at the second place with a *qatal* form: "To the elders he said" (וְאֶל-הַזִּקְנִים אָמַר).

e. Plot

This passage is the exposition of both the tabernacle story and the golden calf story. It provides the background for both stories. Without the existence of this passage, both stories lose the launch pad for their plot development. As we discussed generally how both stories develop from the content of this passage when we discuss the “preliminary issues”, we will not repeat it again. Suffice it to quote Sarna who fully grasps the expositional function of this passage in our whole double-plot narrative:

These verses contain subtle intimations of the two themes that occupy the last section of Exodus (chaps. 25-40). They prepare us for, and make the transition to, the account of the building of the Tabernacle and the episode of the golden calf. Mention of the “stone tablets” (v. 12) is indispensable both for explaining the purpose of constructing the Ark (25:10-22) and for understanding Moses’ reaction to the apostasy (32:15-16,19). It was Moses’ prolonged stay on the mountain (v. 18) that precipitated the crisis (32:1). The stem *sh-k-n* used of God’s presence on Sinai (v. 16) is also employed in connection with the Tabernacle (25:8,19; 40:34-38). The Divine Presence (*kevod YHWH*) rests on Sinai (vv. 16,17) and in the completed Tabernacle (40:34-35), and the cloud covers the mountain (v. 15) and the Tent of Meeting (40:34). Finally, Joshua’s partial ascent of Sinai (vv. 13-14) explains his puzzled reaction to the worshippers’ noisy revelry around the calf (32:17-18) (Sarna 1996: 153).

This passage is also structurally important. It works as the framework of each story by forming inclusios in various ways. On the one hand, in the golden calf story, it echoes with its last passage (Exod. 34:[28]29-35). Both passages mention the tablets. Both stories mention “forty days and forty nights” (24:18; 34:28).⁷⁹ Also, even though it is suitable to discuss the issue here in detail because of its sophisticated nature, it is very likely that the shining face of Moses in Exod. 34:29-35 reflects the theme of the glory of Yahweh in Exod. 24:16-17. Exod. 24:12-18 also forms an inclusio with Exod. 40:34-35, and forms a framework with Exod. 31:12-17.

In sum, this passage is one of the most crucial passages in the whole narrative of Exod. 24:12-40:38. It provides the narrative threads and background to the following passages. It is also important for our study of double plot, as it functions as a fastening joint between two stories and the problematic passage in Exod. 33:7-11.

⁷⁹ Even though we usually see Exod. 34:29-35 as a unit, it is impossible and even unadvisable to attempt to draw a solid line between the literary units, as we discussed in Chapter III. The narrator certainly can exert a certain amount of freedom with regard to this matter in order to smoothen the flow of the narrative.

2. Exodus 25-31(with 35-40)

a. Preliminary Issues

We will discuss here Exodus 25-31 and 35-40 together, as it seems better to analyze them in that way. We will not discuss such issues as the relationship between the MT and LXX texts of Exod. 25-40, as the conclusion of that debate does not affect our study very much.⁸⁰ The issues that concern us here are the relationship between Exod. 25-31 and 35-40 and that between the tabernacle and the tent of meeting in Exod. 33:7-11.

1) The relationship between 25-31; 35-40

Generally, two questions occur to us when we consider the relationship between the bifurcated sections of the tabernacle story in Exod. 25-31 and 35-40. First, why the narrator takes pains to repeat the lengthy instruction of Yahweh in Exod. 35-40 except the change in tense from the future to the past and the change of person from the second to the third. This repetition is often received as “cumbrous and superfluous” (McNeile: 223). Holzinger comments: “Was hier geleistet wird, geht über das Mass von Genauigkeit und Pedanterie bei Pg hinaus” (1900: 148). Spanish Jewish commentator Abravanel questions:

Instead of laboriously repeating that they brought to Moses, the Tabernacle, the Tent and all its vessels etc. etc. listing once again all the vessels in turn, surely it would have sufficed to write: “Then they brought to Moses the complete work of the Tabernacle. Moses surveyed all the work, observed that they had carried it out just as the Lord had commanded, so had they done. And Moses blessed them”. Why keep on recapitulating the details?⁸¹

Second, how can we explain some allegedly substantial differences between both parts of the tabernacle story, even though the similarities between them are impressive?⁸²

The typical answer of historical critics to this question is to attribute the second part of the tabernacle story (Exod. 35-40) and Exod. 30-31⁸³ to the later hands of the P

⁸⁰ The view that LXX is based on a different Hebrew text than MT (Swete: 235-36) is highly improbable (Gooding; Houtman 2000: 314-16).

⁸¹ This quotation is from Leibowitz: 645.

⁸² On the list of the similarities and differences between both sections, see the detailed list in Driver (1911: 376-79).

tradition (Driver 1913: 40-42).⁸⁴ They usually assume that the original version of this part was much shorter but gradually grew to the present form of the text (McNeile: 223; Beer 1939: 165).⁸⁵

To answer the second question first, most of the differences seem to be able to be explained if we keep in mind the probable reasons (Durham: 474). First, both of the parts are based on the same theme but put in the different orders. The general principles of the order the material in Exod. 25-31 are “from the interior outward, from the most important elements to the least important”, while the order of the description in Exod. 35-40 are on the basis of realism (Sarna 1996: 191). Second, Exod. 35-40 is not intended to repeat Exod. 25-31 slavishly. It sometimes adds and removes material according to its purpose in the context.

With regard to the first question raised above, the question itself is misplaced. The repetition is not necessarily a problem in itself. Whether to repeat or not is the matter of the narrator’s decision. Therefore, the question should be why he repeats and what he intends to achieve.

One of the popular answers to why the narrator repeats is to maintain that Exod. 25-31 and 35-40 are in the format of “command and fulfilment” pattern that we can see in many ANE materials.⁸⁶ It is highly probable that our narrator is following this literary convention. However, even though it can cast some lights to this issue, we should keep in mind that this type of extra-textual explanation always leaves the question unanswered: why does the narrator choose to follow this convention (Leibowitz: 680)?

When we take seriously the form of the text we have, we can suppose at least two answers. One is rhetorical and the other is narrative-critical and theological at the same time.

⁸³ The problem of attributing Exod. 30-31 to a different hand from that of its previous chapters is to make them “deprived of essentials for the cult, especially the incense altar (30:1-10) and the bronze laver (30:17-21)” (Kearney: 385).

⁸⁴ Vink is slightly different. He thinks that Exod. 25-29 belongs to “a *Vorlage* of traditions preceding [the Priestly Code]” and “these traditions” are recast and integrated “into the body of [the Priestly Code] in Ex. xxx-Lev. ix” (108). According to him, therefore, Exod. 30-31; 35-40 belongs to the main stream of the Priestly document.

⁸⁵ Also consult a convenient comparative list of the source divisions by Noth, Elliger, and Lohfink in Campbell (1991: 89).

⁸⁶ The most extensive recent study is Hurowitz 1985: 25-30. This view is not new. Already in Rosenthal: 213-37; Lichtenstein: 94-100; Cassuto 1967: 475. Also, refer to the comments on this pattern in Roh: 150-59..

On the one hand, the old historical critics have missed the rhetorical balance in our text. Exod. 24:12-40:38 in the form of the text we have a symmetrical structure and Exod. 25-31 and 35-40 are the counterparts each other in it, as we saw in Chapter VI. The removal of the allegedly secondary material in Exod. 35-40 would completely disfigure the structure. It is highly improbable that any sensible narrator would not relinquish the content in Exod. 35-40 into a few remarks on the execution of the detailed instructions as Abravanel suggested after having taken all the efforts to form such a well-balanced structure in the other parts.

On the other hand, when we consider the order of events in the form of the text as we have it, the detailed description of the faithful execution of the divine instructions for the tabernacle might reflect the golden calf story in Exod. 32-34 as its antithesis, as some interpreters have suggested. As the explanation requires the understanding of the golden calf story, we will discuss this issue after its discussion.

2) Tabernacle and Creation

The relations between the tabernacle and the creation have been frequently discussed recently.⁸⁷ The analogy between the tabernacle and the creation account can be found at least in four elements: (1) sevenfold structure, (2) the Sabbath, (3), “the Spirit of God”, (4) parallel passages.

The importance of these data might be related to the theme of the creation that abounds in the tabernacle story. We saw that the whole section of Exod. 25-31 and the description of the making of the priestly garments in Exod. 39 (vv. 1,5,7,21,26,29,31) and the description of the establishment of the tabernacle in Exod. 40:1-33 have a sevenfold structure (vv. 19,21,23,25,27,29,32).⁸⁸

The passages of the sabbatical stipulations in Exod. 31:12-17 and 35:1-3 are also related to this theme. Especially, when we consider that the Exod. 25-31 might be modelled on the basis of the seven-day structure of the creation account in Genesis 1:1-2:3a, we can see the importance of the fact that Exod. 31:12-17 comes in the seventh section of Exod. 25-31.

⁸⁷ On the tabernacle and the creation, see especially Vink: 106-07; Kearney 375-89; Hamilton 1982: 233-35; Weimar 1988: 364-69; Fretheim 1991: 268-72; Roh: 150-61; Sarna 1996: 213-15; Bakon 1997: 79-85; Houtman 2000: 323-25.

⁸⁸ We do not accept Kearney's further attempt to find the parallelism between each section of the sevenfold structure in Exod. 25-31 with each day of the creation in Gen. 1:1-2:3a (Weinfeld 1981: 502; Levenson 1988: 83; Janzen 2000: 334).

The theme of the “Spirit of God” also connects both accounts (Gen. 1:2; Exod. 31:3; 35:31). The first person in the Pentateuch that is filled with the “Spirit of God” is none other than Bezalel.

There are also other parallels between the two accounts:

And God saw all that He had made, and behold, it was very good. (Gen 1:31)

And Moses saw all the work and behold, they had done it; just as the LORD had commanded, this they had done.(Exod. 39:43)

Thus the heavens and the earth were finished. (Gen 2:1)

Thus all the work of the tabernacle of the tent of meeting was finished. (Exod. 39:32)

God finished His work which he had done. (Gen. 2:2)

Thus Moses finished the work. (40:33)

Then God blessed the seventh day. (Gen 2:3)

So Moses blessed them. (Exod. 49:43)

Therefore, the reader can clearly see that the narrator tries to make connections between the creation account and the tabernacle story.

The narrator also makes connections between the flood narrative and the tabernacle story (Blenkinsopp 1976: 283-86; Weimar 1988: 369-72; Fretheim 1991: 268-69). Gen. 6:22 shows a close resemblance with Exod. 39:32,42.

Thus Noah did according to all that God had commanded him; so he did. (Gen. 6:22)

...and the sons of Israel did according to all that the LORD had commanded Moses; so they did. (Exod. 39:32)

So the sons of Israel did all the work according to all that the LORD had commanded Moses. (Exod. 39:42)

Also, just as the water started to recede and Noah removed the cover of the ark on the first day of the first month of the six hundred and first year (Gen. 8:13), Moses erected the tabernacle on the first day of the first month of the second year from the Exodus (Exod. 40:2,17).

What would be the significance of these correspondences and the erection of the tabernacle on the first day of the year? The narrator seems to use them as:

a powerful symbol of the beginning of the creation of the world, the transformation of chaos into cosmos. That day was when “the waters [of the Flood] began to dry from the earth”, when a new and purified world began to emerge, and the human race was given the opportunity to make a fresh start. In like manner, therefore, the Tabernacle was conceived to initiate a new era in the life of the community of Israel....The Tabernacle thus represented, as it were, a microcosm⁸⁹ in which the macrocosmic universe was reflected (Sarna 1996: 214).

The erection of the tabernacle is the new creation, and therefore a signal of the new epoch in the history of Israel (Weimar 1998: 369,371).

Before we go on to the next issue, there is another point to mention with regard to this issue. There have been some attempts from time to time to understand the whole section of Exod. 25-40 as having a pattern of “creation-fall-restoration” (Kearney: 375-87; Blum 1990: 333-34; Brueggemann 1994: 927). In accordance with this scheme, the interpreters have seen the story of immense sin that is almost tantamount to the first fall.⁹⁰ The problem of this view is that the narrator does not appear to be interested in making a connection between the golden calf incident and the fall of Adam. The golden calf story and the tabernacle story do not need to correspond to each at every detail. Each story can have its own agenda despite of the fact that they form a double plot, as our double plot is not a whole in itself as the Elizabethan plays but belongs to the wider context and therefore each story may have its independent functions.

3) The Tabernacle and the Tent of Meeting: Two Tents?

Probably the most difficult issue we have to discuss is the relationship between the tabernacle in Exod. 25-31; 35-40 and the tent of meeting in Exod. 33:7-11 that allegedly seems to exist before the construction of the tabernacle (Chapter II). A virtual consensus on this issue is that they are two different entities.⁹¹

⁸⁹ The view of the tabernacle as a microcosm, see the discussion and a bibliography in Roh: 156-57.

⁹⁰ The list of the comments on the golden calf incident and the fall of Adam can be found in Hafemann (228 n. 130). Larsson also discusses that the former is more serious than the latter (245-47).

⁹¹ This theory can virtually be found in any commentary on the Book of Exodus. Some of the most extensive discussion of this issue can be found in Haran (1960: 50-65; 1985: 260-75) and Mettinger (1982: 80-87). Consult also the standard biblical dictionaries. Kennedy 1898: 653-54; Koch 1974: 118-30; Davies 1962: 498; Herbert 1963: 951;

Scholars have pointed out the different features of the tent of meeting from the passages Exod. 33:7-11; Num 11:14-17; 24-30; Num 12:4-10; Deut. 31:14-15:⁹²

- (1) The tabernacle is located at the center of the camp, while the tent of meeting is located outside the camp
- (2) The tabernacle is cultic and the tent of meeting is oracular.
- (3) There is no priesthood related to it. Only Joshua guards the tent and probably ministers as a cultic personnel.
- (4) The theophany happens in the holy of holies in the case of the tabernacle and at the entrance in the case of the tent of meeting.
- (5) God descends (יָרַד) on the tent of meeting.⁹³ The cloud is “the vehicle of communication” and the removal of the cloud concludes the theophany (cf. Num 12:10). Instead, God dwells (שָׁבַט) in the tabernacle.
- (6) The “tent of meeting” tradition does not use such words as “glory” (כְּבוֹד) and “to dwell” (שָׁבַט).
- (7) The tent of meeting is much smaller than the tabernacle. Moses could set up the tent by himself (Driver 1911: 358-59; McNeile: 212).

The solution is to regard it as a temporary tent that existed until the construction of the tabernacle, a tent for the ark that is to contain the ark that is made from the ornaments taken off in Exod. 33:6, or an oracular tent in parallel with and in contrast with the tabernacle as a cultic tent, or Moses’ tent.⁹⁴ In parallel with this, historical critics usually attribute Exod. 33:7-11 to E⁹⁵ and the tabernacle story to P.

Before we go on to refute this almost unanimously accepted view, we should point out that Exod. 33:7-11 is the *locus classicus* of the theory and in fact the only passage that clearly reflects the striking contrast with the description of the Priestly

Robert 1972: 685; Terrien 1978: 177-79; Westerholm 1988: 703-04; Friedman 1992: 299-300.

⁹² The following list is based on Mettinger (1982: 81-82), who provides the most extensive list, with the addition from the other interpreters mentioned in the previous footnote of some points he missed out.

⁹³ Mettinger suggests “a sort of rendezvous theology” (1982: 82).

⁹⁴ This harmonization is closely related to the interpretation of “לִי” in Exod. 33:7. See the summary of the various interpretations in Koch (1974: 125) and Haran (1985: 263-64); Houtman (2000: 693). God, Moses, the people, the Ark, and even the tent of meeting—in this case, “לִי” is regarded as an accusative (on this usage of לִי, see Gesenius § 117n)—are what is suggested for the third person suffix here to indicate.

⁹⁵ However, there are some exceptions. Noth suggests a special tradition that is also related to Exod. 34:34-35 (1962: 255, 267). Recently, there are some interpreters who maintain a very late date Exod. 33:7-11 (Gunneweg: 169-80; Van Seters 1994: 341-44). Gunneweg suggests “a later post-P date, and Van Seters maintains that it is from the Yahwist who is pre-P and post-D.

tabernacle. In the other passages, the distinctive features of the tent of meeting are not remarkable. If Exod. 33:7-11 did not exist, its difference probably would never have been noticed. Vink rejects the view that the tent in Num. 11 and Deut. 31⁹⁶ is different from P's tent (1969: 136). Mettinger acknowledges that the structure of Num. 12 is similar to the texts containing P's *כבוד* tradition (Exod. 16; Num. 14; 16; 17; 20) (86 n. 32). Interestingly, Knohl points out that Miriam has to be sent out of the camp because of the leprosy for seven days in Num. 12 (1997: 74-75). If we accept the idea that the tent of meeting "outside the camp" reflects the theological commentary that God cannot be with the sinful people,⁹⁷ we cannot but ask whether the leprous, and therefore ritually unclean, Miriam can share the space with the tent of meeting. Therefore, the only foundational passage for the "two tent" theory is Exod. 33:7-11.⁹⁸

To tell the conclusion first, the only two features that show the difference between the tent of meeting and the tabernacle in this passage is the location of the tent and the chronological difficulty.⁹⁹ Except these two features, the other differences suggested exemplify how far we can go fuelled by a few conjectures. They are just the outgrowths from the effort to explain away the seemingly unresolvable oddity of the location and chronology of the tent of meeting in Exod. 33:7-11.

Generally speaking, the arguments for the differences between the tents commit two logical fallacies. First, the material for the tent of meeting is too scanty to draw any convincing conclusions about the differences between the posited two tents. To infer from this tiny material anything that it does not say is *argumentum e silentio*. The arguments (3) and (5) are clearly cases of this, even though the others arguments also are not free from this logical error. The reason they are not mentioned could be that the narrator is simply not interested in those concerns at the context. For example, we see no mention of priesthood in the Priestly passages in Num. 14:10 and 20:2-13. Would

⁹⁶ Deut 31:15 clearly shows the mixture of the characteristics of the tent of meeting and the tabernacle". Especially, "Yahweh appeared (וירא רהוה)" is consistently the element of the tabernacle (Knohl 1997: 77; Görg 1967: 150).

⁹⁷ See the exegesis of Exod. 33:7-11.

⁹⁸ Interestingly, Cooper and Goldstein suggests that the tent in Num. 27 is "the tent of meeting" of Exod. 33:7-11, even though the former passage shows all the characteristics of P. Therefore, they turn the table around here (1997: 201-15). This shows how murky the situation is in relation to this issue.

⁹⁹ We saw that the chronological problem was the main reason for the debate over the chronological priority between the golden calf incident and the making of the tabernacle among the Jewish writers (also Calvin) (Chapter II).

any critic dare to propose that the priesthood is missing in the tent of meeting in these passages? Argument (7) also commits this logical fallacy. The text actually does not give any description of its size. The only clue to the size interpreters get is the description that “Moses used to take the tent and pitch it outside the camp” (33:7). They argue that Moses could set up the tent alone and therefore that the tent must be small. The fact is that the expression does not say anything about the size. It is a case of synecdochism. If they interpret this verse as meaning that Moses did it by himself, would they interpret the same kind of synecdochic expressions in Exod. 40:1-33 as meaning that Moses set up the tabernacle too by himself?

Secondly, the arguments above might be committing the fallacy of *petitio principii*. In order to understand this point, we need to know that all the historical critics acknowledge that the Priestly tabernacle absorbed the features of the tent of meeting (von Rad 1962: 235; Fretheim 1968: 315; Childs 1974: 533-35; Mettinger 1982: 82,85-86; Haran 1985: 271-73). The “entrance of the tent of meeting” is the place of theophany in P (Exod. 29:42-43; Lev. 9:5-6,23-34; Num. 16:19; 17:7,15). The theme of Yahweh’s meeting with Moses (יָעִיד) is central in P’s tabernacle (Exod. 25:22; 29:42-43; 30:6,36; Num. 17:19). This point weakens the customary division of the tent of meeting as an oracular tent and the tabernacle as the cultic tent.¹⁰⁰ The process of this logical fallacy would be as follows. The interpreters are impressed by the location of the tabernacle, which is often called “the tent of meeting”, at the center of the camp. But interpreters find that the tent of meeting in a passage of a handful of passages is located outside the camp. They collect the alleged distinctive features of the tent of meeting in order to explain this oddity. They confirm that the tent of meeting cannot be the same entity as the tabernacle because of these features and think that the problem is resolved. Then, they find the characters of the alleged “tent of meeting” in the tabernacle. They conclude that these features are absorbed into the tabernacle. This is certainly a case of circular reasoning. The possibility that the “so-called” tent of meeting is a partial representation of the multiple characteristics of P’s tabernacle is at least as compelling as the customary explanation. When we deal with a hypothesis based on a tiny body of material, we can never confirm a conclusion based on this kind of conjecture without

¹⁰⁰ Read the careful study of Milgrom (1991: 386-87) for a more detailed discussion of this issue.

committing some logical errors. Therefore, what is important is not to become too dogmatic in the view, when we deal with this kind of issue.

Finally, the argument (5) might need some more explanation, even though the arguments above apply to this one too. The constant use of “ירד” is often regarded as impressively constant throughout the “tent of meeting” passages, while P uses only “שכן” as the tabernacle. But this already is a case of circular reasoning. Also, as Mettinger pointed out, “שכן” sometimes has an “ingressive” meaning just as “ירד” (24:16; 40:34-35).¹⁰¹ We also see the similar movement of the cloud in the P text (Exod. 40:36-38; Num. 9:15-23).

Therefore, there is no overwhelmingly decisive argument to distinguish the tent of meeting in Exod. 33:7-11 from the Priestly tabernacle except its location outside the camp and the temporal oddity that it appears to exist before the making of the latter (Exod. 35-40). As we will discuss in the exegesis, the location of the tent of meeting “outside the camp” is not necessarily an evidence of its difference from the tabernacle. It is an object of interpretation. The temporal oddity is in fact not a problem at all, if we understand the concept of discourse time. The discussion of these elements will be given in the exegesis.

Now it is time to see the other side of the issue. When we consider the present form of the text carefully, we find that the narrator is eager to connect the tabernacle and the tent of meeting. The narrator frequently calls the tabernacle “the tent of meeting”, the name used in Exod. 33:7-11 (Exod. 28:43; 29:4,10,11,30,32,42,44; 30:16,18,20,26; 31:7; 35:21; 38:8,30; 39:32; 40:2,6,7,12,29,30,32,34,35). In several places, both names appear in apposition (Exod. 39:32; 40:2,6,29). The parallelism in Exod. 40:34-35 shows the identity of these two names in the narrator’s mind. Therefore, Hauge is right, when he says:

Whatever the literary prehistory of the two passages, the name of the two tents set in the context of chs. 19-40 must express some referential relationship, as obvious for ancient editors as for modern readers (Hauge 2001: 74).

Therefore, it would be safe to conclude, at least on the basis of the final form of the text, that the implied author intends to treat the tabernacle and the tent of meeting as the same

¹⁰¹ In fact, Mettinger strangely mentions Exod. 24:16 only. But it is beyond question that Exod. 40:34-35 contains the same usage of “שכן”.

entity (Suh 1998: 24-25). As narrative critics, we will follow his guidance in this dissertation.

b. Characters

The appearance of characters in the tabernacle story conforms to its general scheme of “command-execution”. On the extradiegetic level of Exodus 25-31, there are only two characters in Exod. 25:1-31:17: Yahweh and Moses. It is natural, considering the fact that the entire text of this section is composed of the seven speeches of God that accommodates God’s detailed instruction of the construction of the tabernacle.¹⁰² Therefore, most characters appear in the interdiegetic level, that is, in the speeches of Yahweh in this section.

The situation is different in Exod. 35-40 which deals with the execution of God’s instructions in Exod. 25-31. The characters that appear only in the intradiegetic level in Exod. 25-31 take the central stage in this section. God is generally not active here. He appears only in the final chapter of the second half, commanding the assemblage of the tabernacle (40:1-16). In spite of that, we can still feel his presence everywhere in this section, as what the people execute is basically what he commanded. This point is still much more clearer in Exod. 39-40, where the refrain “as Yahweh commanded Moses” is repeated frequently (Exod. 39:1,5,7,21,26,29,31,32,43; 40:19,21,23,25,27,29,32).

Possibly the most active characters in the second section of the tabernacle story are Moses and, more probably, the people. Moses delivers to the people what he heard in Exod. 25-31 (35:1-3,4-19,30-36:1). God does not involve himself very much. Instead, Moses delivers God’s instructions in Exodus 25-31 and the people execute them.

The narrator takes efforts to express the people’s eagerness. The refrain “as Yahweh commended Moses” shows this attitude. Exod. 35:20-29; 36:2-7 shows the same attitude. To understand the people’s reaction requires the exegesis of the golden calf story. Therefore, we will discuss the characterization of the people, when we deal with Exod. 35-40 separately.

¹⁰² Remember that to speak is a kind of action. As Powell pointed out on the basis of Chatman, biblical scholars often confine “action” to referring to physical actions other than speaking. But narrative actions which form narrative events may include speeches, thoughts, or even feelings and perceptions. Therefore, Exodus 25-31 is not void of narrative actions, but completely filled with God’s “action” of speech.

Generally speaking, God dominates the first half, and the second half is dominated by the people's execution. Moses, the mediator between God and the people appears in both parts, which is appropriate to his vocation.

The other characters in this section are Bezalel and Oholiab and the craftsman, the skilled women, and Aaron and his sons, especially Ithamar (38:21). They are all functionary at the most to be mentioned in order to explain how the tabernacle is built or why the priestly garments are necessary. This point applies even to Ithamar, a son of Aaron, who is given a special task in Exod 38:21. In sum, the main characters in the tabernacle story are God, Moses, and the people. Therefore, we will concentrate on them.

1) God

God is the most dominating character in Exod. 25:1-31:17. He completely fills this section with his speeches. The narrator's interruption is limited to seven structuring reprises and the final concluding remark (31:18), the latter of which will be discussed separately in an independent section. Therefore, there is nothing to say about the characterization of God at the narrator's level. As the dominant intradiegetic narrator in Exod. 25-31 of the plot of revelation that is the tabernacle story, God characterizes himself by means of his speeches.

God's way of characterization as an intradiegetic narrator is "showing". There is not a direct description as "I am holy" (Lev 11:44,45; 19:2; 21:8), which seems to be a general characteristics of the whole Exodus 24:12-40:38, as we will see when we discuss Moses' characterization. As this technique is more indirect and sophisticated, we can elaborate our analysis endlessly. Nevertheless, to be as practical as possible, we can pick up several features of his character that also seem to be important for our study. In the following, we will divide the characterization of God into two parts: one, more direct characterization; two, more indirect characterization.

One of the most outstanding characteristics of God in the first half of the tabernacle story is God's eagerness to dwell among the people. This point is clearly made from the start, when God says to Moses, "Then have them make a sanctuary for me, and I will dwell among them" (25:8). This point is confirmed again in Exodus 29:45-46, when God said that the reason for the salvation from Egypt is surprisingly his eagerness to dwell among them:

Then I will dwell among the Israelites and be their God. They will know that I am the LORD their God, who brought them out of Egypt so that I might dwell among them. I am the LORD their God.¹⁰³

We can find that the whole passages of the first half of the tabernacle story are reflecting this eagerness of God to dwell among his people. God spares no efforts to give highly detailed instructions “during the whole period of forty days and forty nights”!

Second, he appoints the personnel for the work. God even fills Bezalel with “the Spirit of God” (Exodus 31:1). When we consider this is the only other reference together with its parallel verse in Exodus 35:31 except for Gen 1:2 until now in the Pentateuch,¹⁰⁴ its significance cannot be disregarded. This is so much so, when we consider that the tabernacle story is full of allusions to the creation narrative. God’s care does not stop here. He also appoints Oholiab to make him help him. He also grants skill to all who are skillful (28:3; 31:6).

Hidden in this eagerness of God to come close to his people is another theme that is paradoxical to this approachableness of God. (1) There is a gradation of holiness in the tabernacle. This gradation shows that God’s eagerness to be present among his people is not a guarantee of a free access to him. Second, the personnel working in the service of the tabernacle should be careful not to provoke God (Exodus 28:33-35 [the golden bells and pomegranates which prevents the death of Aaron in the Holy of Holies by making noise], 40-43 [the linen undergarments to hide the underbody from the loins to the thighs]; 30:17-20 [washing hands and feet before ministering at the altar]; 30:22-38 [the caveat not to make the oils in the specified way for the use in the tabernacle and not to use the oils to for personal use]; 30:11-16 [paying the atonement money for the service of the tent of meeting to avoid plague]; 31:12-17 [by keeping the sabbath]). All of these points mean that the dwelling with God does not mean unbridled license.

¹⁰³ Gowan points out that this passage is a summary of all the important themes of the Book of Exodus (1994: 186).

¹⁰⁴ In fact, Gen. 41:38 is another passage in the Pentateuch which mentions “the spirit of God”. However, this allusion is in the mouth of Pharaoh. Therefore, its connotation might be different from our passage.

2) Moses

Moses is the only other character who is acting in the first half of the tabernacle narrative. He is the only listener, therefore, the special listener to God's instructions, which point is already shown by the description that only he went to the cloud (Exod. 24:15-18). As he is only listening to God's speeches, we do not have the characterization of Moses by the narrator. What we can tell from the text is what God thinks about Moses. Even in this case, God does not tell anything directly about Moses as in Numbers 12:5-6: "he is faithful in all my house". Instead, here again, we have to find the character of Moses through the technique of showing. In this particular, we have to find the character of Moses in the viewpoint of God, because the only text we have is God's speeches extending over Exodus 25-31.

The theme of the meeting and talking with God (Exodus 25:22; 29:42; 30:6) is very important to Moses' role in the whole plot, because it is related to his role as a mediator. In the first passage, Moses is the one who meets God on the cover of the ark and takes the commands of God to deliver them to Israel. In the second passage, God certainly promises to meet the Israelites at the entrance of the tent of meeting, but Moses is the one to whom he will talk, which might be reflected in Exodus 33:7-11.¹⁰⁵ This theme of Mosaic mediatorship, whose development we can trace in the previous context in the Book of Exodus as we pointed out above, proves to be crucial for the destiny of Israel in the golden calf narrative.

3) The People

There is not much to say about the character traits of the people in Exod. 25-31 and we will discuss the characterization of the people in Exod. 35-40 after the exegesis of Exod. 32-34, as the latter is important for our understanding of Exod. 35-40.

There is only one point to make in Exod. 25-31 with regard to the people. God wants the offerings of the material for the tabernacle from "every man whose heart moves him" (25:2). Therefore, the building of the tabernacle is not on the basis of the compulsion by Yahweh but on the basis of the freewill of the people, just as the covenant was on the basis of the people's consent (Exod. 19:8; 24:3,7-8).

¹⁰⁵ This lack of talking with the people seems to be constantly reflected in the later period. In Num. 14:10-11; 16:19-20; 17:7-8 (Eng. 16:42-43); 20:7-8, the "glory of Yahweh" at the entrance of the tent of meeting, but Yahweh talks only with Moses or Moses and Aaron.

4) Bezalel and Oholiab and the craftsmen

Bezalel and Oholiab and the craftsmen are functionaries in Exodus 25-31. Bezalel is in the leading role as he is filled with “the Spirit of God” (Exod. 31:3; 35:31). Oholiab is mentioned as his assistant. Also, the craftsmen who are endowed with more craftsmanship by God are commanded to make all the things God commanded to Moses. They are mentioned only to explain how the tabernacle is built. The fact they never appear elsewhere in the Pentateuch proves this point.

Maybe the most important point with regard to them is that Bezalel is mentioned by God as being filled with the “Spirit of God” (Vink 1969: 106-107; Blenkinsopp 1976: 282; Kearney 1977: 378). As we saw, this rare expression connects the tabernacle with the creation.

5) Aaron and his Sons

Aaron and his sons, Nadab, Abihu, Eleazar and Ithamar, are also mentioned here as functionaries. They are introduced in the text just during the process of describing God’s commands about the making of priestly costumes and their appurtenances. Of course, it should not be understood as suggesting that they are minor characters in the Pentateuch. It just means that even the major characters can function with some minor roles in certain passages.

c. Setting

1) Spatial Setting

The spatial setting of Exodus 25-31 is the top of the mountain and that of Exod. 35-40 is the foot of the mountain, even though the narrator does not specifically say so. In the first half, the mountain as the spatial setting is emphasized several times (Exod. 25:40; 26:20; 27:8). In the second half, the narrator does not mention its spatial setting. The reason might be that he focuses on the tabernacle that is being made. This point seems to conform to the observation we made concerning the general movement of the narrative: the transfer of God’s presence from Mount Sinai to the tabernacle.

2) Temporal Setting

The durative temporal setting of “the forty days and forty nights” (Exod. 24:18) is the temporal setting of God’s speeches which extend in the whole text

of Exodus 25-31. Even though some historical critical curiosities are expressed that the speeches are not enough to fill “forty days and forty nights”, this question comes from an insufficient understanding of the narrator’s poetic license. In the second half, the narrator does not mention any durative setting. As we discussed this issue in the introduction, we do not need to repeat it here.

d. Rhetorical Devices and Literary Patterns

Generally, the tabernacle story is a highly structured text. The entire Exod. 25-31 has a sevenfold structure that is marked by the refrain, “Yahweh said to Moses” (Exodus 25:1; 30:11,17,22,34; 31:1,12) (Kearney 1977: 175-81). The structure of the second half of the tabernacle story does not resemble its counterpart. But the sevenfold structure still abounds in smaller scales in various units. First, the passage about the making of priestly garments has a sevenfold structure with the framework of “as Yahweh commanded Moses” (39:1,5,7,21,26,29,31). Second, the final passage about the making of the tabernacle is composed according to the sevenfold structure again with the refrain of “as Yahweh commanded Moses” (40:19,21,23,25,27,29,32).

A very interesting point is that 40:1-33 is a miniature of Exodus 25-31; 35-40. First, it is divided into two parts: the command (40:1-16) and the execution (40:17-33). Second, there is a sevenfold structure as we saw, even though in this case the general sevenfold appears on the execution part. Finally, both 40:1-33 and Exod. 25-31; 35-40 ends with the report of the completion.

Another structurally important point is the inclusio of sabbatical passages that embrace the golden calf narrative. This elaborate structure might be showing the implied author’s signal about the interrelationship of both stories.

e. Narrator

The narrator in the tabernacle story is quite perceptible, as we saw from the analysis of the sevenfold structure and many other allusions to the account of creation. At this point, he seems to be with God who mentions the “Spirit of God” with regard to Bezalel and Oholiab.

One of the outstanding features of the narrator in Exod. 25-31 is his omnipresence and omniscience. He goes into the cloud into which only Moses is allowed to go, and listens to what God says to Moses. Through his narration, the reader also enjoys the same privilege of knowing what God tells Moses. This distinctive

quality of the narrator and the reader as its beneficiary is important for the understanding of Exod. 32:1-6, the next passage which is also the first passage of the main part of the golden calf story, as they know what is happening in the camp when God and Moses are not at the camp. This is important for our double plot, as his omniscience and omnipresence provides a seam to bind the stories of the tabernacle and the golden calf. Therefore, Brueggemann's remark on Exod. 24:18 is more than surprising:

And "Moses entered the cloud". What a statement! He goes where no one has ever gone. He leaves the zone of humanness and enters the very sphere of God. And there he stays, forty days and forty nights—i.e., a very long time. No one, not Aaron or Israel or *the narrator*, knows whether he will ever come out again (*italic mine*).

This shows an insufficient knowledge about the narrator's characteristics. The narrator does know everything in the text. In fact, the one who mentioned that "Moses was on the mountain forty days and forty nights" (Exod. 24:18) is none other than the narrator. How then could he not know "whether he will ever come out again"? We should understand that the narrator's omnipresence and omniscience are the binding element of the stories in the double plot. Without such qualities of the narrator, the stories in the double plot may fall apart from each other.

f. Plot

Basically, the tabernacle story is rather a plot of revelation than a plot of resolution. When we read the tabernacle story in the perspective of the development of plot, it is quite simple. The Lord calls Moses to come up to the mountain in order to receive the tablets of stone (Exod. 24:12-18). There, God gives the detailed instructions for the construction of the tabernacle (Exod. 25-31). The relationship between these two sections is not entirely meaningless, as the tablets of stone, that is, the "Testimony" in the tabernacle story will be located in the most important place in the tabernacle. Moses comes down and delivers the divine instructions to the people and the people build the tabernacle with immense eagerness (Exod. 35-39). Once the tabernacle is built, Moses puts the Testimony in the Ark (Exod. 40:20). Everything is straightforward. There is no inciting moment or crisis. Therefore, there is no resolution, either.

As a plot of revelation, as we just saw, the tabernacle story is not so much interested in the events as the characters. What the narrator is interested in the

tabernacle narrative is God in the first half (Exod. 25-31)¹⁰⁶ and the people in the second half (Exod. 35-40).

As discussed above, God is portrayed as one who is eager to dwell among his people. However, he is also the holy God, and this holiness gives intriguing twists to this superficial eagerness of God. Israel should be ready to conform themselves to this holiness of God. We find that many caveats in the text are expressing the danger of being close to God. Also, there are gradations of holiness (Sarna 1996: 206).

In conclusion, Exodus 25-31 is in a sense a treatise about the paradox of God's approachability and unapproachability in the form of a narrative.¹⁰⁷ God's eagerness to be among his people reveals the approachability of God. God's holiness reveals his unapproachability.

Exodus 25-31 has several roles in relation to the flow of the plot in the whole text. First, it is one of the reasons of the golden calf incident. Second, it is related to the golden calf narrative in a more important way. It has an analogical relationship with it. Third, God's command to build the tabernacle prepares the shift of the revelatory place from Mt. Sinai to the tabernacle that will be located in the midst of the camp of Israel. Fourthly, the theme of the intercessorship of Moses is also shadowing the important role of Moses to resolve the conflict between God and the people.

3. Exodus 31:18

It is surprising how this small passage has caused debate among the historical critics. It is because the verse shows the mixture of elements from both stories in our double plot.¹⁰⁸ But actually that is exactly the *raison d'être* of this short passage. As a "balanced" thread, it naturally shows the elements of both stories and thereby bridges them.

As this passage is very short, we will discuss the narrative critical elements without dividing our discussion into the sub-sections. The only characters that appear in

¹⁰⁶ Kennedy (1898): 667 is pithy: "The Divine dwelling must be in accordance with the Divine character". Robert (1972: 686-87) made a similar comment.

¹⁰⁷ These expressions are used for the first time by Kennedy (1898: 666-68). Brueggemann also uses "accessibility" together with Kennedy's terminology (1976: 680).

¹⁰⁸ Otto thinks that the hand of the Pentateuchal redactor can be most clearly seen in Exod. 31:18; 32:1-6; 34:29-35, as these passage must have come from the one who knows both stories very well (1996: 96). This is exactly the point applicable to our implied author and the narrator.

this passage are God and Moses. The mountain Sinai is again emphasized as the spatial setting. There is no reference to the temporal setting. It must be the end of the “forty days and forty nights” mentioned in Exod. 24:18.

Structurally, this passage is very important, as it performs multiple functions. First, it forms an *inclusio* with Exod. 24:12-18 to demarcate the tabernacle story in Exod. 25-31. Both passages contain the “tablets of stone” pattern. Second, it constitutes an *inclusio* with Exod. 34:(28)29-35. Both passages show some parallelism. The “two tablets of Testimony” appear in both of them.

With regard to plot, this short passage is very important. First, its primary function is to defocalize the tabernacle story. Exod. 31:18a “He had finished speaking with him upon Mount Sinai” closes the sevenfold speeches of God to Moses. Also, the giving of the tablets of stone informs the reader that the mission announced by God is accomplished. These defocalizing elements makes the reader anticipate the change of scene.

This passage does many significant functions in relation to the double plot. As a “balanced thread”, this verse combines the elements of both stories. This point can be most clearly observed in the juxtapositions of the narrative thread of both stories: “the two tablets of the testimony, tablets of stone”. Through this guidance, the reader can clearly see that the narrator wants the reader to read both stories together.

This passage is important also at the microscopic level, even though the function at this level is still related to the connection of both stories. This passage forms an *inclusio* with Exod. 32:15-16. Not only does the phrase “two tablets of Testimony” connect both passages, but also the phrase “written by the finger of God” relates them together, although the theme is more elaborated in the second passage: “the tablets were God’s work, and the writing was God’s writing engraved on the tablets” (Exod. 32:16). This emphasis on the divine origin of the tablets of stone is in a stark contrast with the golden calf that is made in Exod. 32:1-6 because of its human origin. Through this *inclusio*, therefore, the passage highlights the contrast between the tabernacle and the golden calf, and between the tablets of stone as an *synecdochic* element of the tabernacle and the golden calf. Therefore, the significance of this passage goes beyond it.

4. Exodus 32:1-6

This passage is “the inciting moment” in the golden calf story. But this passage is also the “inciting moment” of the whole double plot in a sense. This passage stirs the *status quo*. The peaceful relationship between God and the people and the presence of God in the form of the tabernacle is all put in danger.

This passage is important for the double plot, as this passage is the most important intersection between the plots. Most of the analogical correspondences appear here. Without this passage, everything falls apart.

a. Preliminary Issues

One of the conundrums in this passage is what exactly was the people’s demand, when they asked Aaron to make a god for them: “Come, make us a god who will go before us; as for this Moses, the man who brought us up from the land of Egypt, we do not know what has become of him” (Exod. 32:1).

a. Characters

The whole set of characters are swapped here. In the previous section of the tabernacle story, we had God and Moses on the stage. Now we have the people and Aaron. Actually, this passage is the only passage in which Moses is off the scene, as he is receiving the instructions for the tabernacle as the symbol of God’s presence from God. The narrator characterizes the people and Aaron through “showing”, as he often does throughout the double plot, and all the more in the golden calf story.

1) The People

The people show the similar kind of character traits as they did in the other parts of the Pentateuch, though in the more exaggerated way. They are harebrained. They react to the situation of their leader delaying his return. Just as they cannot endure the circumstances of lacking water and food, they cannot endure the situation when the leader is absent for a while. Therefore they gather around Aaron whose presence in the scene is prepared in the exposition of the double plot story in Exodus 24:14. The combination of קהל and על is one of the technical terms of the murmuring motifs in

the wilderness episodes.¹⁰⁹ The particular expression is not neutral in meaning. It would connote a threatening attitude of the people, which might explain why there is no hint of objection from Aaron with regard to the abominable demand of the people to make God, which again illuminates a character trait of Aaron in this passage.

Then, the people's remarks in this passage reveal some more aspects of their character traits. They are impetuous and they can sometimes be extremely sarcastic. To the writer's best knowledge, no interpreters have used the word "sarcastic" to describe the people's character here. But it seems that "sarcastic" is the best description we can think of. Their precipitant and sarcastic characteristics can be seen in their way of expressing and using wordplays.

Let's see their first statement: "Come, make us a god who will go before us; as for this Moses, the fellow who brought us up¹¹⁰ out of the land of Egypt, we do not know what has happened to him" (v. 1). Their rashness is clear from the fact that they

¹⁰⁹ Exod. 32:1; Num. 16:3,19; 17:7; 20:2 (cf. also Jer. 26:9). The other two important technical terms are לִין (Exod. 15:24; 16:2,7,8; 17:3; Nu. 14:2,27,29,36; 16:11; 17:6,20; as a substantive, Exod. 16:7,8,9,12; Num. 14:27; 17:20,25; cf. Josh. 9:18) and יָנַח (Num. 14:35; 16:11; 27:3). Also the combination of דָּבַר and בָּ (Num. 21:5,7; cf. Ps. 78:19) can be included in the murmuring themes. On the lexical study of these terms, see Coats, 1968: 21-28. Also, אָן (Num. 11:1) might have to be included here, whose only other appearance in the Old Testament is in Lam. 3:39. Its rarity makes grasping its meaning difficult. However, the root appears in many cognate languages. "The Akkadian *enenu* is defined as "to sigh", while the Arabic, 'nn, the Syriac, 'nn, and the Aramaic אָן are normally translated "to complain". Also, LXX translates the word with γογγύζω, the root which, as we have seen, is constantly used to translate לִין. Coats: 125. (But beyond these items, there is no indication of the nature of the murmuring; the narrative moves immediately to an account of the response to the murmuring: 125-26).

¹¹⁰ The *hiphil* forms of יָצָא and עָלָה are constantly used to express God's salvation from Egypt in the Book of Exodus. יָצָא (the first person sing.: Exod. 12:17; 20:2 [the introduction to the Decalogue]; 29:46; the second person sing.: Exod. 32:11 [Moses' retort to God's parody of the people's announcement]; the third person sing.: Exod. 12:51; Exod. 13:3; Exod. 13:9; Exod. 13:14; Exod. 13:16; Exod. 16:6; Exod. 18:1; Exod. 32:12). עָלָה (the second person sing.: Exod. 17:3; 32:7; 33:1 [the last two verses, the parody of God about the people's announcement in Exod. 32:1]; the third person sing.: Exod. 32:1,23 [the people's announcement—therefore Moses is the subject]). Therefore, the former word is more frequently used than the latter. Even though we cannot be sure what differences these words might have, it seems that the *hiphil* form of יָצָא is constantly used in the context with a positive atmosphere, while that of עָלָה is used in the context of a negative atmosphere. Wijngaards' (1965: 91-102) attempt "to show distinct meanings and origins" for the two words was largely unsuccessful because of its "atomistic approach which treats them in isolation from their context and other motifs" (Moberly 1983: 197).

violate the Decalogue right after a few scores of days they expressed their unanimous consent of obedience to it. God's judgment about them in Exod. 32:8 ("...they have turned aside *quickly* out of the way which I commanded them") is certainly justifiable. Second, they distance themselves from Moses and disparage him by calling him "this Moses, the fellow" (זה משה האיש).¹¹¹ This expression contains a connotation of distance¹¹² and disdain. It is surprising to see that they manage to express contempt concerning Moses, when we consider the previous passages that describe their high respect for him (Exod. 14:31; 20:18-21; cf. Exod. 4:16; 19:9). Third, they make wordplay with the announcement of God in the introduction of the Decalogue in Exod. 20:2: "I am Yahweh your God, who brought you out of the land of Egypt, out of the house of slavery".¹¹³ They repeat God's words almost verbatim. But they replace the subject of salvation from God to Moses. This attribution of the exodus to Moses is important for the following passages, as it occurs in the same wordplays between God and Moses over "your people" (Exod. 32:7,11,12,14; 33:13,16; 34:10).

Their impetuous and stupidly obstinate nature becomes even more conspicuous, when they say after the making of the golden calf by Aaron, "These are your gods, O Israel, who brought you up out of Egypt". With this announcement, they cross the borderline and confirm that they will not stop at the point of whimsical grumbling.

¹¹¹ On the distancing and disparaging nuance of the combination of the demonstrative adjective *demonstrate* and a proper name, see Joosten (1991: 412-15). In fact, there have been many suggestions concerning the interpretation of this phrase.

¹¹² זה and הזה are used frequently throughout the golden calf story "to underscore distance or alienation between characters (Dozeman 1984: 53 n. 17): the people in relation to Moses (v. 1); Yahweh in relation to the people (v. 9); Aaron in relation to the calf (v. 24). However, it is not certain whether Moses uses these words in the same usage (vv. 21,31), when we consider Moses' position with the people in the whole of the golden calf story (*contra* Dozeman). Consult Buber's comment on this point:

Moses begins by repeating God's "this people"; but in place of the meaning, "this wicked people, which I must accordingly destroy", we come, by way of v. 21, where in "this people", we here "this poor, restless, unsure people", to the meaning "this indeed sinful people, this easily sinning people, whom you must accordingly forgive" (1994: 144).

It seems that Moses did not intend at all to alienate this people from himself. On the contrary, he identifies his destiny with that of the people in the same speech (Exod. 32:33).

¹¹³ The theme is also repeated by God in Exod. 29:46. But as Moses did not have a chance to report it to the people, the people cannot echo this one. On the relationship of this speech of the people and Exod. 20:2; 29:46, see Moberly 1983: 47.

Then, they go beyond wordplays by recapitulating the covenant rituals of Exodus 24:3-11 in Exod. 32:6. They “get up early on the morrow”, “offer burnt offerings and fellowship offerings” and “sit and eat”, and improvise one more action. They finally rise up to dance. This is the last straw. By doing this, they seal their doom almost irreversibly.

2) Aaron

The other main character in this passage is Aaron. His appearance in this passage is prepared by Exodus 24:14, and he appears as a character in the extradiegetic level for a time in the scene. And indeed, this is the only scene in the whole Pentateuch in which he acts alone in separation of Moses. Therefore, this passage is one of the best passages to delve into his character traits. Until now in our text of Exodus 24:12-40:38, he has appeared only in Moses’ remark to the elders in Exodus 24:14 and God’s instructions in Exodus 25-31.

Aaron’s role in our double plot narrative is the foil for Moses. That means, his role in our story, or more exactly in the golden calf story, is to enhance the image of Moses, the real mediator of God. For this purpose, this passage takes advantage of the situation in which Moses delays his return to the camp from the mountain. Here, Aaron has a chance to stand on his own feet beyond the shadow of his younger but more influential brother. It is an opportunity for him to reveal his true stripes. This independence also provides further threads to illuminate his true character trait, when he talks with Moses later in Exodus 32:21-24.

As usual in our double plot, the narrator characterizes Aaron by means of “showing” rather than “telling”. To tell the conclusion first, his characteristics are as subtle and sophisticated in his own way as God and Moses, as we shall see. One of Aaron’s character traits can be glimpsed in Aaron’s attitude to the people’s threatening request. He does not make any attempt to change their mind; he just follows their demand. This conformity to their demand is not only irresponsible, because he is given the task of dealing with the people’s problems, but also it betrays the contrast between him as a foil and Moses, the protagonist, as we shall see later.

This point becomes more illuminating, when we consider how Moses deals with the situation, when the people stand against him.¹¹⁴ He never concedes to their vicious demands. When the people complain, he directly opposes them (Exod. 14:13 [for an encouragement]; 17:2 [to correct their wrongdoings]). Or, he falls before Yahweh (Num. 14:5; 16:4,¹¹⁵ [45]; 20:6),¹¹⁶ and prays or reports about those problems to Yahweh (Exod. 14:25; 17:4; Num. 16:15). Of course, there are also the moments Yahweh intervenes from the first (Exod. 16:3; Num. 11:2; Num. 11:10; 14:11-12; 16:45; 21:6; 25:4).

In our current passage, no of these reactions is seen in Aaron. He does not even show any sign of passive objection to the people. He just follows their demand and even goes further and orders them to bring the golden earrings. When they bring the rings to him, he fashions a golden calf with them. This behavior of Aaron is therefore in a strong contrast with Moses. In this sense, he might be called an opportunist. He follows the tide of the day.

Then, when the people announce, “This is your god, O Israel, who brought you up out of Egypt”, Aaron immediately adds, “Tomorrow there will be a festival to

¹¹⁴ The opening sentence in Yahweh’s speech (Exodus 14:15- following Moses’ encouraging word to the people in (Exodus 14:13-14) is full of difficulty: “Why are you [sing.] crying out to me?”. It is not he but the people who cried out (14:10). Moses only gave the encouragement to the people. Syriac version includes before Yahweh’s speech the sentence, “Then Moses cried out to Yahweh”, which clearly is an attempt to solve the crux posed in the original Hebrew text (Durham: 189). In a similar measure, many interpreters assumed the crying of Moses missing between Exodus 14:14 and 15 (McNeile: 85; Durham: 192). However, this solution causes more troubles than solutions, when we consider Moses’ encouraging words in vv. 13-14. Rather, it seems more convincing to understand that this reproaching rhetorical question is directed to the Israel via Moses “as the spokesman of the ‘crying’ Israelites” (Noth 1962: 113). Brueggemann takes a similar view with regard to the question: “The rebuke is clearly aimed over the head of Moses against the people” (Brueggemann 1994: 794).

¹¹⁵ Num. 14:5 and 16:4 are considered difficult to understand by some interpreters. Why do Moses (and Aaron) prostrate before the people? Usually, the prostration means to pay homage to the superior other side. (על-פני with נפל - Gen. 17:17; Lev. 9:24; Josh. 7:10; 1 Sam. 25:23; 2 Sam. 9:6; 1 Kgs. 18:7; Ezek. 1:28; 3:23; 11:13; 43:3; 44:4; Dan. 8:17; with ארצה - Gen. 44:14; Josh. 5:14; 7:6; Judg. 13:20; 2 Sam. 14:4,22; Ruth 2:10; with רגליו - 2 Sam. 4:37). Do[es] Moses (and Aaron) pay homage to the people? That certainly cannot be the case. Therefore, it might be correct, when Coats suggests that “it...signifies their self-presentation before Yahweh. This is in fact clearly stated in Num. 20:6: ‘Then Moses and Aaron went from the presence of the congregation to the door of the tent of meeting, and fell on their faces’” (Coats 1968: 38-39).

¹¹⁶ Even though sometimes there is no mention of Moses’ praying, this action alone seems to be expressive enough for Yahweh’s intervention (Num. 14:10; 20:6).

Yahweh". It is not at all clear what exactly was Aaron's intention, when he announces "a festival to Yahweh" after the people's announcement of the golden calf as the god of exodus. Is it just a confirmation of the people's announcement? Or is Aaron trying to divert the people from worshipping a foreign god to Yahweh worship and thereby attempting to water down their sin, even though the creation of the image is in itself already a serious breach of God's command. When we take the first option, it describes Aaron as a cowardly leader who cannot confront the people when they deviate from the right way. When we take the second option, it describes Aaron as a cunning trickster who tries to adulterate the people's sin. In this case, he is a leader who is not brave enough to confront them, but still tries to divert the course of water in a subtle way. The text does not decide the issue either way. But this ambiguity might be the point of the narrator. Aaron is an ambiguous man at the most. It conforms to his nature.¹¹⁷

b. Setting

The change of setting is expected in Exod. 31:18, because the verse defocalized the tabernacle story. Now, the spatial setting of Exod. 32:1-6 is most possibly "the camp". As the human sphere, it is in contrast with the mountain as the divine sphere (Kaiser 1990: 451,478; Houtman 2000: 610). Until now, this was just a symbolic division. Now this division takes a more concrete form. The people commit idolatry. Thereby, the people create a zone in which God cannot dwell with them. Until now, we have heard that the people's access to the mountain is restricted. Now the human sphere becomes the area to which God's access is limited.

The locative temporal setting is not easy to identify. Is it after the end of "the forty days and forty nights"? That is, did the golden calf incident happen after the completion of God's instruction to Moses (Exod. 31:18)? Or, is there some temporal overlapping? We can ask the same kind of question in relation to Exod. 32:7-14, the following passage. The answer to these questions is not easy to find. The reason for the difficulty might be the narrator's strategy with the stories in our double plot. He keeps

¹¹⁷ Ambiguity is regarded as a fault in ordinary usage. However, ambiguity in literary works is regarded as "a deliberate poetic device: the use of a single word or expression to signify two or more distinct references, or to express two or more diverse attitudes or feelings" after William Empson's seminal work, *Seven Types of Ambiguity* (London: Chatto & Windus, 1930) (Abrams 1999: 10). See the application of this term to biblical text in Sternberg (1985: 186-263). Fowler's (1991) monograph discusses the ambiguities in the Gospel of Mark in a masterful way.

the stories relatively separate. Therefore, he starts to narrate the golden calf story only after fully finalizing the first half of the tabernacle story. However, it would be quite probable that there is some temporal overlapping. Because the golden calf incident spanned at least two days (cf. Exod. 32:6), it would be difficult to explain the phenomenon otherwise. Anyway, regardless of this issue, one thing is beyond question. From the point of view of the people, Moses did not come back yet (cf. Exod. 32:1). Therefore, the people did not have a chance to listen to Moses about the instructions given on the mountain.

This spatial and temporal isolation of the people from God and Moses becomes the background of the dramatic irony in this passage. The anxiety about Moses' delay of return that was caused by the limitation in their knowledge and their limitation in the current space makes the people take actions to secure the presence and guidance of God in their own way, while God was making efforts to present them his presence in his own way.

c. Narrator

This passage is one of those passages that prove the importance of the narrator. The narrator is omnipresent and omniscient, and possibly omni-temporal. The narrator was with God and Moses until now. But he is now suddenly with the people at the camp in Exod. 32:1-6 and observes everything that happen there. When we consider the probable overlapping of the temporal span of this passage with the surrounding passages, he can also be in two time zones at the same time. Or he is exerting his omni-temporality by presenting the synchronous events in the separate scenes. However he did, his exertion of omnipresence, omniscience and omni-temporality creates the double structure of space and time, the background of the dramatic irony.

What is important in understanding the irony in this passage is the narrator's position with the reader and the people as the main character in this passage. First, the narrator curries favor with the reader. Of course, anyone could argue that the narrator at least did not tell the reader that it would happen. That is true. Still, however, the narrator was telling everything what was happening during Moses' stay on the mountain. Therefore, the reader is not suffering from the lack of knowledge about the situation with Moses. He is not the victim of irony in this passage.

On the contrary, the narrator is not in alliance with the people. The irony is a means of showing his position with the people. When the people say that they "do not

do not know what has become of him” (Exod. 32:1), they show their epistemological limitations. This is in contrast with the other important participants in the narrative. As we saw, the narrator knows, as the double structuring of the spatial and temporal planes, the situation out of sight of the people. The reader too knows the situation thanks to the narrator. Of course, God and Moses know, too. Therefore, the only main participant in the narrative that does not know Moses’ welfare is the people. This unique epistemological limitation makes them fall into the victim of the irony. The narrator’s stance with the people is clear.

d. Plot

1) The General Overview

This passage is one of the most important passages not only in the golden calf narrative, but also in the whole text of Exodus 24:12-40:38. First, it is “the inciting moment” of the golden calf narrative. That is, the conflict appears for the first time in this passage. As a plot of resolution, the golden calf story is to resolve the problem raised here. However, the significance of this passage is not limited here. This passage is also crucial for our reading of Exodus 24:12-40:38 as a double plot. It is in a sense “the inciting moment” of the whole double plot, too. It shakes the equilibrium so far. The intention of God to be with his people is in danger. Also, this passage is important, because all the major analogy between the tabernacle story and the golden story is embedded here. This passage is a crossroads between the golden calf and tabernacle stories.

2) Exodus 32:1-6 as an Inciting Moment

Exodus 32:1-6 can be identified as “an inciting moment” of the golden calf narrative. It tells the event that is not expected to happen but which certainly affects the course of the plot of the golden calf story. In Exod. 24:12, the purpose of the giving of the tablets of stone was to instruct the people. But the journey to receive the tablets became too long in the perspective of the people.¹¹⁸ Disturbed by this prolonged absence of Moses, their leader who has been acting like a visible face of the invisible

¹¹⁸ Janzen (2000: 300) contrasts the view of the people with the divine view, even though it is not expressed in the text: “Moses’ stay on the mountain is marked as ‘just the right time according to God’s plan’, while the people below think *that Moses delayed* (32:1)” (italic Janzen’s).

God (cf. Exod. 4:16; 7:1; 11:3; 14:31; 19:9), the people try here to secure the presence of God in their own way. Unfortunately, by doing this, they go against the instructions of God, certainly those that are given to them in Exod. 19-24. Therefore, the intention of the people clashes with the intention of God.

To get their intention realized, the people “gather around” Aaron (32:1). Here, we see Moses’ provisional measure of appointing Aaron as his substitute during his absence for the consultation of those who have disputes (Exod. 24:14) develop in an unexpected way. The people seem to think that the delay of Moses is a serious problem, and therefore they “gather around” Aaron. Then, they make Aaron an unexpected request, saying, “Come, make us God who will go before us. As for this Moses, the fellow who brought us up out of Egypt, we don’t know what has happened to him” (Exod. 32:1). Without hesitation, at least superficially, Aaron requests them to bring to him “the gold rings which are in the ears of your wives, your sons, and your daughters” (v. 2) and the people follow it. Aaron makes the golden calf out of it. Then, the people announces, “This is your god, O Israel, who brought you up from the land of Egypt” (v. 4).

The seriousness of this statement is outstanding, when we consider the previous context. First, they are breaking the Decalogue, which God directly announced in their ears on the mountain (Exod. 20:2). When we consider that this is the only law that was delivered to the people directly, the seriousness of their sin is all the more outstanding. Of course, there is some ambiguity about the people’s intention in making the golden calf. Are they trying to make an alternative God or are they just trying to secure the presence of the God they know in their own way? Whatever the answer is, they are still breaking the Decalogue.

Second, they are attributing the work of salvation from Egypt to Moses. Of course, in this case too, there is a subtlety in the issue. Are they just talking about the mediatorship of Moses and just intend to say that the fact that they cannot see this man anymore mean that God does not want to talk with them anymore, whatever the destiny of Moses is? Or do they really think that it is not God but Moses that brought them up out of Egypt? When we consider the flow of the story, the narrator seems to think or the narrator describes that God accepted their saying as meaning that they dismissed God’s part in the feat and invested Moses with it. Therefore, God stops calling this people “my people” as frequently mentioned in Exodus 3-15, but “your [Moses’] people” in Exodus 32:7. And the arguments over the possession of the people between God and Moses,

that is the theme of “your people” (עַמְּךָ) runs through the whole span of the golden calf narrative and thereby provides a string to bind the diverse beads in the golden calf narrative together (Exodus 32:7,11,12; 33:13,16 [x2]; 34:10).¹¹⁹

Another reason for God’s indignation against the people is the people’s act in v. 6: “And they rose up early on the morrow, and offered burnt offerings, and brought peace offerings; and the people sat down to eat and to drink, and rose up to play”. This verse reminds the reader of the ceremonies in Exodus 24:3-11. We find the themes of “to rise up early on the morrow”, “offering of burnt offerings and peace offerings”, “eating and drinking” in the parallel passage. The only theme that does not appear there is “rose up to play”. Commentators frequently pointed out that the act means some kind of sexual orgy in relation to a fertility cult (Noth 1962: 248; Hyatt 1971: 305; Moberly 1983: 46). This may not be the case in this context.

To summarize the role of Exodus 32:1-6 in the golden calf story, it functions as its inciting moment. It reveals the conflict between God and the people and thereby raises the question of how the destiny of the people will change. Also, it provides a string to thread the beads together: the theme of “your people”.

3) Exodus 32:1-6 in the Double Plot (the Relationship with the Tabernacle Story)

Exodus 32:1-6 is important also for the double plot. First, it is again the first passage which disturbs the status quo between God and the people. Therefore, even when we consider the tabernacle narrative together, this passage works as an inciting moment. Whereas the tabernacle prepares the presence of God among the people on the basis of the covenant and the people’s unanimous and hearty response, this passage breaks up the mood until now and turns the plot in a wholly unexpected new direction.

Second, Exodus 32:1-6 is important, because it functions as a crossroads between the tabernacle story and the golden calf story. Therefore, this passage is full of the analogies and contrasts between these two stories, as a good double plot narrative does.

On the one hand, we can find several analogies between these two stories. Firstly, while God commands to have them *make* a tabernacle *for me* (Exod 25:8), the people tell Aaron to *make* a god *for us* (Exod 32:1). The similarity of the worc ings

¹¹⁹ God’s calling Israel “your people” makes a striking contrast with His calling it “my people” in the process of Exodus in Exodus 3-15 (Exod. 3:7,10; 5:1; 7:4,16; 8:1,20-23; 9:1,13,17; 10:3).

between these two verses is unmissable. Secondly, the people will gather around Moses in the tabernacle narrative (Exod 35:1). They gather around Aaron in the golden calf narrative (Exod 32:1). Thirdly, the way of collecting the material for each artifact is also similar in both narratives (Exodus 25:1-7; 35:4-29). Especially, the mention of “earring” in Exodus 35:22 is outstanding for the connection of these two stories. Finally, God tells that he brought Israel out of Egypt to dwell among them in the tabernacle narrative (Exodus 29:46). Israel announces that the golden calf is the god who brought them out of Egypt (Exodus 32:4), thereby attempting to make God dwell among them in their own way.

While these positive analogies cannot be disregarded, there are also striking contrasts, many of which are already implied in the analogies mentioned above. Firstly, the tabernacle is made *for God*, while the golden calf is made *for the people*. Secondly, the tabernacle is a product of God’s plan¹²⁰ and detailed instructions, as we have already seen in the exposition of Exodus 25-31. The golden calf is a product of improvisation. As one scholar mentioned, even though Aaron’s almost comic excuse to Moses about his throwing the gold into the fire and the golden calf’s coming out from the fire is a lie in his throat, it still gives some hint about the casualness of its making. Thirdly, there is a great emphasis about the willingness in offering the material for the tabernacle (Exod 25:2; 35:5,21,22,29). Because the people are so much willing to offer the material that there are material more than enough, Moses has to stop them (Exod 36:3-7). This willingness of heart is not mentioned at all in the golden calf narrative. Also, even though we cannot be certain, it still might be possible that the narrator intended to contrast the sole use of the gold earrings for the making of the golden calf with the diverse and plentiful material used in the making of the tabernacle. Finally, the tabernacle is the way God planned to dwell among the people. The golden calf represents the way the people attempt to secure the evasive presence of God in their own way.

To make our observations about the positive and negative analogies between the golden calf and tabernacle stories, it is important to consider the structural aspects. Except Exodus 24:12-18 which is the introduction of both stories, we find most of the analogies between these two stories are packed in the first passages. Exodus 25:1-9 and 35:4-36:7 are respectively the first sections for the first and second halves of the

¹²⁰ תבנית: “the blue print”.

tabernacle story. Even though the second half starts with the sabbath regulation in Exodus 35:1-3, we already observed that it forms an *inclusio* which functions as a the framework of the golden calf narrative, thereby marking the ending and resumption of the tabernacle story. Therefore, with regard to the content, Exodus 35:4-36:7 comes first in the later half of the tabernacle narrative. Therefore, the positioning of the passages which mirror themselves confirms the reading of double plot. The double plot structure of the golden calf and tabernacle stories is not a casual creation, but a product of careful consideration.

5. Exodus 32:7-14

a. Overview

If Exod. 32:1-6 tells the story of the dramatic irony to which the people falls victim, this passage tells the results of the irony. Instead of securing God's presence, the people are on the verge of complete annihilation. In the golden calf story, this passage belongs to the first stage of the triple spiral cycles of the combination of climax and resolution (32:7-14; 32:15-33:6; 33:12-34:28). The climax is God's announcement of his decision to exterminate Israel (32:7-10). The resolution is God's change of this decision thanks to Moses' intercession (32:11-14). Narratively, this passage is also related to the tabernacle story in Exod. 25-31. First, the character and setting shows that this passage is in line with the tabernacle story. Second, this passage continues on the basis of the dramatic irony of Exod. 32:1-6. Just as the reading of the latter passage as a dramatic irony requires its comparison with the tabernacle story, this passage requires the tabernacle story in view for its appropriate understanding.

b. Preliminary Issues

This passage as a whole or vv. 9-14 is usually regarded as a secondary material. The reasons suggested are: (1) it is contradictory with vv. 17-18, in which Moses appears not to know what was going on in the camp; (2) God's forgiveness in v. 14 is in contrast with the following verses, especially Exod. 32:25-29 or the following passages; (3) this passage shows the characteristics of Deuteronomistic style.¹²¹

¹²¹ See Holzinger 1900: 108; Davies 1967: 231-32; Van Seters 1994: 290-295. Childs defends the originality of vv. 7-8. On the issue of the literary critical relationship of vv. 7-8 with the rest of the passage, see particularly Boorer's (203-20) detailed discussion.

The last argument is incontestable, if we work on the historical critical methodology. However, the first two arguments are rather unconvincing. God's informing of the events at the camp in this passage is not necessarily contradictory with Exod. 32:17-18 (Childs 1974: 559). When we carefully read the text, we realize that the text does not say whether Moses already knows it or not. V. 14 does not disagree with the following passages that deal with the punishment, as this verse does not say anything about the forgiveness of the sin of idolatry, as we will discuss later (Davis: 75).

The bigger problem of this kind of atomistic reading is that it ignores how deeply the passage is interconnected with the other parts of the golden calf story. The "your people" theme (32:7,11; 33:1,12-17; 34:9-10) that runs through the whole story (Childs 1974: 564,567; Blum 1990: 55) loses its force, if we remove this text from the context. Even though some try to evade this problem by considering vv. 7-8 secondary, it does not relieve the problem, as Moses' use of "your people" in v. 9 is again closely connected with this part, and also it is Moses, not Yahweh, that utilizes the theme more frequently, especially in Exod. 33:12-17. Without this passage, the whole scheme of Moses' intercessions falls apart. As we will suggest, this passage should be taken as integral to the whole, whatever prehistory it has.

c. Narrative Critical Issues

God and Moses are the only characters acting in this passage again, and the spatial setting is the mountain again, just as in the tabernacle story in Exod. 25-31. The temporal setting must be somehow synchronous with the previous passage, even though we do not know how much exactly these two scenes overlap each other. The scene in Exod. 32:1-6 takes at least two days to happen. And we see that the Israelites in Exod. 32:17-18 are probably still in the same action with that in Exod. 32:6.

These narrative critical features remind the reader of the scene in Exod. 25-31, the tabernacle story, even though the historical critical reading hinders us from reading this passage in connection with the tabernacle story. Here, we have to realize that the verbal and stylistic connections are not the only features in the text that we should consider in order to understand the movement of the narrative. These narrative critical issues that go beyond the verbal and stylistic elements should also be recognized.

Otto (1996: 87-88) points out that the hand of the Pentateuchal redactor can be seen even here just as the other parts of the whole Exod 32-34 in general.

Indeed, the full force of this passage can be appreciated only when we read this passage with the tabernacle story in Exod. 25-31, just as the irony of the previous passage (32:1-6) can be fully appreciated only when we read it in the light of the tabernacle story in Exod. 25-31. Severing this passage from the tabernacle story and the previous passage destroys the *tour de force* of this passage.

By alternating the scenes at the top of the mountain (Exod. 25-31) and in the camp (Exod. 32:1-6), then back to the top of the mountain in this passage, the narrator invites the reader to see the contrast between the scenes. He allows the reader to eavesdrop the intention of God to break down the binary opposition between the divine and human sphere and integrate them. Then, by abruptly changing the scene from the top to the bottom, he shows how this plan is thwarted by the incidents that happened there. Then, going back to the scene on the top of the mountain, he tells us God's new plan: not just abandoning the original plan of being with them by integrating two binary spheres, but totally demolishing the other sphere by annihilating the people! By dovetailing the scenes this way, the narrator puts them "in sharp contrast each other" (Houtman 2000: 610). Also, by privileging the reader in this way, he allows the reader to see the whole picture without falling victim to irony as the people did. This technique is surely gripping. The reader, with a borrowed omniscience, has to experience this nail-biting moment, while the people, the disturber of the *status quo*, enjoy themselves with the falsely secured presence of God.

The full understanding of this passage requires the reader to understand the characteristics of the characters in this scene and their relationship with the narrator, because the factor that will decide the flow of the plot and the destiny of the people is the characteristics of the characters. In this sense, this passage is a plot of revelation as much as it is a plot of resolution.

One of the most important points in this passage is God's omniscience. This important character trait of God is shown by his ability to exactly recite the people's words at the camp, while he is still on the top of the mountain with Moses. First, he recites the people's first speech except the difference in person which is required by the change of the speaker and the listener. "...your people, whom you brought up (*hiphil* form of עלה) from the land of Egypt" (v. 7) is a parodic repetition of the people's saying in Exod. 32:1: "this Moses, the man who brought (*hiphil* form of עלה) us up from the land of Egypt". Second, God even directly quotes in Exod. 32:8 the people's speech in v. 4. These recitations by God of the people's words exhibit God's omniscience. God does

not suffer from the dramatic irony because of this quality, as the people do in Exod. 32:1-6.¹²²

This quality of God is important, as God is the only character that makes judgment and generalizations in the story. As we discussed in the preliminary remarks of this chapter, highlighting God's omniscience is the way the narrator shows God's reliability, and this reliability is the basis of God's judgments here (C.5). Even though he is one of the characters in the narrative on the same narrative level as the people, this unique quality as a character sets him apart from the other characters and keeps him in close relationship with the narrator.

As an intradiegetic narrator, God characterizes the people as having "corrupted themselves" (v. 7).¹²³ God also describes the people as "the stiff-necked people" (עם-קשה-עריף), the expression that is one of the most important threads in the golden calf story (Exod. 33:3,5; 34:9). God's decision to annihilate them is based on this earmarking of the people as corrupt and stiff-necked. When we consider the narrator's treatment of God as a character, he is in line with God in the identification of the people in this way.

God's character trait of justice is expressed by God's determination to punish this sinful people. This sinful people "have quickly turned aside from the way which I commanded them" (Exod. 32:8). Baentsch (1903: 270) and Otto (1996: 88) suggests that "the way which I commanded them" in Exod. 32:8 refers to Exod. 20:4,23. According to Otto, the Decalogue shows the characteristics of the Pentateuchal Redactor. Exod. 32:8 shows also some similarity with Exod. 20:5 (Hammer: 348; Hafemann 199). Therefore, God's judgment is justifiable.

However, this trait does not exhaust God's nature in the narrative. In fact, this passage embraces the mysterious combination of God's justice and mercy, the theme

¹²² Sternberg points out that God is not the victim of irony but manipulator of the irony (1985: 155).

¹²³ This word is one of the narrative thread in the flood story (Dozeman 1984: 54 n. 18; Gowan 1994: 222-23). If the narrator is connecting the golden calf incident with the flood story as Gorman attempts to show, this description by Yahweh of the people seems to corroborate his decision to annihilate (piel of כלה) them. The flood story does not use כלה to express Yahweh's decision of annihilating the earth, but plays with the word שחת, which can mean "being corrupt" and "to destroy" depending on its stem.

that will be proclaimed by God himself¹²⁴ (34:6-7).¹²⁵ Of course, it is true that the indication of mercy is far from being manifest in this passage, as the emphasis of this passage is on the accusation of the sin committed in the previous passage. Still, however, interpreters have not failed to make out the hint of mercy hidden in Yahweh's wrathful indictment against the abominable transgression (Childs 1974: 567-68; Moberly 1983: 50-53; Janzen 2000: 385-87). These interpreters think that "Let me alone" in v. 10 is in fact an invitation of Moses' intercession, "a loophole in this apparently unavoidable conclusion" (Janzen 2000: 385). Also, Yahweh's suggestion of Moses replacing the role of Abraham so far in Exod. 32:10 is actually suggesting to Moses "his strongest argument by which to counter the threat" (Childs 1974: 567).¹²⁶

Therefore, what we see here with regard to God's character traits is the mysterious combination of justice and mercy. To use an analogy, we cannot describe God's character traits with a binary notation of computer science that expresses everything with the system of "either/or". God is not digital. He is analogical. His character traits can be "both/and" and with endless interim combinations of the binary character traits, even though this "psychological cyber-morphism" does not exhaust the mystery concerning God's character traits. Even though his justice requires him to destroy the people, he cannot resist his graciousness.

Moses' character traits should be discussed too for a proper understanding of the current passage, as his intercession in this passage is one of the major keys in the direction of the golden calf story. An adaptation of Gressmann's description of Moses' character traits (Gressmann 1913: 18-19)—"a strong sense of justice, a passionate activism and prudence"¹²⁷—applies to this passage and the story of golden calf as a

¹²⁴ Who proclaims the content in Exod. 34:6-7, Yahweh or Moses, has been disputed. However, when we consider Exod. 33:19 seriously, the answer is simple: Yahweh. See the summary of the discussion in Houtman (2000: 707).

¹²⁵ See also Exod. 32:33; 33:20; 34:6-7. We can see the development of the idea from the emphasis on judgment (32:33) to the emphasis of grace on those who deserve (33:20) and then the mysterious combination of both (34:6-7).

¹²⁶ On the similarity between this verse and Gen. 12:3, see Childs (1974: 567) and Moberly (1983: 50) among others.

¹²⁷ I discovered Gressmann's discussion of Moses' character traits in Dozeman's article, "Moses: Divine Servant and Israelite Hero" (1984: 47). The English expressions of Moses' character traits are Dozeman's except the second one. "Impetuous and violent" are the expressions he used. It seems that these English expressions capture only part of what Gressmann wanted to say. Also, Gressmann seems to be more focused on Moses' passionate character to face any situations that requires a quick action. Therefore, a

whole quite well. As a “loyal oppositionist” who does not mechanically comply with any order from God,¹²⁸ Moses raises objections to God’s intent to demolish the people. He audaciously “labels God’s intention to destroy as an evil” (הרעה) (v. 12 [x 2]) (Coats 1977: 98). According to his sense of justice, “violation of the initial aim in the relationship between God and people is evil” (Coats 1977: 98). “Moses is not simply the blind servant, dancing his minuet of obedience to the sound of an all-encompassing divine drumbeat” (Coats 1975: 41). As a man of a passionate activism, Moses loses no time here, and directly opposes God’s words. However, as a man of prudence, his intercession is carefully calculated, and achieves what he aims at.

Moses’ special relationship with God is also important. God does not want to execute his intention of destroying the people without revealing it to Moses and acquiring his consent (Brichto: 9; Fretheim 1991: 286). “God is open to what Moses has to say and takes Moses’ contribution with utmost seriousness, honoring it as an important ingredient for the shaping of the future” (Fretheim 1991: 286).

Before we discuss the function of this passage in the plot, we need to look at the narrator’s stance with regard to the characters in this passage. We discussed that the narrator stands with God and Moses. But there is an interesting twist in relation to the stance of the narrator in this passage. The question in this passage is with whom the narrator would stand, if God and Moses took the contrasting directions from each other as in this passage. The answer would be usually easy, since it would normally be God, as we can expect from the general tendency in the Bible. Surprisingly, however, the narrator stands with Moses in this passage. His stance can be noticed by his only statement in this passage, and this passage is an almost verbatim echo of Moses’ statement:

So Yahweh repented of the evil intent which he said he would do to his people.
(וַיִּנָּחֵם יְהוָה עַל־הָרָעָה אֲשֶׁר דִּבֶּר לַעֲשׂוֹת לַעֲמּוֹ) (32:14).

Repent of the evil intent against thy people.
(וְהִנָּחֵם עַל־הָרָעָה לַעֲמֶךָ) (32:12).

“passionate activism” might better describe it. Also, “impetuosity” does not match well with “prudence”.

¹²⁸ This term is inspired by Coats’ insightful article, “The King’s Loyal Opposition: Obedience and Authority in Exodus 32-34” (1977: 91-109). This article discusses whether we can raise objection to the sovereign God without becoming rebellious on the basics of Exod. 32-34.

The wording is exactly the same except the change of persons that is required by the change of speaker from Moses to the narrator. The narrator labels God's plan as "evil intent", as Moses did. Moses called Israel "your (God's) people" (עַמֶּךָ). The narrator calls it "his (God's) people. Therefore, he stands not with God but with Moses here, because God calls Israel as "your (Moses') people" (v. 7). But it should not be understood that the narrator is against God. We should remember that it is God who invited Moses' intercession. Therefore, the narrator's stance with Moses is only on the surface level. In the deeper level, the narrator is in line with God, too.

As we have discussed the other narrative critical issues so far, let's turn now to the role of this passage in the golden calf story and the double plot in general. In the golden calf story, Exod. 32:7-14 deals with the first crisis and its resolution. As we already outlined in "the Narrative Critical Overview" in this chapter, the golden calf story is made up of triple spiral cycles of crisis and resolution.

The first cycle of crisis and resolution that is told in this passage is God's threat of annihilating the people (vv. 7-10) and Moses' success in aborting it by his intercession (vv. 11-14). God's speech in this passage is composed of two parts.¹²⁹ In the first part, he describes the people's sin. They are "corrupt" (v. 7) and "They have quickly turned aside from the way which I commanded them" (v. 8). God's attitude to the people is extremely cynical. He condemns the people with their own words by quoting them directly. His cynicism climaxes in his calling them "your people" (עַמֶּךָ). God adopts the attribution by the people of the salvation from Egypt to Moses in Exod. 32:1. With this expression, he distances himself from them. When we consider that God has always called Israel as his people ("my people", עַמִּי) (Exod. 3:7,10; 5:1; 7:4,16; 8:1,20-23; 9:1,13,17; 10:3), this attribution is shocking. This people are no more his people! He is not their God any more! In the second part, God passes sentence. The verdict is: this people are "a stiff-necked people" (v. 9). The penalty is to annihilate them and make a fresh start with Moses (v. 10). God announces it, saying, "now, leave me alone". "Now" (עַתָּה) is important. It could demarcate the beginning of a new era in which God writes a new history with Moses, if the penalty were executed as sentenced. "Leave me alone" is important, as we discussed that it would be an invitation for

¹²⁹ The second introductory formula (v. 9a) in God's speech signals "the shift of content" (Moberly 1983: 30,49).

Moses' intercession. The ball is now with Moses. Would he be an automaton that mechanically performs whatever God command, or would he be a "loyal oppositionist"?

Moses takes the second option. Moses does not leave Yahweh alone. The most important point in understanding his intercession is that he intercedes only on the basis of God, not on the basis of the people (Hafemann 1996: 200; Houtman 2000: 612). His points are three. First, this people are God's people. Here, Moses picks up God's statement in Exod. 32:7, just as this statement of God picked up that of the people in Exod. 32:1. Moses maintains that this people are not my people but "your people whom you have brought out from the land of Egypt with great power and with a mighty hand" (Exod. 32:11). Second, Moses argues that the destruction would put God's reputation in danger, as the Egyptians might say, "With evil intent he brought them out to kill them in the mountains and to destroy them from the face of the earth" (Exod. 32:12). Finally, Moses argues on the basis of Yahweh's faithfulness to his promise given to the patriarchs (Exod. 32:13). As Hafemann pointed out well, this third argument is not on the basis of the merits of the Patriarchs"¹³⁰ (1995: 200-01).

On the basis of these arguments, Moses asks God to "repent of the evil intent against your people" (Exod. 32:12), and the narrator concludes this passage by echoing this request of Moses (v. 14). This way, the first cycle of crisis and resolution ends.

The question here is: whether the people are fully forgiven? If so, what is the point of the following events that deal with the punishment of Israel and Moses' further intercession? This issue would not have been needed to be verbalized, unless many previous scholars have not pointed out the discrepancy between this verse and the following incidents (Wellhausen 1889: 94; Beer 1939: 153; Scharbert 1989: 122). But this interpretation derives from a misunderstanding of the meaning of the verse and the plot scheme of the story.

The verse does not say anything about the full forgiveness of the people.

¹³⁰ The view that Moses argues on the basis of "the merits of the Patriarch" is, according to Hafemann, given by Cassuto (1967: 416), Brichto (1983: 9), Jacob (1992: 946), and Houtman (2000: 651). In fact, the issue is more delicate, as these interpreters emphasize *Yahweh's promise* to the patriarchs, not just their merits. There is another interpretation about this third argument of Moses. Hammer maintains that Moses is arguing on the basis of the unconditional Abrahamic covenant instead of conditional Mosaic covenant, the view he draws from Weinfeld (1970: 184-203). But Moses' point is not on the nature of either covenant, but on the faithfulness of God.

According to Moses' speech in v. 12, the exact content of the "evil intent" of which God repented was to bring the people out to kill them in the mountains and to destroy them from the face of the earth. What Moses achieved in this passage is to save the people from total annihilation. But as we shall see through the discussion of the following passages, this success is far from total forgiveness. Davis is correct, when he claims:

Please note: there is not one word about forgiveness in this section. The only success with which Moses' intercession meets is Yahweh's withdrawal of threatening total extinction. The text itself gives no ground whatever for inferring any idea of forgiveness or restoration to favor (Davis 1982: 75).

The ultimate goal of Moses would not be merely stopping God to destroy the people, but to recover the relationship between God and Moses to the level that is presupposed in the tabernacle story in Exod. 25-31. This is only the first step and Moses will have to go a long way from here to achieve the ultimate goal.

Before we turn to the next issue, it is important to notice that the narrator takes the side of Moses with regard to the issue of whose people Israel is by earmarking Israel as God's people in v. 14. This attribution of the people by the narrator enables the reader to predict the direction of the story.

The final issue we have to discuss is the relation of this passage with the tabernacle story. As we mentioned, the character, setting, time directs the reader to compare this passage with it. The reader can appreciate the poignancy of God's judgement and the relief by the success of Moses' intercession, only when we see both stories together. Also, the further orientation of the golden calf story can be correctly understood, only when we realize that the ultimate goal is to achieve the recovery of the relationship expressed in Exod. 29:46: "And they shall know that I am the LORD their God who brought them out of the land of Egypt, that I might dwell among them; I am Yahweh their God". Especially, here, "I am Yahweh their God" should mean that Israel is my people (cf. Exod. 19:3-6). Unfortunately, after the sin, God calls them not "my people", but "your people". Therefore, the "your people" theme is in a diametric contrast with the theme "I am Yahweh their God". Therefore, the ultimate concern of Moses and the narrator will be the recovery of the relationship expressed in the tabernacle story.

6. Exodus 32:15-33:6

a. Overview

This rather long part constitutes the second phase of the triple spiral combination of crisis and resolution. As we mentioned above, Exod. 32:14 should not be understood as the end of the story. The people escaped the threat of the annihilation. But it is still a far cry from their status presupposed in the previous section of the tabernacle story in Exod. 25-31. Moses knows this point exactly. Therefore, he operates to achieve this ultimate goal. The various actions taken by Moses should be understood on the basis of the prudence of Moses as one of his character traits.

This section is possibly divided into five scenes: 32:15-20; 21-24; 25-29; 30-35; 33:1-6, and each section is clearly separated by changes in one or more of the characters, setting, and time.

The first scene (32:15-20) is analogous to a long take, if we use a film terminology. The spatial setting is not fixed. Rather, the camera follows Moses' movement from the mountain to the camp. The characters in this scene are Moses, Joshua, and the people.

The second scene (32:21-24) is clearly separated from the previous scene by the change of characters. Only Moses and Aaron appear in this scene. The third scene (32:25-29) goes back to Moses and the people. This time, the Levites perform a dominant role, too.

It is not easy to say whether Exod. 32:30-35 and 33:1-6 is intended as a single scene or two scenes. This difficulty is due to the obscure status of v. 35. Is it a conclusion of the previous scenes or a parenthetical note?¹³¹ We will go back to this issue later. Here we will regard them as two scenes for a practical reason. This way, we can refer to them more specifically.

The most distinctive feature that divides the fourth scene (Exod. 32:30-35) from the previous scene is the change of time. V. 30 begins with "on the next day". Also, God comes back to the stage for the first time after Exod. 32:7-14. This scene again can be called a long take shot. The spatial setting is not static. The camera follows Moses from the camp to the mountain.

The final scene (Exod. 33:1-6) has the same set of characters as the previous scene. The spatial setting is not at all clear in the case. It is clear that the setting of vv.

¹³¹ See Moberly 1983: 57.

4,6 is the camp. How about vv. 1-3,5? The narrator does not impart clear information to the reader.

In the perspective of plot, the first three scenes can be attributed to climax in this phase of plot. In these three scenes, the Israelites again experience some crises. The difference from the previous passage is that the people themselves experience the crises by Moses outpouring his anger on them, while they were totally ignorant of the first crisis in the previous phase as Moses was the only one who is informed of God's anger. Then, why does Moses let his anger burn? It seems that Moses intends to build up the foundation for his second stage of intercession.

It is not easy to discern from which moment the resolution begins in the last two scenes. Do the whole of 32:30-35 that reports Moses' intercession and 33:1-6 that tells the probability of Yahweh's change of stance belong to the resolution? Or, is v. 35 a watershed between the climax and resolution, thereby dividing Exod. 32:30-35 and 33:1-6 into two sessions, as we can still feel some climactic atmosphere in the former passage? The problem is complicated by the fact that we can see some climactic elements even in Exod. 33:1-3. Maybe it is not the narrator's intention to draw a firm line between the climax and resolution, as it is often the case in a narrative. There are certainly some elements of crisis and some elements of resolution in both passages, even though we can clearly see some sign of falling moment in the last verse of the latter scene.

In addition, we can here also understand the content, if we consider the content in relation to the tabernacle. As we shall see, the narrator takes efforts to make the connection explicit.

b. Narrative Critical Exegesis

The first scene is divided into three stages on the basis of the spatial setting, as we can expect from a long take scene: vv. 15-16 (the top of the mountain); 17-18 (the middle of the mountain); 19-20 (the foot of the mountain). Vv. 15a reports Moses' departure with the tablets in hand. However, this report is interrupted by the wordy description of the tablets (vv. 15b-16). The story time completely pauses. The story time flows again in vv. 17-18. The story time is rather slow here though, as it contains the

conversation between Moses and Joshua, probably, in the middle of the mountain. Then, suddenly, with Moses' approach to the camp, the time flows quickly.¹³²

This change of time ratio is intentional: "The description of Moses' return is a marvellous account of the slow build-up of suspense and its sudden explosion into action" (Childs 1974: 568). As the reader knows what happened both on top of the mountain and at its bottom, he cannot but wonder what would happen when Moses is down at the camp and the two separate spheres meet. Would there be no problem at all, as God changed his mind (v. 14)? Or, should the people still face the consequences of their sin, as any careful reader would have noticed that this change of mind is anything but a full forgiveness considering the narrator's echoing Moses' statement? In this sense, the narrator is teasing the reader. He keeps the reader "biting his nails", while the culprits are completely ignorant and continue to occupy themselves with the business told in Exod. 32:1-6 (v. 19).

Above all, he totally stops the story time and steps into the narrative in Exod. 32:15-16. He suddenly becomes very explicit. This intervention is intentional. He wants to achieve some effects by elaborating the description of the tablets. He calls them "two tablets of the Testimony" (שני לוחת העדות). By doing this, he certainly reminds the reader of Exod. 31:18, as he called the tablets by that name only there so far. He also explains that they are "written on both sides" and are "God's work" and that the writing on them was "God's writing". As tablets have inscriptions only on one side, the tablets are extraordinary (Noth 1962: 248-49; Clements 1972: 207). The interpretation that "God's work" and "God's writing" are also mentioned to express possibly their extraordinary nature rather than their divine origin (Noth 1962: 249)¹³³ completely misses the point here (Durham 1987: 429-30).

What effects does the narrator try to achieve by this deliberate intervention? The first effect is suspense, as we already saw. It retards the moment of encounter between Moses and the people (Moberly 1983: 54). Secondly, the emphasis on the divine work of the tablets intensifies its destruction by Moses.

The most important effect, however, especially with regard to the double plot,

¹³² To use the terminology concerning the ratio of time between story and discourse, the first stage is "pause", the second is "scene", and the third is "summary", as we discussed in Chapter III.

¹³³ Similarly, G. R. Driver (1954: 79) and Thomas (1968: 120-21) suggested that "God's writing" is a way of expressing the superlative, meaning "fine work, as of God, in contrast with the scratchings of a mere man on a potsherd".

would be a “montage effect”. This short but highly elaborate description of the tablets and the deliberate choice of the term “Testimony” invites the reader to see the contrast between the tabernacle as God’s work, of which the tablets of the testimony are a synecdochic representation, and the golden calf as a work of man (Moberly 1983: 54).¹³⁴ This contrast is accentuated by the inclusion of this description of the tablets with Exod. 31:18, making the contrast unmissable.

After this emphasis on the divine origin of the tablets of the Testimony, the narrator resumes the story time. However, he delays the description of the encounter between Moses and the people. Instead, Joshua, who must have been waiting somewhere in the middle of the mountain, tells Moses about the sound from the camp. The role of Joshua in this passage is clear. He serves again as a functionary to create suspense. It might be possible also that his presence in the middle of the mountain forms an analogy between the mountain and the tabernacle by representing its tripartite structure.

Moses’ answer to Joshua is ambiguous and its translation is not easy at all (v. 18).¹³⁵ Whatever the exact meaning is, interpreters usually accept it as showing Moses’ ignorance of the happenings in the camp, therefore contradicting the previous passage in which God informed Moses concerning them (Exod. 32:7-14). It is surprising to see that even the zealous supporters of the integrity of the golden calf story resort to this idea. Brichto suggests that this passage is temporally a direct continuation of Exod. 32:1-6 (1983: 10) and Janzen suggests a direct continuation of Exod. 31:18 (2000: 387). However, this type of interpretation is not in accord with the fact that Exod. 32:7-14 is important in the flow of the plot. We cannot spot any temporal irregularities in it. Actually, when we carefully read the text, Moses’ answer does not contain any concrete evidence on the basis of which we can tell Moses’ epistemological status with regard to

¹³⁴ The contrast between the tablets of the Testimony and the golden calf is suggested by Moberly (1983: 56) and Janzen (2000: 388) among others. We should notice, however, that the general emphasis in our double plot is not on contrasting the golden calf with the tablets alone but rather on contrasting it with the tabernacle as a whole entity.

¹³⁵ On the grammatical issues of this verse, see the discussion in Durham (1987: 425) and Houtman (2000: 654-66). It is often suggested that Moses is quoting “a stereotyped remark” whose original *Sitz im Leben* is lost in the process of transmission (Noth 1962: 249). ענות in the last line (קול ענות אנכי שמע) is suggested as the name of the goddess Anath, therefore meaning that “it is the voice of Anath that I hear” (Edelmann 1950: 355; Whybray 1967: 122). This opinion is partially supported by Dozeman (1984: 58). The context does not provide any evidence to prove it.

the affairs in the camp. It is an issue of how we interpret the text. For example, Leibowitz' suggestion is quite probable and in line with the interpretation we propose in this dissertation:

It constitutes a kind of *intermezzo* before the climax, an indication of Moses' inner suffering, shock and indignation, his inability to find words to express his feelings. He could find no time to pay attention to the words of his loyal disciple who had waited patiently for him, for forty days at the foot of the mountain, Moses did not turn to him or reply to him. He went his way wrapped in silence, advancing forward to the task ahead—of meting out judgment on the sinners (Leibowitz 1976: 600).¹³⁶

Probably, there is no contradiction at all.

The tempo of the narrative completely changes in vv. 19-20. The narrator describes Moses' witness of the calf and the happenings with his own eyes, his instant outburst of the wrath, the destruction of the tablets, the complete pulverization of the golden calf, and finally making the people drink its power with a few brisk strokes.

Here, the narrator's deliberate choice of the expression to describe Moses' reaction to see the calf and the dancing of the people is important: "Moses' anger burned" (וַיִּחַר-אַף מֹשֶׁה) (v. 19). Interestingly, this expression is identical with Yahweh's statement in v. 10: "Now then let me alone, that *my anger may burn* against them". There, Moses did not let Yahweh's anger burn. Here, he let his anger burn and go through to the end. This should not be understood as a contradiction. Rather, we should understand in the light of Moses' position as the mediator. His relations are double-sided. On the one hand, he represents Yahweh to the people. On the other hand, he is the representative of the people before Yahweh. He is both "the divine servant and Israelite hero" (Dozeman 1984: 45-61):

The contradictory functions of Moses, pleading to Yahweh for Israel's survival and purging Israel for Yahweh, are not to be explained simply as the result of separate narratives. On the contrary, Exodus 32 accentuates these conflicting roles by presenting the devotion of Moses to Yahweh and to Israel with equal intensity through the qualities of justice, violence, and prudence (Dozeman 1984: 61).¹³⁷

¹³⁶ See his book (1976: 598-600) for other interesting interpretations of Jewish interpreters. It seems that his interpretation is more convincing.

¹³⁷ Hamilton also correctly grasps the double function of Moses:

As the prudent mediator, Moses must clearly be aware what he has achieved in Exod. 32:7-14. For the full forgiveness, he needs some compensation. The sinners cannot get away without any punishment (cf. Exod. 32:33; 34:6-7). By the deliberate choice of the expression “Moses’ anger burned”, the narrator effectively describes Moses’ Janus-faced mediating role. In the previous passage, he succeeded as the intercessor for the people in preventing God from burning his anger. In this passage, he let his anger burn to express God’s point of view against the golden calf.

The first thing he does as the representative of God is to shatter the tablets that are the symbol of the covenant relationship between God and the people by throwing them “at the foot of the mountain” (v. 19). The choice of this terminology must be intentional. As we discussed in the “Narrative Critical Overview” of this chapter, this specific term contains a strong theological tone. It highlights the contrast with the top of the mountain. The narrator is to emphasize that all the plans revealed on the mountain are now nullified at the foot of the mountain. This should not be the case, if the things went well according to the plan, as both spheres are expected to merge by means of the tabernacle. The sin of the golden calf changed everything.

So the next step Moses takes is the complete destruction of the golden calf. He “burnt it in the fire, and ground it to powder, and scattered it upon the water, and made the children of Israel drink of it” (v. 20). It has often been the dilemma for many interpreters. How could one burn, grind, and scatter something made of gold? Because of this difficulty, many explanations have been suggested.¹³⁸ Certainly, however, the narrator is not interested in the technical possibility of the process, but rather in its significance. When we consider the ANE parallels, it seems probable that the narrator expresses the complete symbolic or ritual destruction of the golden calf by adopting a well-established set of expressions of annihilation.¹³⁹

In the presence of the people and Aaron he is critic, fulminator, and antagonist.

In the presence of God he is mediator, intercessor, and protagonist (1982: 238).

¹³⁸ See the summary in Houtman (2000: 658-59). Some recent works that try to explain this phenomenon are Patai (1983: 195-229) and Frankel (1994: 330-39).

¹³⁹ This conclusion on the basis of comparative study is proposed first by Loewenstamm (1962: 87-88; 1967: 483-85; 1975: 330-43) and generally accepted (Fensham 1966: 192-93; Hvidberg-Hansen 1971: 22-33; Begg 1985: 210-33; 1997: 470-71). There were some who rejected this idea (Perdue 1973: 237-46; Frankel 1994: 332-33; Houtman 2000: 670). Especially, Frankel pointed out that the comparative study does not provide “a satisfactory explanation for the drinking of the water by the

The long-standing interpretation concerning the action of Moses making the people drink the water in which he scattered the pulverized golden calf is to understand it as a trial by ordeal on the basis of Num. 5:11-31¹⁴⁰. As Houtman pointed out, the narrator's tendency to describe "all" the people (32:3) as culprit invalidates this view (2000: 659). This action would rather be understood both as a part of the process of annihilating the calf (Childs 1974: 569; Jacob 1992: 949-50; Larsson 1999: 254¹⁴¹) and as a punitive action of Moses against the people (Hyatt 1971: 308-09; Fretheim 1991: 288; Newsome 1998: 104-05). However, the view to connect this punishment with the "smiting" in Exod. 32:35 (Durham 1987: 430-31; Fretheim 1992: 288) should be rejected (Van Seters 1994: 305). Exod. 32:35 is too obscure to confirm such a connection. It must not be in the narrator's intention.

After these swift and sweeping actions of annihilating the calf, Moses turns to Aaron, his agent. Differently from the previous scene that covers a wide area and many characters, this scene solely concentrates on two characters and their speeches. All other narrative elements such as the spatial and temporal settings are totally removed. The narrator's involvement is minimal. In this way, the narrator creates an environment in which the reader can focus on the characters without distraction.

Moses asks Aaron how the people made him bring "*such* a great sin" on the people.¹⁴² Aaron's opening statement reflects Exod. 32:19 in the previous passage (the narrator) and further 32:10 (God's speech), and especially 32:11,12 (Moses' speech). Aaron asks Moses to turn away, just as Moses asked God to do. Yet, the similarity

Israelites" (1994: 333). Begg answers that Moses' actions against the calf "remain *sui generis*" to this extent (1997: 471). Spencer sits on the fence (1992: 1068). He thinks that the parallelism between Exod. 32:20 and ANE texts is not so strong. Nevertheless, he does accept the concept of "a ritual destruction of an enemy or a foreign deity" in this verse on the basis of some Old Testament parallels.

¹⁴⁰ Houtman's (2000: 659) short summary of the interpretation history is convenient to consult. This interpretation tenaciously appears even among the recent interpretations accepting this idea (Huesman 1968: 65; Cole 1973: 219; Brichto 1983: 15-16; Janzen 1990: 606-07; 1997: 237; Frankel 1994: 333-36; Knoppers 1995: 102). Janzen did change his view in his more recent commentary (2000: 388).

¹⁴¹ But he shows a favor to the view of seeing it as a trial by ordeal, too.

¹⁴² This expression (חַטָּאת גְּדוֹלָה) occurs only four times in the whole Old Testament (Gen. 20:9; Exod. 32:21,30,31). Except Gen. 20:9, all the other occurrences belong to the golden calf story and more specifically to Moses' speeches. In the other three passages except this verse, the English versions translate it as "a great sin". They add a sense of emphasis to this verse only: "*such* great sin" (NASB; NIV), "*so* great a sin" (KJV).

between them stops there. Aaron is concerned to defend himself, not the people. He puts all the blame on them, and minimizes his role in the sin. He emphasizes the people's sinfulness by nature in an effort to divert Moses' attention from himself: "you know the people yourself, that they are prone to evil (ברע הוא)". He then describes the people's actions in detail and statements verbatim, while he tries to minimize his own involvement as much as possible (Childs 1974: 570; Brueggemann 1994: 932-33). He says that the golden calf sprang out of the fire of itself. Diverse interpretations have been given to this last statement of Aaron.¹⁴³ Especially, Jewish interpreters tend to defend Aaron here. Strikingly, Loewenstamm even manages to gather the evidence from the midrashic commentaries and the ANE material that allegedly support the idea that the cultic objects are believed to be produced by themselves. This type of apologetic interpretation misses the point in the text. As Durham pointed out, "the line about the calf emerging by itself from the fire is not a myth of divine autogeneration...but a dazzling insight of a master narrator designed to show the hopelessness of Aaron's leadership and perhaps the contrasting magnificence of the leadership of Moses" (1987: 431).

Therefore, the narrator's main purpose here is to contrast Aaron as a false intercessor and mediator and Moses as the true one (Childs 1974: 570; Hamilton 1982: 237-38; Moberly 1983: 54; Durham 1987: 431). Childs summarizes the contrasting points between them comprehensively:

Aaron saw the people "bent on evil"; Moses defended them before God's hot anger (v. 11). Aaron exonerated himself from all active involvement; Moses puts his own life on the line for Israel's sake. Aaron was weak to restrain the people; Moses was strong enough to restrain even God (Childs 1974: 570).

Aaron is intended here to be a "foil" of Moses. The characterization of Aaron as a bad substitute of Moses is actually an indirect way of characterizing Moses. Therefore, any interpretation that attempts to help Aaron hide his smoking gun would be misreading the text and therefore misleading.

What is the point of using Aaron as a foil, then? For the flow of the plot, it is very important, because from now on Moses intercedes for the people solely on the basis of his merits. Therefore, this elaborate and indirect characterization is important

¹⁴³ Cf. a summary in Childs 1974: 569-70.

for the destiny of Israel and the flow of the plot.

In the third passage (Exod. 32:25-29), Moses turns to the people and punishes them with the help of the Levites. If the drinking of the remains of the golden calf in v. 20 is a symbolic punishment, the killing of three thousand people in this passage is a physical punishment.

This passage is often regarded as a secondary material. The typical reasons given are: (1) v. 20 already told the punishment, and v. 34 tells the postponed punishment; (2) its real aim is an aetiology of the ordination of the Levites (Noth 1962: 245).¹⁴⁴ Whatever prehistory this passage has, these are not compelling reasons to remove it from its current context. First, there is no inherent reason why God or Moses should not punish the people more than once. Contrary to Noth's proposition,¹⁴⁵ the aetiological concern is far from explicit. "Dedicate yourselves today to Yahweh" in v. 29 (cf. Exod. 28:41; 29:9; 29:35) might not mean the ordination of the Levites. The only other passage that uses this expression for the Levites (2 Chr. 29:31) in the whole Old Testament does not mean that the Levites are ordained as the priests. Why should then this expression mean their ordination here? Anyway, at least in the final form of the text, the point of the passage is not the investiture of the Levites into priesthood, but the punishment of the people (Coats 1977: 98-99; Durham 1987: 431). The Levites are functionaries in the narrative critical point of view.

Hafemann suggests that this passage is to show that there are the faithful remnants among the people here and that they are part of the foundation on the basis of which Moses makes the second intercession (Hafemann 1995: 201-08).¹⁴⁶

...Moses' execution of judgment upon Israel has shown that there *does* exist a remnant within the people who have remained loyal to the covenant and are promised God's blessing (v. 29b). It may be posited, therefore, that it is on this basis that Moses feels justified in returning...to present his second petition (Hafemann 1995: 203-04).

¹⁴⁴ On this issue, see also de Vaux (1961: 360-61), Haran (1972: 1082; 1985: 66-68), Damrosch (1987: 274-78), Loewenstamm (1992: 55-65), and Rehm (1992: 299) among others.

¹⁴⁵ "[This passage's] real aim is not to describe the punishment of Israel but to narrate and give reasons for the entrusting of the priestly office to the Levites, and in so doing it presupposes the occasion of this punishment" (Noth 1962: 245).

¹⁴⁶ A similar view is suggested by Cassuto (1967: 422-23), Brichto (1983: 18), and Fretheim (1991: 289) among others.

When we consider the general tone of the golden calf story as a whole, however, the narrator's emphasis is not on the distinction between the faithful and the sinners, but on the punishment of the people. And Moses does not base his second intercession on the faithful remnant but only on himself (Exod. 32:32).

As Moses tackled the sources of God's anger in these three scenes, Moses is now ready to offer the second intercession in the fourth scene.

This fourth scene (32:30-35) is marked by the change of the temporal setting from the previous scene. Probably, "on the next day" (v. 30) has a typological force rather than a mere locative force with regard to the temporal setting, just as "at the foot of the mountain" in v. 19) might have more than a geographical meaning. That is, it might insinuate the chance of a new beginning. Moses goes up the mountain "on this new day".

This passage contains another significant typological temporal marker: "now" (ועתה) (vv. 30,32,33). When we consider that the word is used six times in the whole golden calf story, the dense frequency of this expression here represents the typological thickness of time here. It is a critical moment for the destiny of the people!

Like the first scene (Exod. 32:15-20), this scene is a long take scene covering Moses' movement from the camp to the top of the mountain. This scene is divided into three parts. Moses and the people are the characters in the first part (v. 30). The camp is its spatial setting. The second part has Moses and God as its characters (v. 31-34). The spatial setting must be the mountain. The third part is the narrator's comment. Its spatial and temporal setting is not clear.

In the first part, Moses clarifies to the people the motivation of his ascent to the mountain. It is clear that Moses comprehends the situation clearly, signalling that it is a critical moment by using "now" (ועתה). Their "great sin" (חטא גדול) is yet to be dealt with. Despite Moses' punishment, forgiveness is not at his disposal. The authority to forgive solely belongs to God. Therefore, the forgiveness of God is what Moses is going to ask him for. Moses does not give a confirmation of its result to the people.

Without reporting Moses' ascent, the narrator jumps into Moses' prayer in vv. 31-32. Moses again uses the expression, "a great sin" (חטא גדול). Here, the content of this great sin is clarified here: "they have made a god of gold for themselves", clearly alluding to Exod. 20:23 (Moberly 1983: 57).

Moses does not try to minimise the people's sin. Nor does he attempt to

underscore the punitive works he has been doing so far. It remains “a great sin”. But he suddenly asks for the forgiveness of the sin in spite of that without suggesting any reason for God to do so. He does not base his intercession on the merits, if any, of the people or his vicarious punishment that he has executed so far. Instead, he suggests God to blot him out from his book if he would not forgive the people (v. 32). It is not an argument for God’s forgiveness, but an exorbitant proposal. The reason that it is not an argument for God’s forgiveness is clear from the fact that what Moses is suggesting is not a vicarious death, as he does not say that he wants to die instead of the people (*contra* Noth 1962: 251) (Gowan 1994: 227). Moses is simply suggesting that whatever God’s decision is, he would be with the people. Contrary to Aaron who tries to separate himself from the people despite his involvement, Moses is willing to identify his fate with the people despite his non-involvement.

This self-sacrificing suggestion of Moses places God on the horns of a dilemma, that is, a case of “horned syllogism”.¹⁴⁷ If God punishes Moses, God would not be righteous as he is not gracious to the one to whom he is gracious (cf. Exod. 33:19). If he does not punish the people, he also would not be righteous, as he “leave the guilty unpunished” (cf. Exod. 34:7).

God’s answer to Moses in this dilemma could be best explained by using the concept, “rebutting a dilemma”, one of the various ways of overcoming a dilemma.¹⁴⁸

¹⁴⁷ Of course, we are not suggesting that Moses is using a dilemma or a “horned syllogism” in the logical sense. We are simply saying that Moses’ self-sacrificing proposal puts God in a situation which can best be described with the concept of dilemma in logic. The reason the imagery of “horn” is used in relation to dilemma is that the victim of the dilemma is compared to a man who is on one or the other horns of an angry bull.

¹⁴⁸ Consult the example given in Paul Edwards (ed.), *The Encyclopedia of Philosophy* (V; New York: The Macmillan Company & The Free Press, 1967): 43:

A typical dilemma is that put by Protagoras to Euathlus, whom he had trained as a lawyer on the understanding that he would be paid a fee as his pupil won a case. When the pupil simply engaged in no litigation at all, Protagoras sued him for the fee. His argument was “If Euathlus wins this case, he must pay my fee by our agreement, and if he loses it he must pay it by the judge’s decision for that is what losing this case would mean), but he must either win or lose the case; therefore, in either case he must pay....” “Rebutting” a dilemma is constructing another dilemma drawing upon the same body of facts but leading to an opposite conclusion. This is what Euathlus did, arguing that if he won the case he would be dispensed from paying by the judge’s decision, and if he lost

The way of “rebutting a dilemma” is to construct another dilemma drawing upon the same body of facts but leading to an opposite conclusion”.¹⁴⁹ And that is what God is doing in vv. 33-34. He will blot out the name of those who sinned against him from his book (v. 33) and he also will punish¹⁵⁰ them for their sin (v. 34b). Therefore, he will be righteous. But he will be gracious to the one to whom we will be gracious by letting Moses lead the people to the land. He will even send the angel promised in Exod. 23:20-21¹⁵¹ Therefore, again, God will be righteous.¹⁵²

Some might argue that these two facets of God’s answer are contradictory. But whether being contradictory or not is not the main concern in a dilemma. The concern in rebutting a dilemma is simply turning the table by constructing another equally formidable dilemma.

Therefore, both the usual view that God rejected Moses’ intercession (Davies 1967: 235; Cole 1973: 221-22; Gispén 1982: 302; Houtman 2000: 673-74; Janzen 2000: 391) and its alternative view that he accepted it as he did not want to punish Moses together with the sinners (Hafemann 1995: 205-06)¹⁵³ would have to be considered either incorrect or at least insufficient, as there is something more than a blunt rejection or acceptance in God’s answer. By rebutting the dilemma posed to him, he does both. He shows judgment and mercy at the same time, just as he did in Exod. 32:7-14.

Before we go to the next issue, it might be worthwhile to ask which side between judgment and mercy the weight is tilted to in God’s speech in vv. 33-34. The answer seems to be that the weight is slightly more on the side of judgment, when we

it the agreement would dispense him, so either way he was dispensed from paying.

¹⁴⁹ Paul Edwards (ed.), *The Encyclopedia of Philosophy* (V; New York: The Macmillan Company & The Free Press, 1967): 43

¹⁵⁰ The word “punish” (פָּקַד) is interesting. Until now, פָּקַד has had a positive meaning in the viewpoint of Israel, as Moberly correctly pointed out (Exod. 3:16; 4:31; 13:19; cf. Gen. 50:24-25) (1983: 58). Just as the theme “עַם” changed from the positive meaning (“my people”) to the negative meaning (“your people”), the connotation of this word is changed from the positive to the negative meaning. In this way, the concept of the angel will be changed from being positive to being negative.

¹⁵¹ The exact concept of the “angel” here will be clarified by God’s next speech in Exod. 33:1-3.

¹⁵² Here, just letting the people continue to survive is not an option God can take, as the issue is already resolved in Exod. 32:7-14.

¹⁵³ Moberly maintains that both interpretations are possible, even though the first interpretation is more likely (Moberly 1983: 57).

consider his speech is in the form of a “thematic inclusio”.¹⁵⁴ The judicial statements (vv. 33,34b) embrace the merciful statement in the center (v. 34a).

V. 35, the last verse in this passage is not easy to understand. Most naturally, the narrator is here telling that God exacted the sin the people and probably Aaron¹⁵⁵ committed with a “smiting” according to his word in v. 34b. The usual historical critical suggestion that the “smiting” here refers to the consequence of the drinking of the water in v. 20 (Wellhausen 1889: 94; McNeile 1908: 210; Driver 1911: 356; Noth 1962: 244) cannot be justified, as it is not likely that v. 20 alludes the trial by ordeal in Num. 5. The problem is that the narrator does not specify what was the exact nature of the “smiting”, and when and where that happened. Does the narrator say that that happened immediately after God’s speech in v. 34? Or, is the narrator is telling that it happened sometime later?¹⁵⁶ Because of the lack of information here, we cannot be sure.

The more important issue with regard to this verse is its function in the flow of the plot. It seems that the narrator stops to put emphasis on the issue of punishment by concluding the theme with this verse. Of course, it does not mean that the Israelites compensated their sin by way of this punishment, whatever it is. The point is that the narrator puts emphasis on the process of rehabilitation of the relationship between God and the people, just as he put emphasis on the punishment. The fact that God opens the possibility of coming back to the people in the next passage supports this view.

The spatial setting of the final passage (Exod. 33:1-6) in this phase is not specified. Probably, it is the top of the mountain in Exod. 33:1-3. That of vv. 4,6 should

¹⁵⁴ Walsh 2001: 57 n. 1, though he cautions:

Thematic inclusion is certainly possible, and almost certainly present in biblical narrative. But it is so difficult to demonstrate convincingly in the absence of clearer verbal repetitions.

¹⁵⁵ On the rather awkward construction of this verse, see McNeile (1908: 210), Childs (1974: 557), Althann (1983: 23-25), and Houtman (2000: 674-75). The problem is the double use of “עַשָּׂה” (“because the people made the calf that Aaron made”). The modern translations usually avoid the problem by translating it as “because of what the people made with the calf that Aaron made” (NASB, NIV, NJPS). The syntax does not support this rendering.

¹⁵⁶ The view to see it as a polemic against Jeroboam’s sin in 2 Kings 12 might be possible (Noth 1962: 251-52), if we read it historical critically. The present form of the text is too obscure, though. Would any polemic draw out the intended result by proposing his issue as obtusely as this?

be the camp. But we cannot be sure about that of v. 5.¹⁵⁷ Yet, the problem of the spatial setting should not be a problem for our understanding of the flow of the plot.

In 33:1-3, God picks up and develops the statement in 32:34a. He commands Moses to go to the land. The expression, “the people whom you have brought up from the land of Egypt” (v. 1), reminds us of God’s speech in 32:7. It seems to reveal God’s point of view toward the people. The people are not yet forgiven.¹⁵⁸ It is supported by God’s calling the people “a stiff-necked people” (vv. 3,5). God elaborates the description of the land in length.

...the land of which I swore to Abraham, Isaac, and Jacob, saying, “To your descendants I will give it” (v. 1).

...a land flowing with milk and honey (v. 3)

Then, he even promises, “I will send an angel before you and I will drive out the Canaanite, the Amorite, the Hittite, the Perizzite, the Hivite and the Jebusite” (v. 2), developing from Exod. 32:34a.

Unfortunately, these elaborations ironically heighten the loss of the crucial element: Yahweh’s presence. God will not go with them. He clarifies the reason:

I will not go with you, because you are a stiff-necked people and I might destroy you on the way (33:3).

You are an obstinate people; should I go up in your midst (בְּקִרְבְּךָ) for one moment,¹⁵⁹ I would destroy you (33:5)

God cannot accompany the obstinate people. Superficially, everything seems back to normal. The people can go on their journey, as they wished in Exod. 32:1. Even the angel will go before them and do the job of driving away the peoples of the land, just as

¹⁵⁷ Knierim (1985: 399) points out that the regular pattern of Moses’ movement that was usually clear has been obscured in Exod. 32:15-34:4. Actually, the spatial setting is clear until this point. However, from now to Exod. 34:4, it becomes very obscure.

¹⁵⁸ *Contra* Moberly 1983: 60: “Yahweh now acknowledges Israel as his people and the inheritors of the promise”. We will have to wait until Exod. 34:10 for that moment.

¹⁵⁹ Otto points out that “for a moment” (רִנֵּעַ אֶחָד) is used only in P (Num. 16:21; 17:10) (Otto 1996: 91). He concludes that this verse therefore presupposes P. Even though we do not subscribe to historical criticism in this dissertation, it might be another point that supports our reading of the golden calf and tabernacle stories together, even if we assume that they are penned by different hands.

God promised in Exod. 23:20-21. But there is a significant and fundamental difference. They have to experience all these things without God among them. Some suggest the concept of the angel guiding the people is in contrast with God's absence (McNeile 1908: 211; Driver 1911: 357; Hyatt 1971: 313; Childs 1974: 585-86). It is true that the angel of God in Exod. 23:20-21 symbolizes the presence of God: "My name is in him" (Durham 1987: 335-36). Here, however, its significance is changed (Knight 1976: 192-93; Durham 1987: 436; Hafemann 1995: 207; Janzen 2000: 393). It is only a sign of Yahweh's concession. He will let the people live on, because of Moses' intercessions. But he will not be among them. Therefore, the angel is now not the sign of Yahweh's presence but his absence (Coats 1977: 100; Durham 1987: 436; Otto 1996: 91; Moberly 1983: 62; Janzen 2000: 392).

At this juncture, it is important to notice that this clarification of Yahweh's absence encourages the reader to read it in the light of the tabernacle story in Exod. 25-31:

Although nothing is said explicitly, the sensitive reader notices that the building of the tabernacle to facilitate God's presence, prescribed for Moses in such detail (chap. 25-31), has apparently been cancelled (Janzen 2000: 392).

There is a serious problem in this passage. It says that the people hear "this evil word" (הַדְּבָר הָרַע הַזֶּה) (vv. 1-3), they "went into mourning, and none of them put on his ornaments" (v. 4). Then, Yahweh demands them to remove the ornaments (v. 5). The people follow this command (v. 6). Why does God command what the people already did? Historical critics usually explain it away as a doublet (Baentsch 1903: 274; Noth 1962: 254; Hyatt 1971: 312-13; Houtman 2000: 692). Cassuto explains it as "an epic style", saying that "two consecutive passages to treat of the same theme, with a few variations, was a common feature of epic poetry" (Cassuto 1967: 425).

Possibly, there might be an alternative explanation. It is to read "וַיֹּאמֶר" at the beginning of v. 5 as a case of pluperfect.¹⁶⁰ Of course, there is no specially established verb form for the pluperfect in the Biblical Hebrew. Instead, it uses syntactical variations to represent it (Gesenius § 106 *f*, 106 *p*, 111 *q*; Driver 1892: § 16; van der Merwe, Naudé, and Kroeze 1999: 254, 349), usually interposing the subject between the

¹⁶⁰ Even though he does not elaborate in the exegesis, Durham did translate it as a pluperfect: "Indeed, Yahweh had said to Moses" (1987: 434).

conjunction and the verb in the perfect form. In this case, the following “waw + imperfect” can serve as the pluperfect tense. The problem is whether the regular imperfect with ו can introduce a pluperfect tense.¹⁶¹ Driver denies the possibility after surveying many cases suggested by his predecessors (1892: § 76 *Obs.*):

I find it difficult to believe that in the midst of a *continuous* piece of narrative,...it is legitimate to abandon the normal and natural sense of ו in favour of one which, at best, rests upon precarious and unsatisfactory instances, and which *had it been designed by the author*, could have been easily and unambiguously expressed by a slight change of order.

But he himself acknowledges that “even in Greek, as is well known, both classical and Hellenistic, [the pluperfect] is constantly replaced by the simple aorist” (1892: § 16).

Martin is correct, when he maintains:

In fact, languages which have developed a special pluperfect form, often fail to make use of it in contexts where the sense demands it, substituting for it that of the simple past or perfect. The purpose of a verbal system is to distinguish, alone or with the help of the context, the various time-phases and the nature of the actions associated with them (Martin 1968: 181).

And he did manage to enlist a case in which the “waw + imperfect” without the preceding perfect has the pluperfect force (Josh. 2:15-16).¹⁶² In this passage which Driver did not include in his discussion, “וַיִּחַזְקוּ” undeniably makes sense only when we regard it as the pluperfect, when we consider its literary context.¹⁶³

In our passage, the context does not give any clear evidence to translate it as the pluperfect. However, if it is true that the combination of “waw + imperfect” can be used

¹⁶¹ The usual way of expressing a pluperfect tense is to “*interpose* the subject between the conjunction and the verb, which then lapses into the *perfect*” and the imperfect with ו can have a pluperfect meaning (Driver 1892: § 84). The cases that express a pluperfect after another one are mentioned in Gesenius (§ 111q).

¹⁶² Of course, the purpose of his article is not to discuss this issue, but the issue of “dischronologization”. Now, we can discuss the dischronologized passages more systematically in the light of the relationship between discourse time and story time, which we explained in Chapter III.

¹⁶³ 1 Kgs 13:12 is suggested as being the same kind of case by van der Merwe, Naudé, and Kroeze (1999: 168) (cf. NASB). However, Driver, who acknowledges that it is “perhaps the strongest that can be urged in favour of the plupf. sense of “, points that LXX, Peshita, the Vulgate “agree in rendering the verb, as though it were *hifil*” (Driver 1892: § 76 *Obs.*) (cf. KJV, NIV).

as the pluperfect independently, there is no reason to eliminate this option. Especially, it is all the more so, when the passage makes sense simply by doing that. It should be more preferable than supposing a doublet or an insertion of a secondary material.

Then, if it is correct to assume the pluperfect in v. 5, why does the narrator compose the passage in that way? Here, we touch on the realm of conjecture. We can only guess what the narrator might have intended. But we will never be able to confirm it. It seems to us that he creates at least two effects. The first effect would be that it allows the narrator to emphasize the seriousness of the situation, as it makes God to speak twice about the reason of his removing his presence. The second effect would be that it actually helps the narrator to tell two different themes with regard to God separately. The first speech (vv. 1-3) emphasizes God's punishment. The second speech, in spite of its superficial resemblance, indirectly represents God's mercy, as God is willing to open the door according to the people's reaction: "Now therefore, put off your ornaments from you, that I may know what I will do with you" (v. 5). This is not a promise. But it gives a hint that the door to God's forgiveness might open which has been firmly closed so far. At this juncture, the narrator stops and suddenly introduces a totally new theme in Exod. 33:7-11, while God's decision is pending.

c. Summary

God, Moses, Joshua, Aaron, the people are the characters in this section. One point that is crucial for the understanding of the plot with regard to the characterization is that the narrator uses Aaron a false intercessor as a foil to highlight Moses as the true intercessor (Exod. 32:21-24). This characterization is crucial as Moses' second intercession will be given solely on the basis of himself (32:32). The spatial setting is not particularly emphasized except the passage which recites the encounter of Moses with the people at the camp. The meeting with Joshua who was waiting for Moses somewhere in the middle of the mountain is used to increase the suspense.

The temporal setting seems to be important especially in the fourth scene. "On the next day" might have a typological force. The triple use of "now" (30,31,34) might also be important, as it is the time of the decision for the destiny of the people. The narrator becomes overt in 32:15-16 and in 32:35.

With regard to the flow of the plot in the golden calf story, the whole section of Exod. 32:15-33:6 constitutes the second phase of the triple spiral combination of the climax and resolution. Here, the first three passages (Exod. 32:15-20,21-24,25-29) and

possibly some parts of Exod. 32:30-35 and 33:1-6 comprise the climax. The people experience the anger of Moses that represents God's anger (Exod. 32:19; cf. 32:10). Also, Moses' intercession does not achieve a clear result in Exod. 32:30-35 and 33:1-6. Despite these climactic moments, there is certainly a hint of resolution. The door for God's forgiveness and the recovery of God's presence might be opening (33:5).

It is also important to observe it in the viewpoint of the double plot. The narrator seems to encourage the reader to read this phase (Exod. 32:15-33:6) in the light of the tabernacle story in Exod. 25-31 by deliberately using the term "the tablets of the Testimony" and also elaborating its nature as "God's work" and the writing on it "as God's writing". This lengthy and seemingly unnecessary description might underscore the contrast between the tabernacle and the golden calf, which works like a montage effect in the film.

Also, the significance of God's rejection of being in the midst of the people can best be understood when we read it in the light of the tabernacle story, especially Exod. 25:8 and 29:42-46. God cancelled his plan. Yet, God does not shut the door completely. He announces that his decision is still pending (33:5).

7. Exodus 33:7-11

This short section stands outside the narrative flow of the golden calf story, and is a transitional passage that "marks the turning point in the story" (Moberly 1983: 63), that is, "the transition from judgment to mercy" (Moberly 1983: 65). Until now, the theme of judgment dominated the scene, even though we could see also the glimpses of divine mercy. However, we also saw that the narrator dropped the emphasis on the judgment with 32:35, and implied that the door to the forgiveness of God and, therefore, the recovery of God's presence, is not completely closed and can be open wide again. After the passage we now tackle, the narrator will concentrate on mercy.

a. Preliminary Issues

Our narrative critical exegesis of this passage is based on two preliminary understandings. First, this passage is an achrony. Second, "the tent of meeting" in this passage is none other than the tabernacle in the tabernacle story (Exod. 25-31; 35-40). The first assumption gives one of the most important foundations for the second.

First of all, this passage is an "achrony" or "syllepsis". That is, the passage is not connected to the surrounding passages in the matter of chronology. As pointed out

virtually by all commentators, the frequentative mode of the verses in this passage shows its temporal detachment from its surroundings (Gesenius §§ 107e, 112e,ee; Driver 1892: § 113.4ß , 121; Joüon 113e, 111i; 118 n).¹⁶⁴ The passage describes a customary activity that is repeated for a certain amount of time, even though we do not need to assume that this activity was a routine activity.¹⁶⁵ The passage does not provide any information about when this prolonged activity started and ended, and how long it lasted (“amplitude” using the term of Chatman [1978: 65]), how it is related to the golden calf story chronologically (Chatman’s “distance”). However, this lack of information should not be a problem at all, as it is exactly the point of an achrony. If it contained information of these kinds, it would not be an achrony.

Sometimes, a spatial setting would give some clue to the chronology. Yet, again, this is not helpful in identifying the temporal location of this passage in the wider story line. This passage does not mention any information about its macroscopic spatial setting. There is no hint about whether the events in this passage happened “at the foot of the mountain” in which the camp is located in the golden calf story. If the spatial setting of this passage is not “the foot of the mountain”, then, it is not likely that this passage belongs to the chronological sequence of the events in the golden calf story.

When we consider the similar passages in the tone, atmosphere, content, and style in the Book of Exodus and the Pentateuch in general (Exod. 13:21-22; 40:36-38; Num. 9:15-25), it is highly probable that the events in this passage are “Moses’ habitual practice...during the whole time of Israel’s wanderings in the wilderness” (Driver 1911: 359).¹⁶⁶ If this observation is correct, we cannot square this passage into the temporal span of the golden calf story.

However, the fact that this passage does not fit in the temporal flow of the golden calf story does not mean that this passage is dislocated, as some interpreters

¹⁶⁴ Cassuto maintains that the taking, erecting, and naming of the tent in v. 7 must be a singulative events (1967: 429). That sounds reasonable in a practical sense, and some interpreters accept it (Houtman 2000: 693). However, the syntax does not support it.

¹⁶⁵ When we say, “we used to go to the park for a walk”, it does not mean that we went to the park regularly according to a schedule. It rather means that we went to the park from time to time. Likewise, the activities in this passage are not necessarily a regular routine, but a sporadic, though frequent, event.

¹⁶⁶ Also Dillmann (1880: 345): “...während der ganzen Wüstenzeit”.

insist (Knobel 1857: 310; Durham 1987: 441-42). The “omnitemporality”¹⁶⁷ enables the narrator to rearrange events in the story world in any order he intends to in the discourse, and “achrony” is one of the most outstanding examples of such a capacity of the narrator.¹⁶⁸

When the narrator introduces an achronic passage, his concern is not a chronology, but something else. In the case of our passage, the point that connects this passage to its context is *thematic*.¹⁶⁹ Therefore, we have to be concerned with the thematic, rather than chronological, relations to the context in our exegesis.

Unfortunately, this was not the case in the history of interpretation. Because of the lack of the concept of “achrony”, pre-critical expositors suggested several solutions. The first solution was to argue that the chronology of events in our text is not straightforward. Therefore, they tried to straighten out the order of events by solving the problem of priority between the golden calf and tabernacle stories to no avail, as we surveyed in Chapter II. With the limited options of either the priority of the construction of the tabernacle or that of the golden calf incident, they could not cut the Gordian knot. Another solution was a harmonistic approach to assume that the tent in this passage is Moses’ tent, as reflected in LXX (τὴν σκηνὴν αὐτοῦ).¹⁷⁰

¹⁶⁷ See the discussion in Chapter III. This term is first used by Auerbach in his discussion of Proust’s autobiographic novel, *A la recherche du temps perdu* (1953: 544), subsequently adopted by Genette (1980: 70,78,245).

¹⁶⁸ Rimmon-Kenan 1983: 16-17.

As Todorov points out,...the notion of story-time involves a convention which identifies it with ideal chronological order, or what is sometimes called ‘natural chronology’. In fact, strict succession can only be found in stories with a single line or even with a single character. The minute there is more than one character, events may become simultaneous and the story is often multilinear rather than unilinear. *Strict linear chronology, then, is neither natural nor an actual characteristic of most stories.* It is a conventional ‘norm’ which has become so widespread as to replace the actual multilinear temporality of the story and acquire a pseudo-natural status.

This observation is particularly important, as a double-plot story combines two stories.

¹⁶⁹ Genette, the protagonist of this concept, enumerated several connecting elements of an achronic passage to its surroundings in Proust’s novel: geography, weather, and theme. Especially, with regard to the third element, Genette points out that thematic syllepsis “governs in the classical episodic novel with its numerous insertions of ‘stories’, justified by *relations of analogy or contrast*” (Genette 1980: 85 n. 119).

¹⁷⁰ Also see the list of expositors that supported this idea in McNeile (1908: 212 n. 1), Childs (1974: 590).

Critical scholars took a wholly different approach. They detached this passage together with some verses of the previous passage¹⁷¹ from its context, and regarded them as inserted into the present context by a redactor (Knobel 1857: 310; Dillmann 1880: 331-32, 344-45; McNeile 1908: 211-12).¹⁷² They also elaborated that the tent in this passage is a completely different entity from the tabernacle in P, as we discussed in the “Preliminary Issues” in the exegesis of Exod. 25-31. This way, they cut the Gordian knot. But they also eliminated the possibility of reading it in the light of its literary context.

Recently, those interpreters who try to interpret this passage on the basic assumption of the integrity of the golden calf story assume the chronological connection of this passage to the golden calf story (Cassuto 1967: 429-32; Brichto 1983: 22-24; Moberly 1983: 63-66). This way, however, they are forced to assume that this tent is a temporary medium that existed until the construction of the tabernacle. However, the view causes more trouble without solving the original problem. First, the text does not give any hint about the necessity of such a temporary measure. Secondly, this interpretation does not go well with “the frequentative force of the verbs” in this passage (McNeile 1908: 212). The passage certainly indicates that the events in this passage lasted for a prolonged period of time. And the interpreters acknowledge it, which makes their view self-contradictory, as it is very unlikely that the content in the following passage (Exod. 33:12-17) portrays an event that happened after these prolonged activity.¹⁷³ The only plausible solution that removes the chronological problem and still explains the location of this passage in the present context is to assume it as an achrony.

¹⁷¹ A popular view among the old critics was to interpret “וְנִטָּה לָרִ” in Exod. 33:7 as “pitched for it”. They assume that the ornaments the people abandoned in Exod. 33:6 were used to make either the Ark or the tent of meeting and then it is used to house the Ark. They also assume that there was a material that describes the making of such edifice, which is omitted in favor of P’s record of the making of the tabernacle. See the comprehensive bibliography in Haran (1985: 262 n. 5). According to them, this “it” in Exod. 33:7 therefore means the Ark. Nowadays, this view is largely rejected as a case of argument from silence because the (Noth 1962: 254; Clements 1965: 36-38; Haran 1985: 262-64).

¹⁷² Usually, this passage is attributed to E. Noth suggests it to be a special tradition together with 34:34-35.

¹⁷³ Gispén who also attempts to read our passage in the chronological connection with its previous passage clearly suggested that the events in our passage “lasted several days” (Gispén: 306-07), which is far from being convincing.

This conclusion has another ramification. The root of the almost unanimous “two tents” hypothesis seems to be the chronological problem in this passage. That is, how can “the tent of meeting” appear here before its construction (Exod. 35–40)? The answer is that the narrator exerts his “omnitemporality” in the form of an “achrony” and juxtaposed an event that happened after the construction of the tabernacle because of its thematic importance. Therefore, seeing this passage as an achrony removes this problem. The only problem left then in identifying “the tent of meeting” in this passage with the tabernacle is its location “outside the camp”. However, this location is not in itself an ultimate evidence to show the difference between them. It is a matter of interpretation. Recently, again, many interpreters supporting the integrity of Exod. 32–34 prefer to suggest that “outside the camp” as the location of the tent implies the judgment of God against the sinfulness of the people and therefore reflects the rejection of God as being “in the midst of the people” in Exod. 33:1–6 (Childs 1974: 592; Moberly 1983: 63).¹⁷⁴ The problem of this interpretation is how the tent can be a symbol of God’s absence, if it is not identical with the tabernacle which is meant to be “among the people” (Exod. 25:8; cf. Num. 2). If we regard them as the different entities, this fascinating interpretation loses its force.

To sum up, regarding this passage as achronic solves its cruces related to the chronology and the identity of the tent. It allows the reader to read the passage in its current context without being bewildered by its temporal difficulty. It also provides the solution to the problem of the tent’s identity in this passage.

b. Narrative Critical Exegesis

The characters in this passage are Moses, God, the people, and Joshua. The macroscopic spatial setting and the temporal setting are not clear. The narrator seems to deliberately obscure them in order to direct the reader’s attention to the thematic connections of this passage to the surrounding passages.

The rearrangement of time in discourse is one of the most fundamental features of this passage. As we discussed in the “Preliminary Issues” above, this passage is an achrony. The frequentative mode of the verbs seems to show that the events in this passage are a habitual practice that happened in the wilderness itinerary.

¹⁷⁴ The tent of meeting “outside the camp” as a symbol of God’s absence now seems to enjoy a virtual consensus.

The detachedness of this passage seems to be corroborated by the chiasmic structure in which v. 7 serves as an introduction and the additional comment on Joshua as the outer framework, possibly corresponding with v. 7:

Int: And Moses took the tabernacle, and pitched it outside the camp, at a distance from the camp, and called it the tent of meeting. And every one who sought Yahweh would go out to the tent of meeting, which was outside the camp (v. 7)

a. Whenever Moses went out to the tent (v. 8a)

b. all the people would arise and stand, each at the entrance of his tent, and gaze after Moses until he entered the tent (v. 8b)

c. Whenever Moses entered the tent, the pillar of cloud would descend and stand at the entrance of the tent (v. 9a)
x. and Yahweh would speak with Moses (v. 9b)

c'. Whenever all the people saw the pillar of cloud standing at the entrance of the tent (v. 10a)

b'. all the people would arise and worship, each at the entrance of his tent (v. 10b)

x'. Thus the LORD used to speak to Moses face to face, just as a man speaks to his friend (11a).

a'. Whenever Moses returned to the camp,

Epi: his servant Joshua, the son of Nun, a young man, would not depart from the tent (11b).¹⁷⁵

As the correspondence between the pairs in the chiasm is self-evident, we need not add explanation. The only irregularity in this chiasm is the unit x' that develops and elaborates the theme of the central unit. As Walsh pointed out, an asymmetric unit is decisive in the understanding of the message of the text (Walsh 2001: 101-03). We will return to this point below. Anyway, the tightly formed chiasmic structure seems to accentuate the distinctiveness of this passage in comparison with the surrounding passages.

However, the chronological and structural distinctiveness of this passage should not be understood as meaning that this passage is irrelevant to the golden calf story. In fact, it plays several important roles with regard to the golden calf story and the double plot in general.

Before we discuss this issue, it would be helpful to examine the content of this passage first. In v. 7, the narrator reports that Moses used to pitch the tent of meeting

¹⁷⁵ Newing (1993: 30) suggested a different version of chiasm that includes vv. 7 and 11a. Even though his version is similar to what we suggested here, our version seems to be more convincing, as it reflects the correspondence between the pairs better.

“outside the camp at a distance from the camp”. Especially, the narrator emphasizes the fact that the tent of the meeting is “outside the camp” by repeating it three times, that is, twice “outside the camp” (מִחוּץ לַמַּחֲנֶה), and once “at a distance from the camp” (הַמִּחְנֶה בְּנֶחֱמֶה). As interpreters pointed out well, this location of the tent symbolizes the isolation of the people from Yahweh, as the tabernacle was originally intended to be “in the midst of the camp” (Childs 1974: 592; Moberly 1983: 63; Hafemann 1995: 209; Janzen 2000: 394)¹⁷⁶.¹⁷⁷ If this interpretation is correct, this achronic passage might be reflecting a situation in which the people became impure by committing an iniquity, as it is not clearly mentioned in the text. In fact, if a specific incident that caused the removal of God’s tent from the camp is mentioned, the passage could not use the frequentative, and also become completely irrelevant to our golden calf story. Therefore, we should see the obscurity with regard to this issue itself as intentional.

The more important point than this is that in spite of the emphasis on the location of the tent outside the camp, there is still a sense of connection in this verse, as “every one who sought Yahweh” could still “go out to the tent of meeting, which was outside the camp” (v. 7b).

From vv. 8-11a, the narrator describes Moses’ habitual trip to and from the tent outside the camp with an almost pastoral tone, possibly in a slow motion picture if it was a film. The atmosphere gives the sense of tranquillity (Moberly 1983: 64; Janzen 2000: 394). Here, the emphasis seems to be more on the connection between God and the people by means of Moses. There is no sense of detachment. It seems that the sense of attachment is more emphasized. The people show respect to Moses (vv. 8b-9) and God (v. 10). Moses talks with God inside the tent “face to face” and the people watch the pillar of cloud as the sign of God’s presence (cf. 25:22; 29:42-43; 30:6,36).¹⁷⁸

¹⁷⁶ Even though these scholars all regard the tent as different from the tabernacle. We pointed out above that only when the tent is considered the same entity, “outside the camp” becomes significant.

¹⁷⁷ Calvin already pointed out that the tent outside the camp is “a sign of the divorce between God and the Israelites” and the “the removal of the tabernacle was like the breaking of the tablets” (1979: III, 369).

¹⁷⁸ One interesting point here is that the text does not see God’s talking with Moses in the tent and the pillar of cloud coming down at the entrance of the tent as God’s theophany as contradiction. When the pillar of cloud comes down, Moses is already inside the tent, not at its entrance. Groundless, therefore, is the view of the “two tents” theory that theophany happens in the holy of holies in the case of the tabernacle, while it happens at the entrance of the tent (see the discussion in the “Preliminary Issues” in the exegetical section of Exod. 25-31).

Another point we should notice in this section is that the narrator puts emphasis on the theme of Moses' talking with God, when we consider the asymmetric unit in v. 11a (x'). The unit that has no counterpart in the chiasmic structure picks up the central unit x, and elaborates it and emphasizes a great intimacy between God and Moses by adding "face to face, just as a man speaks to his friend" (cf. Num. 12:6-8).

Finally, the final unit that does not belong to the chiasmic structure concludes the passage with a remark about Joshua. It is often suggested that Joshua was ministering as a cultic official here.¹⁷⁹ However, the text is too obscure to make such suggestion. If the recent view about the significance of the expression "outside the camp" is correct, we might consider that Joshua is on guard in order to protect the tent from further contaminations by the people's impurity (cf. Num. 1:51-53). Also, Joshua might be a functionary to connect the tent to the mountain Sinai, just as he did in Exod. 24:12-18 and 32:17-18.¹⁸⁰

Now what would be the significance of this passage to the plot of the golden calf story and that of the double plot in general? The first important point with regard to the golden calf story is that it serves a thematic commentary to the surrounding passages, as an *achrony* often does, *contra* Childs and others who claim, "no obvious connection with either what precedes or follows" (1974: 590).¹⁸¹ With regard to the previous passages, the tent "outside the camp" is "a visible parable of Israel's predicament—the loss of Yahweh's presence" (Davis 1982: 80).¹⁸²

Even though this feature is striking, it is not the only thematic connection to the previous context. The people's respectful attitude is connected with Exod. 33:4-6 (Fretheim 1991: 293-94). It gives the reader a hint about God's final clause in God's previous speech, "I may know what I will do with you". Even though they are not connected chronologically and causally, the narrator allows the reader to peep behind the curtain about what would be the consequence.

Also, this passage gives a commentary on the following passages. The next session of Moses' intercession would be solely based on the merit of Moses. Our

¹⁷⁹ See again the "Preliminary Issues" in the exegetical section of Exod. 25-31).

¹⁸⁰ Cf. Blum 1990: 91 n. 203; Childs 1974: 593.

¹⁸¹ Also see Dillmann (1880: 331) among others, claiming, "Am auffallendsten ist der Mangel an Zusammenhang nach rück- und vorwärts bei 33, 7-11: warum die Rede hier auf einmal auf die Stiftshütte kommt, ist nicht angegeben sondern nur zu vermuthen, und V. 12 fährt fort, als wäre V. 7-11 oder 4-11 gar nicht dazwischen".

¹⁸² Also Childs 1974: 593; Moberly 1983: 63; Hafemann 1995: 209;

passage gives the background information about how Moses dares to put the weight of the intercession solely on the favor he enjoys from God. As emphasized twice in this passage, Moses is the one who has an intimate relationship with God. He is the one who talks with God “face to face, just as a man speaks to his friend” (v. 11).

Now, as we have said that, we start to wonder what would be the real significance of “at a distance” (הרחק). Does it have only the negative meaning, as often suggested by the interpreters? It is true that the word usually indicates a great distance physically and psychologically (Exod. 8:24; Jos. 3:16; Job 13:21; Prov. 4:24; 5:8; 30:8). It is the same case with its synonym (מרחק) (Gen. 22:4; Gen. 37:18; Exod. 20:18; Exod. 20:21; Exod. 24:1; Deut. 28:49).¹⁸³ But there are at least the two passages that probably show that these words mean possibly “some distance physically, yet closeness psychologically”. In Gen 21:16 (“Then she went and sat down opposite him, about a bowshot away, for she said, ‘Do not let me see the boy die’. And she sat opposite him, and lifted up her voice and wept.”), הרחק is paraphrased by the narrator as “about a bowshot” (במטחוי קשת). Aalders’ comment seems penetrating:

Then she withdrew *a short distance* so she would not have to witness the agony of her son dying of thirst. She did not go far away, only the distance of a bow shot. Thus she would be near enough to offer help to her son if there was anything she could do for him (1981: 38).

Also in the case of Exod. 2:4 (“And his sister stood at a distance to find out what would happen to him”), the psychological attachment of Moses’ sister to the baby Moses is self-evident: “There is great pathos in the image of the sister standing sentry, perhaps only to watch her infant brother perish” (Propp 1998: 150). It seems that the meaning of הרחק and its synonym in these two passages is closer to that in our passage. In spite of the spatial detachment, the characters in this passage are psychologically closely attached one another. Also, the people can witness all the process for Moses’ meeting with God in the tent, just as Moses’ sister could see the baby Moses. Therefore, even the theme “outside the camp” might be pregnant with the idea of God’s mercy. Just as Hagar and Moses’ sister, God cannot let the people disappear out of sight and keeps the door open for those who seek him (v. 7).

¹⁸³ Both words are translated with μακρόθεν in LXX. On these two terms, see J. Kühlewein (1997: III, 1230-32).

The second function of this passage is closely related to the previous point. This passage marks the transition from judgment to mercy (Moberly 1983: 65). Hafemann might be more accurate: "The tent of meeting thus illustrates the same dual nature of God's mercy and judgment that is portrayed in 32:30-33:6, but now with an emphasis on YHWH's mercy rather than his judgment" (1995: 209). Certainly, with the passage as a turning point, the plot of the golden calf story sets its focus on the mercy of God.

This passage is important also in relation to the tabernacle narrative. Two points are especially striking. On the one hand, it echoes the first half of the tabernacle narrative in Exodus 25-31. On the other hand, it foreshadows the overlapping passage in Exodus 34:29-35 and the second half of the tabernacle narrative in Exodus 35-40.

To discuss the first point above in more detail, it is important to notice the relation of this passage with the first half of the tabernacle narrative. Above all, the theme of the "tent of meeting outside the camp" will lose its symbolic power, if we disconnect it from Exodus 25:8 that states the main purpose of God to make the tabernacle. It can function as a commentary to the golden calf incident, only when it is accepted that the tent of meeting is somehow identified with the tabernacle and thereby the original intention of the tent of meeting is to locate it in the midst of the camp. Only in this case, its location outside the camp becomes a poignant reminder of the people's sin.

Another important point with regard to the relationship of this passage with the first half of the tabernacle narrative is that it certainly echoes Exodus 29:42-46. There are many commentators who recognized the close relationship between them. Exod. 29:42 says, "at the entrance to the Tent of Meeting before the LORD. There I will meet you and speak to you". In Exod. 33:9, "As Moses went into the tent, the pillar of cloud would come down and stay at the entrance, while the LORD spoke with Moses". The close parallel themes in these two passages are hard to miss. In both passages, Yahweh meets Moses "at the entrance to the tent of meeting" and "talks with Moses". He also meets the people of Israel and this theme is reflected in Exod. 33:7 in which those who seek Yahweh goes to the tent of meeting. Therefore, Exodus 33:7-11 in the middle of the golden calf narrative reflects the tabernacle narrative and thereby combine both narratives.

Exodus 33:7-11 however plays another function, that is, to foreshadow the second half of the tabernacle narrative. Especially, the iterative in this passage appears also in Exodus 34:34-35 and Exodus 40:34-38.

First of all, Exodus 33:7-11 and 34:34-35 shares several common features. Both of them consist of iterative verbs. They are related to the tent of meeting. Even though the later passage does not use the term directly, it uses the technical term “in front of Yahweh” instead of it. Also, both passages are dominated by the theme of God’s talking with Moses. Secondly, the iterative verbs in both Exodus 33:7-11 and 40:34-38 connect these two passages. Because Exodus 40:34-38 is the last passage that concludes the double plot, thematically there are not many conspicuous common themes except the theme of “cloud”. Rather, we should understand the relationship between these two passages as the foreshadowing and the fulfillment. 33:7-11 longs for the atmosphere in Exodus 40:34-38 in which God is present powerfully among his people and guides the people all the time.

c. Summary

This passage is an achrony and stands out of the flow of the plot of the golden calf story. Still, however, it is thematically closely related to its context. On the one hand, it comments about the absence of God as divine judgment. It also reflects the issue of the people’s attitude on the basis of which God said he would know what he would do in Exod. 33:5. The people show absolute respect to God and Moses. Generally, the mood in this passage is positive in spite of the tent of meeting’s position “outside the camp” as a sign of divine judgment. On the other hand, it also provides background information about Moses’ basing his intercession solely on himself in Exod. 33:12-17.

The passage is important also for the double plot. It functions as a kind of hinge that connects the golden calf and tabernacle stories. The tent “outside the camp” can perform as a commentary on the people’s sin only when it is read together with the tabernacle story in Exod. 25-31 in which the tabernacle is a sign of God’s presence among his people. This passage might also reflect the contrast between the singulative event at Mount Sinai with the frequentative event in relation to the tabernacle in corroboration with Exod. 34:29-35; 40:34-38. If it is correct, then, this passage represents the teleological concern of our whole double plot about the transfer of God’s presence from the mountain to the tabernacle. It is an anticipatory passage in that sense.

8. Exodus 33:12-34:28.

This literary unit contains the third and final climax and the final resolution that is expressed with the remaking of the covenant and the giving of the new set of stone

tablets. First, before it is suspended by Exodus 33:7-11, the storyline was left open at the end of the second climax. This literary unit picks up this open question and closes it. Because it is the last phase of the climaxes, this literary phase picks up many themes in the previous passages and gives them a final twist. Second, the reader has to catch the subtle argument involved between God and Moses, which finally resolves all the problems and leads to the resolution. Third, this passage provides the final resolution for all the problems.

a. The Narrator

Just as in many of other sections in the double plot, the narrator does not push himself to the front in this literary unit. Nevertheless, several points may be worth mentioning.

First, the narrator mediates a heavy traffic of dialogue between Moses and God throughout our literary unit. Moses and God go through four rounds of heavy exchange of speeches scarcely being deviated by other narrations. This heavy traffic of speeches is quite unusual even in the whole double plot which is full of conversations, because it is usual either that only one speaks and the other listens, or that they barter only one round of conversation in which each speaks only once. Truly, this unit is full of speeches, 36 verses out of 40 verses in it, that is, representing 90 % of the unit, consist of speeches. Even when we exclude the long speech of God in Exod. 34:10-27, we still have the same rate of verses constituting the speeches (18 verses out of 21 verses in Exod. 33:12-34:9). Therefore, this heavy trade of conversation would rather not be ignored, because it indicates that this literary unit constitutes not only the final climax, as it was mentioned above, but also the most critical moment in the whole golden calf narrative. To use an analogy, this unit of climax and resolution is like the highest peak in the mountain range which is composed of three peaks.

The remark of the “forty days and forty nights” in this verse indicates that the story now finally turned a whole circle by recalling the same remark in the beginning (Exod. 24:18).

The remark of the “tablets” refers back to the first command of God for Moses to climb the mountain which is in the very first verse of the whole double plot and the remark in Exod. 31:18 which opens up the golden calf narrative.

Another point which is difficult to understand but which is an important comment of the narrator is the specification of the content of the writings on the stone

tablets as the Decalogue in Exodus 34:28. This specification has been one of the most notorious cruxes among the exegetes of the Old Testament books. We cannot resolve the problems involved in the text in the limited space of this dissertation. Nevertheless, one point can be said from a narrative critical point of view. We have seen that in the inciting moment of the golden calf narrative that the Decalogue is severely violated. Therefore, it might be proper that the narrator singles out the Decalogue as a prime sign of the full rehabilitation of the covenant between God and the Israel, as the phrase in this verse seems to point out, when it puts ‘the words of the covenant’ and ‘the Decalogue’, as you see in this verse, “And he wrote upon the tablets *the words of the covenant, the ten commandments*”.

b. Plot

1) A Preliminary Observation for the Structure

The phase in this literary unit in Exodus 33:12-34:28 contains the third and final climax and the final resolution. The section roughly in 33:12-34:9 constitutes the climax and the rest of our unit, that is, God’s speech and the summary of the narrator in 34:10-28, constitutes the resolution.

2) The Plot in the Golden Calf Narrative

Here, we will discuss the plot of this passage in the golden calf narrative. As mentioned above, this section is composed of the third and final climax and the final resolution. Because the climax part is very complicated and subtle while the resolution is relevantly clear, it is necessary to give some explanations of the flow of the narrative.

As we saw above, the climax part is composed of four phases and there is a sense of development throughout the phases. They start from a broader issue and narrows down the scope of the issue in the course of phases. Therefore, a proper understanding of the conversation between God and Moses requires capturing this particularizing process of issue throughout the phases.

Though the interpretation of these phases has been regarded as very difficult by commentators, it actually is simple, if we have two crucial points which are inseparably related to each other in view: Moses’ motivation and the reading of Moses’ intercessions and God’s responses in the light of both the whole golden calf narrative and the whole double plot. First, it should be clearly noted, because it explains many cruxes in this literary unit, that Moses’ hidden motivation through these phases of

intercessions is to recover the presence of God in the form God promised to give in the tabernacle narrative in Exodus 25-31. Second, because of this hidden motivation that Moses reveals progressively through the phases, Moses' intercessions reflect the contents in the other parts of the golden calf and tabernacle narratives. Therefore, it is essential to interpret the expressions employed in Moses' intercessions in this passage in light of these literary contexts. To use an analogy, Moses climbs up a ladder using each phase of his intercessions and God's progressive responses as the steps in this ladder. Therefore, God's answers to each of the intercessions are also very important. We will use this analogy throughout this literary unit.

In the first phase, Moses starts his speech by drawing the attention of Yahweh, saying, "See" (ראה). Then, he picks up the thread of the story line which is interrupted by Exodus 33:7-11, by saying, "You have been telling me, 'Lead these people,' but you have not let me know whom you will send with me". Because God mentioned sending the angel several times before in Exod. 32:34; 33:1-2, Moses' speech seems to be contradictory, interpreters tried to resolve the problem in many different ways (Houtman 2000: 696). However, these solutions seem to miss the basic suggestion I made above: Moses' motivation and the reading of it in its context.

As Cassuto well pointed out, Moses' ultimate aim is not to travel with the angel who will protect them in the way to the land and drive the Gentiles in the land (Exod. 23:20), but to recover "Thy Presence to dwell in our midst" (Cassuto 1967: 433). But as a very sophisticated character, he does not reach his final point straight away. Instead, he starts from the point which God already conceded: the sending of the angel.

Here, Moses makes his point just by changing the preposition. While Yahweh mentioned sending the angel *before you* (אנכי שלח מלאך לפניך) in Exodus 23:20, Moses says to Yahweh, "you have not let me know whom you will send *with me*"¹⁸⁴ (אתה לא הודעתני את אשר-שלח עמי). Here, in Moses' argument, the focus falls not on the verb "to send", but on the preposition. Maybe the reason scholars have put the focus of analysis on the verb is because if Moses really wanted to make God go with him, it seems that he should have used "to go" (הלך) instead of "to send" (שלח), as it is the case in God's answers and Moses' following speeches in the later phases (33:14,15,16; 34:9). Indeed, this is the last time "to send" (שלח) is used in the golden calf narrative.

¹⁸⁴ This "with me" will be finally replaced and echoed by "with us" in the intercession in the second phase v. 16.

Therefore, even though Moses seems to ask for the thing which is already granted to him, it is not. There is a huge difference.

Moses' use of the word "to send" here shows his sagacity. He does not directly express his ultimate purpose. He disguises it with the word "to send", and merely change the preposition. Who would pay attention to the preposition, if the verb stood out strikingly? Maybe this is the reason previous interpreters pinned down the problem of Moses' speech here with regard to the verb and not the preposition.

The interpretation above that what Moses intended was to ask "who will go with us" instead of "who will send with us" is clearly supported by God's answer and Moses' following intercession in the next phase.

Therefore, it should be now clear that Moses' speech is not contradictory with the previous context but shows his sagacity.

Then, Moses emphasizes the fact that he is the one who is blessed with a unique relationship with God. This point is expressed with the word "favor" (חן) (Exod. 33:12,13[x2]).¹⁸⁵ He points out, "You have said, 'I know you by name and you have found favor with me'". In fact, we cannot find the reference to this announcement of God in the previous context. Maybe Moses is just adumbrating all the special favors he has enjoyed with these themes: Yahweh's "knowing him by name" and "finding favor with him" (Cassuto 1967: 433)¹⁸⁶ Anyway, Moses seems to stake the success of his intercession on his relationship, when we see that he emphasizes the theme of favor no less than three times in this speech.

After he reminded God of his special relationship with him, he finally reveals his request with the important phrase, "Therefore, now" (ועתה). It is already mentioned that this phrase is used six times in the golden calf narrative, and this is the last time it is used, thereby signaling the resolution of the problem.

But even when Moses makes the request, he literally foils it with the mention of the special favor he receives from God. Moses says:

אִם־נָא מִצָּאתִי חֵן בְּעֵינֶיךָ

¹⁸⁵ Indeed, this point is so important that it is mentioned by Moses again later (33:16) and God confirms it in Exod. 33:17.

¹⁸⁶ Polak (1996: 144): "This pericope is replete with allusions to the tale of the burning bush, mentioned implicitly in the phrase יִדְעָתִיךָ בְּשֵׁם (33:12) וְאֵדַעְךָ בְּשֵׁם (v. 17), as Moses was called מֹשֶׁה מִשֶּׁה (3:4)".

הודעני נא את־דרכך ואדעך
למען אמצא־חן בעיניך

If I found favor in your eyes,
please let me know your ways and I shall know you,
so that I may find favor in your eyes (33:13a).

It is clear as we can see in the structure of this sentence, almost to the extent of making the sentence sound awkward as witnessed by the versions of the Bible, that the emphasis on the “grace” is rather overly redundant. However, it is exactly Moses’ intention to stretch the fact that he is in favor of God as much as possible.

With this foiling with the emphasis on the favor of God toward him, he finally mentions the request. Here again, however, Moses uses obscure expressions. It is not instantly clear what Moses is exactly asking. Even though scholars argue about the meaning of this request, it seems that when we consider it from the context, Moses is asking God to reveal His mind about whom He will send *with him* and thereby also reveal his true identity, *what kind of God He is*.

After making these points, he attaches another request, rather casually just as he almost forgot to mention it. However, it actually is the more important point than the request given before. As we have seen, this theme of “your people” (עַמְּךָ) runs through the center of all the dialogues between God and Moses.

Answering this request, God says, “My face [my presence]¹⁸⁷ will go and I will give you rest”. Many scholars suggested translating it as a question, because if this passage is a promise, it is regarded as in contradiction to the following verses in Exodus 33:15-17 and 34:9 (Houtman 2000: 698).¹⁸⁸

However, nearly all of these scholars miss the most important point here. There is no contradiction and no problem at all here. It is only very subtle. Certainly, Yahweh is giving a promise here. But the subtlety in his answer is that he misses, maybe intentionally, specifying how he will go. We observed that the emphasis of Moses’ request was on the prepositional phrase “*with me*” not “*who*” in v. 13. But God answers about “*who*” (I myself) and intentionally omits “*how*” (that is, either “*with him*”, as

¹⁸⁷ As in 2 Sam. 17:11, “and that you [your face] go to battle”.

¹⁸⁸

Moses is asking in 33:12, or “before him”, as in the promise of the angel in Exodus 23:30 and the previous passages in Exodus 32:34; 33:2).

God concludes this speech with another promise, “I will give you rest” (והניחתי לך). As well noticed by Cassuto, this sentence refers back to its parallel sentence in God’s speech in Exodus 32:10. There, God said, “Therefore now, let me alone” (ועתה הניחה לי), and announced his decision of demolishing the people. Now, answering Moses’ request starting with “Therefore, now” (ועתה) which echoes God’s speech in that passage, God promised not to bother Moses anymore. Therefore, the speech in this verse certainly “underlines the radical change in the situation” (Cassuto 1967: 434). This is more so, when we consider the phrase “ועתה” appears for the last time in the golden calf story.

Certainly, this is a huge progress made from Exodus 33:1-6. In that passage, God did not decide yet whether he would go with the people. It was an open question there, as we can see in 33:5. Now, God confirms that he will go. However, this is not the end of the story. As we saw above, God leaves a crucial point unanswered. He does not mention “how” he will go. Will he go with Moses and the people? Would his going signify the restoration of the kind of divine presence God originally intended, when he informed Moses of the plan of constructing the tabernacle?

Because a subtle but huge ambiguity is still left in God’s answer in v. 14, Moses delivers another request in vv. 15-16. Here, Moses directly hits the nail on the head. He points out the point which God left unanswered. But before he hit the nail, he points out two things first. First, he repeats what God said, thereby checking and reassuring the point their dialogue. Moberly pointed out this point well (Moberly 1983: 75):

...he takes up and claims the partial concession already made (33:15). He uses the same words that Yahweh has used, being content at this stage to add no preposition and to leave vague the relationship of the divine presence to the people; this concession itself is a major step.

Moses emphatically says, “[Yes, indeed], If your face will not go, you should not make us go up from here”.

Second, he refers to the theme of “favor” again. He says, “How then can it be known that I have found favor in your eyes, I and your people?” (v. 16). The beauty and sophisticatedness of this prayer is seen in the way Moses arranges the words. He first refers to the favor he receives, “How then can it be known that I have found favor in

your eyes". It is a perfect sentence in itself. Then, however, almost seemingly casually but in a well- calculated way, he adds "I and your people". Therefore, Moses bases his prayer on the favor he enjoys. Then, he draws the people in the magnetic field of the favor of God towards him.

Only after mentioning the favor he receives and putting the people in the same magnetic field of favor, he proceeds to the main point which he always wanted to mention: "Is it not by your going *with us*, so that we, I and your people, may be distinguished from all the *other* people who are upon the face of the earth?" (v. 16b). In this prayer, he verbalizes clearly the major request of his prayer: "your going *with us*". That is, "your presence with us" is what Moses wants to achieve ultimately. That is the true sign that the people is "distinguished from all other people" in the world.

Here again, an important point we should not miss is the way he presents himself and the people in his prayers. He finally dares to use the pronoun "we", as he put the people in the magnetic field of the favor he enjoys in the previous sentence. (The "us" in the previous verse, Exodus 33:15, has a different connotation, because the "we" in Exodus 33:16 presupposes the previous sentence, "how can it be known that I found the favor in your eyes, I and your people"). From now on, he does not separate himself and the people, as we can see in Exodus 34:9, because he finally put them in the magnetic field of favor with the affirmation of God in the following verse.

The answer of God in this matter marks the end of Moses' intercession. God finally affirms everything Moses asks for with the announcement: "I will also do this thing of which you have spoken". Because Moses' prayer in vv. 15-16 expressed all the points clearly, there is nothing unclear left with God's final response. God confirms his promise with an reiteration of Moses' reference in Exodus 33:12 to the special relationship he enjoys.

From now on, everything is straightforward. But before he finishes his intercession, Moses asks one thing more. Certainly, this is not related to something left with regard to the destiny of the people, as everything is sorted out. This request is about the sign of God's full forgiveness. He asks for "the glory of God". The reader cannot miss Moses' point here. "Glory of Yahweh" has been the sign of God's presence until now. It appeared on the mountain when Moses climbed the mountain in Exodus 24:16-17. God promised to sanctify the tabernacle, the symbol of God's presence with the glory of God. Therefore, the real meaning of Moses' request for the glory of God is to ask for the sign of God's presence, as Moberly pointed out:

In response to this request, Yahweh displays His presence (vv. 19-23). This showing of His presence involves two matters. First, the first matter is letting his presence pass by Moses. Second, this passing of the presence will involve the proclamation of Yahweh's name.

At a glance, the meaning of the God promises to "cause all [his] goodness to pass in front of you" (v. 19). What does this "goodness" mean? There are many suggestions made with its meaning. Does it mean the "beauty of God"? (Durham 1987: 452). Or, does it refer to "goodness" as one of the characteristics of God? Our interpretation should be based on the text itself first of all. Moberly points out that "all my goodness" (v. 19), "my glory" (v. 22), "I" (v. 22) are synonymous: "[the word 'glory'] is effectively synonymous with God himself, for the context is describing Yahweh himself passing by and ba'^abōr k'^ebōdī is parallel to 'ad-'obrī....For a certain synonymity between "goodness" and "glory" indicated by the parallelism between v. 19, 'a'^abīr kol-ṭûbî and v. 22 w'^ehāyāh ba'^abōr k'^ebōdī" (Moberly 1983: 76-77). It is certain that these three words have the same connotation in this speech of God. In this sense, the fact that LXX translated "all my goodness" with "with my glory" (τῇ δόξῃ μου) is illuminating. Therefore, God's answer with "all my goodness" for Moses' request of "showing him Your glory" (v. 18).

Even though there is no doubt about the synonymity of "all my goodness" with "my glory", it still leaves unanswered the question of why Yahweh chose the word "all my goodness" instead of "my glory" in the first place. The answer might be that Yahweh is emphasizing his "goodness" in relation to Moses' request. This interpretation is in line with God's following statement about "mercy and compassion": "I will have mercy on whom I will have mercy, and I will have compassion on whom I will have compassion" (v. 19b).

Indeed, this emphasis on Yahweh's mercy and compassion is important, when we consider its counterpart in Exod. 32:33-34 which emphasizes God's dutiful judgment: "Whoever has sinned against me I will blot out of my book....However, when the time comes for me to punish, I will punish them for their sin". Therefore, we see that Exodus 33:7-11 was a real turning point.

Vv. 20-23 might be related to the point in v. 19, because it expresses God's concern with Moses' well-being (Cassuto 1967: 436). According to God, no mortal being can sustain seeing the face of God which must be anthropomorphic and therefore

figurative (Cassuto 1967: 437). Therefore, God will show only his transient back, while covering Moses with His hand.

God's speech in v. 22, "When my glory passes by, I will put you in a cleft in the rock and cover you with my hand until I have passed by" certainly shows some connection with the previous passages. The "glory" of Yahweh is mentioned with Mt. Sinai in Exod. 24:15-16 and with the tabernacle in Exod. 29:43, the two places which are related to the shift of the place of revelation. Therefore, the showing of the glory not only refers back to these places, but also symbolizes the recovery of the original plan in the tabernacle story in Exod. 25-31. Also, when we stretch the connection between these passages, we may legitimately point out another connection with regard to the theme of "glory" in the concept of "hand". In this point, Houtman is suggestive (Houtman 2000: 703):

Should one think of the hand of YHWH as an impenetrable cloud, which made YHWH's glory invisible and protected Moses from its intensity? (see at 13:21,22).

This point seems to be confirmed by Exod. 34:5, in which Yahweh comes down in the cloud (Sarna: 215).¹⁸⁹ This theme of cloud is connected again to Mt. Sinai (Exod. 24:15-18) and the tent of meeting (Exod. 33:7-11; 40:34-38).

After this concern for Moses' security, God commands the re-ascension of Moses to the mountain. Moses' ascension is necessary for Yahweh's revealing his glory to Moses as a sign of God's full forgiveness and also for the second set of the stone tablets.

Yahweh's command contains three points. First, "Chisel out two stone tablets like the first ones, and I will write on them the words that were on the first tablets, which you broke" (34:1). Second, "Be ready in the morning, and come up in the morning unto mount Sinai, and present thyself there to me in the top of the mount" (34:2). Third, "no man shall come up with thee, neither let any man be seen throughout all the mount; neither let the flocks nor herds feed before that mount" (34:3).

The first point that Moses is to make and bring the two stones tables "like the first ones" (שְׁנֵי־לֶחֶת אֲבִנִּים כְּרֵאשֵׁינִים) and God is to write the same words on the "first"

¹⁸⁹ In the footnote, he also gives Lam. 3:44 and the ancient Jewish interpreters as evidence.

stone tablets (הלחת הראשונים) is double-edged. On the one end, it refers back to Exod. 24:12, the first verse of our double plot. Just as there, the re-granting of the stone tablets signals the rehabilitation of the relationship between God and the people, and the return to the original plan of God, as the tabernacle was originally meant to be the house of the tablets. On the other hand, “ראשונים” also draws the reader’s attention to the difference between these new set of tablets and the first ones. Exodus 24:12 tells that the first stones were *given* by God with “the law and commands” *written* by Him. Exod. 31:18 and 32:15,16 repeats these points. Then, the command in 34:1 that Moses is to make the tablets by himself instead of God’s giving it highlights the difference. It is no longer God-given. It is made by Moses. It is no longer of divine origin. It is now of human origin.

The second point is about Moses’ appearance on top of the mountain early in the next morning. The third point is the interdict against the people’s climbing with Moses and the cattle and sheep’s approaching the mountain. The latter point alludes to Exodus 19:12-13. Therefore, this point makes it clear that Yahweh is repeating the process of Exodus 19-24.

Moses follows God’s commands in Exodus 34:4. Then, Yahweh comes down in the cloud and proclaims His name. There is a debate about the opening of the proclamation, “Yahweh, Yahweh”. Does it belong to Yahweh’s proclamation?

The more important matter is the content. “Yahweh, Yahweh, the compassionate and gracious God, slow to anger, abounding in love and faithfulness, maintaining love to thousands, and forgiving wickedness, rebellion and sin. Yet he does not leave the guilty unpunished; he punishes the children and their children for the sin of the fathers to the third and fourth generation”. This proclamation of Yahweh’s name contains both aspects of God: the grace and righteousness of God. These two aspects are the aspects already mentioned in Exod. 32:33-34 and 33:19. In this context, God starts his characteristics with the compassionate aspect and then turns to the righteous part.

When Moses hears the second part, he “hastily” bows to the ground and worships Him. Many commentators discussed why the narrator used “hastily” here without producing any plausible explanation. It is Buber that explains it splendidly (Buber 1994: 146):

...in the middle of all this, introducing God with an absolutely unprecedented audacity into his discussion of the limits of mercy, in order to win him for good

on the ground of his own confession of mercy—and, as it were, to catch him before he says anything more about punishment—Moses “quickly” throws himself upon the ground and speaks.

Then, he delivers his final prayer. As God’s forgiveness is fully given in Exod. 33:12-23, this prayer is not exactly an intercession with the intention of changing God’s intention. Rather, it is a reminder of the points he made in earlier stages. Therefore, this prayer epitomizes all his prayers. But it goes beyond that role and epitomizes all the previous situations in one verse.

O Lord, if I have found favor in your eyes, then let the Lord go with us, even though this is a stiff-necked people. Forgive our wickedness and our sin, and take us as your inheritance

The first part of this prayer refers back to the important scenes before. First, it alludes to Moses’ prayers in Exod. 33:12-13,15-16. The theme of the favor of Moses by God was the dominant theme in Moses’ prayer. God’s forgiveness was solely given on account of his favor for Moses. Moses reminds God of that point by opening his prayer with it. The request of “going with us” also refers back to Moses’ prayer in Exodus. 33:12-13,15-16.

Thirdly, by choosing the expression “בקרבונו” and “עם-קשה-ערף” in this request, it is clear that Moses also goes back to God’s speeches in Exod. 33:1-3,5. Especially, the similarity between Exod. 33:9 and 33:3 is striking:

(34:9) לך-נא אדני בקרבנו כי עם-קשה-ערף הוא

(33:3) כי לא אעלה בקרבך כי עם-קשה-ערף אתה פן-אכלך ברדך

(33:5) אתם עם-קשה-ערף רגע אחד אעלה בקרבך וכליחך

Except the differences in the pronominal suffix and the mode of the verbs which are dictated by the difference of the speaker and context, all the elements show a perfect parallelism. This parallelism is also clear in Exod. 33:5 which is in the same vein with Exod. 33:3. Therefore, it is clear that Moses is alluding to God’s speeches in these verses.

However, the beauty of his allusion to Yahweh’s speeches is not in the fact that he repeats them, but in the way how he repeats them. Even though the wording in Exod. 34:9 and 33:3 is almost identical, the meaning of כי is different. In Exod. 33:3, God said

that he would not go with the people in order to avoid the possibility that he might destroy them, because they are stiff-necked people. Moses exactly follows the wording. But he changes the meaning of כִּי. He says, “Go with us, even though they are indeed stiff-necked people”.¹⁹⁰ Moses clearly understands the nature of the people. He knows that they are not changed. “Although they are indeed so, Moses still asks for God’s forgiveness. How daring a prayer! How penetrating an insight about God’s character he displays through it! Israel’s destiny is totally decided by this daring prayer with the powerful use of כִּי”.¹⁹¹

After Moses asks for the continuing presence of God, he adds two more requests. These are already given. Therefore, it should be understood as a further stage of Moses’ intercession, but rather as Moses’ observation for a confirmation of what is already given. This observation is composed of two aspects: negative and positive. On the negative side, Moses looks for a confirmation for Yahweh’s forgiveness of “*our* iniquity and *our* sin”. Here, Moses totally identifies the destiny of his and the people’s, the relationship he built through his delicate intercession in Exod. 33:12-14,15-16. With regard to this identification, we can also refer back to Exod. 32:32. Because Moses firmly binds himself with the people, this prayer leaves God no alternative. He should let both of them live or both of them die. There is nothing like He let Moses live and the people die.

The word “sin” appears also in Exod. 32:21 (verb),30 (verb x1; noun x2),31,32,33(verb),34; 34:7,9. The word “iniquity” appears only in Exod. 34:7,9. The combination of “sin” and “iniquity” appears only in 34:7,9. Therefore, it might be possible that Moses refers back to Yahweh’s proclamation of His graciousness. It is clear, then, that Moses is not raising a new intercession, but just repeating the proclamation of Yahweh. In this sense, this request might be translated as “Forgive our iniquity and our sin, *as you proclaimed*”.

Finally, Moses prays on the positive side, “take us as your inheritance” (ונחלתנו).¹⁹² This request which is the last statement of Moses in the golden calf

¹⁹⁰ There are several alternatives about the meaning of this כִּי (Moberly 1983: 87-88).

¹⁹¹ The almost identical usage of כִּי is found in the flood narrative in Gen. 6-9. For the detailed study on the similarity of these two stories and their significance, see Moberly (1983: 91-93) and Rendtorff (1989: 385-93).

¹⁹² Dillmann suggests a textual emendation of ונחלתנו as ונחיתנו (“and lead us”) on the basis of 32:34 (1880: 350). However, this emendation is completely unnecessary.

narrative is really “staggering” in the sense that it refers back to Yahweh’s invitation of Israel as “His possession” in Exod. 19:5 (Durham 1987: 455). This passage might also relate to Exod. 32:13 and also 23:30. In Exod. 32:13, Moses reminds God of His promise of inheritance with Abraham, Isaac and Jacob. In 23:30, God promised to drive out the native people in the land until Israel has “increased enough to take possession of the land”. This line of interpretation is reflected in TPsJ: “and give us the inheritance of the land which you promised to our fathers and do not let another people take our place” (Houtman: 711-12)..

As an answer to this prayer of Moses, God announces a new covenant in Exod. 34:10-27. The concept of “making a covenant” is clear in 34:10 (“I am making a covenant”),²⁷ (“I have made a covenant with you and with Israel”),²⁸ (“the words of the covenant”).

For our purpose of reading the golden calf narrative in the light of the double plot, a detailed study of the content of vv. 10-27 is tangential to our dissertation. However, several points do need to be pointed out in relation to our study.

First, this new covenant is based on Moses’ intercessorship. This point is clearly made throughout the whole speech of Yahweh. Yahweh again mentions this people as “your people” (עַמְּךָ). This calling of the people as “your people” (עַמְּךָ), that is, “Moses’ people” in its connotation, is rather surprising. Shouldn’t He designate the people as “my people” (עַמִּי), if he completely forgave the people, as he did throughout the Exodus story in Exod. 1-15 (Exod. 3:7,10; 5:1; 7:4,16; 8:1,20,21,22,23; 9:1,13,17; 10:3; cf. 22:25 also). However, “it is clear from the context that the expression *your people* is not intended to deprive Israel of the designation of honour, *My people*, but serves to emphasize that they are Moses’ people, the people that were privileged to have a leader and pleader like Moses” (Cassuto 1967: 441). Therefore, “your people” in this verse is telling not so much about whether Yahweh’s forgave the people as about how He forgave them: through Moses’ life-riskingly daring intercession, even though we should not forget that it is only one side of the story and the other side is God’s graciousness.¹⁹³

This allusion to the intercessorship of Moses is reflected also in the closing statement of this speech. Yahweh says, “I have cut with you a covenant and with Israel”

¹⁹³ Therefore, Buber: 146, “The phrase ‘your people’ as spoken by God to Moses is freed of any negative suggestion by the effect of Moses’ having spoken the same phrase to God”.

(כרתי אתך ברית ואת־ישראל). It should be noted that “with you” and “with Israel” is separated. Yahweh mentions first the fact He has made the covenant with Moses. It is a perfect sentence itself. Then, he adds “with Israel”. To separate these two entities, Yahweh puts “with you” in front of “a covenant”. Thereby, the significance of Moses in the making of this covenant is emphasized. This way of emphasizing Moses’ status reminds the reader of Moses’ intercession in Exod. 33:12-13,15-16 (and 34:9). There, the reader saw that Moses delicately drew the people into the magnetic field of the favor Moses received from Yahweh. Now Yahweh mentions the making of the covenant with Moses and then *on the basis of it* with the people.¹⁹⁴

Second, the content of the laws in vv. 11-26 should be in our discussion. It seems that these stipulations are the summary of the stipulations of the Decalogue in Exod. 20:1-7 and the Book of the Covenant in Exod. 20:22-23:33. They are not a new set of stipulations for the new covenant. This view is already reflected in McNeile (McNeile 1908: 364):

a covenant having been formed (24:7f.), and based upon laws which are given earlier in the book (20:22-23:33), and then having been broken by sin, all that can conceivably be required is repentance and forgiveness. The original covenant laws must unalterably hold good.¹⁹⁵

What should be noticed especially in relation to our study is that some of these stipulations strongly reflect the golden calf story (Moberly 1983: 104-105). Especially, two verses are worth our attention.

¹⁹⁴ Moberly is absolutely in the same line of interpretation (Moberly 1983: 105-106). His conclusion is worth quoting:

The original covenant-giving was itself mediated through Moses, but was not dependent upon him in the way it now is when Moses alone has stood out against the people’s sin. So the position of Israel in the restored covenant is not identical to what it would have been had the people never sinned. Henceforth their life as a people depends not only upon the mercy of God but also upon the intercession of God’s chosen mediator. This accords with the fine divine-human balance already observed in the narrative. It also prepares for the closing scene in which the people see the glory of God on the face of Moses.

¹⁹⁵ This quotation is from Moberly 1983:95. According to him, Driver approves McNeile on this point.

First, Exod. 34:14 seems to be explicit in its relation to the golden calf incident. This interpretation is based on its close parallelism with Exod. 20:5, one of the commands in the Decalogue which especially prohibits worshipping other gods:

20:4 “You shall not bow down to [other gods] or worship [other gods].

34:14 “Do not worship any other god, for the LORD, whose name is Jealous, is a jealous God”.

Another interesting point with the former verse is that its later part (“punishing the children for the sin of the fathers to the third and fourth generation of those who hate me”) is mentioned in Exod. 34:7, God’s proclamation of His name. Therefore, the connection of Exod. 20:14 and 34:7 with the golden calf narrative cannot be missed.

The second verse is Exod. 34:17: “Do not make cast idols” (לא תעשה־לך). This verse is again based on Exod. 20:4: וכל־חמונה: פסל. Here, פסל is replaced by מַסֶּכֶה, אֱלֹהֵי, the expression which strongly reflects the golden calf story. The people made מַסֶּכֶה עֵגֶל and called it אֱלֹהִים (as also mentioned in Moberly 1983: 100).

Now we reached the final verse of this literary unit. V. 28 tells two points. First, Moses stayed with Yahweh “forty days and forty nights”. He “did neither eat bread, nor drink water”. It is not clear why the narrator added this description which was not mentioned in its parallel passage in Exod. 24:18. Houtman maintains:

The meaning may be that Moses, through a long period of and rigorous fasting, attained to a state of near-perfect purity and holiness—eating and drinking can make the body unclean (cf. 15:11)—, had obtained a kind of heavenly existence (2 Henoch 56:2; cf. 2 Henoch 22), and was capable of personal contact with the Holy one. Moses’ fasting made it possible to bring about a very intimate relationship. In sum, in this way Moses was uniquely capable of being the mediator of revelation.

In case one prefers a close tie between 34:28a and 28b and regard Moses as the one who did the writing, one can envision it like this: Moses, having obtained a heavenly form of existence, acts as a divine scribe. As noted, in the extant text YHWH is the author in view (2000: 714).¹⁹⁶

¹⁹⁶ Cassuto expressed a similar view (Cassuto 1967: 447).

indicating that he was uplifted above the everyday plane of life and tangibly approached the Divine sphere. In the light of this development, we can

His points are interesting. His view explains the seeming discrepancy between Exod. 34:1,27-28 and also why the face of Moses shines. However, we still lack any direct or indirect textual evidence to prove or not to prove his suggestion.

The only thing we can tell in relation to the narrator's description of Moses' prolonged stay on the mountain for the second time is the difference of its consequence from that of its previous counterpart. His first stay caused anxiety and idolatry. Also, the temporal span created by the narrator's mention of the "forty days and forty nights" period is used by the narrator to accommodate the first half of the tabernacle story in six long chapters. The second stay does not cause the problem among the people. Also, even though the temporal span of the second stay is the same as that of the first one, the space it takes on the discourse is almost none. It does not occupy chapters. The narrator just mentions the fact of Moses' long stay.

Finally, God records the "words of covenant, that is, the Decalogue" on the tablets. There have been serious arguments about the subject of "יכתב" here. In Exod. 34:1, God tells that he will write on the tablets. In 34:27, God commands Moses to write. In 34:28, the narrator reports, "he wrote". Who is this "he"? Both arguments are compelling. It seems that it is advisable to choose the harmonistic option. Of course, in the case we choose the unharmonistic option, it seems, without the necessity of resorting to historical critical solution,¹⁹⁷ that Houtman's suggestion in the quotation above seems to become attractive: that is, Moses is the writing agent of God.

Whatever the answer to this conundrum is, the writing works as a testimony of the renewed relationship between God and the people. Therefore, it leads us to the conclusion of the golden calf story.

3) The Plot in the Whole Double Plot

Already seen in the previous section, when we discuss this literary unit in the light of the plot in the golden calf story, the content of Exod. 33:12-34:28 cannot be understood properly without considering it also in connection with the tabernacle story.

understand the statement in the next paragraph that the skin of Moses' face shone.

¹⁹⁷ It is not to be understood to mean that this interpretation invalidates historical critical solutions. As mentioned in the introduction of this dissertation, narrative criticism and historical criticism work on mutually different plain.

Especially, Moses' request of God's showing his glory in Exod. 33:18 is important, since Moses' real intention is to recover God's full presence. God's glory signifies God's presence in the previous context, as we can see in Exod. 24:16-17 and 29:43. Therefore, Moses request of God's showing his glory means the full recovery of his presence.

c. Character

This literary unit has two characters in play. In the most critical moment leading to the complete resolution, the dialogues between these two key figures are of the utmost importance. Therefore, the narrator highlights the dialogues. Even though the people do not act in this unit, their sin is the background to the dialogues. Also, they need mentioning, because Moses' final entreat does contain an important statement with regard to the character of the people: "stiff-necked-ness". This section starts with Moses, because he is the one who opens this literary unit.

1) Moses

The text tells several points in relation to Moses. First, in line with Exod. 33:7-11, this literary unit highlights the fact that Moses enjoys special favor with God. Second, Moses' prayers reveal an important characteristic of Moses: his sagacity.

First of all, we can spot everywhere in this literary unit that Moses enjoys a special favor with God, which is reflected in the end of the previous passage, Exod. 33:7-11. Moses' intercessions in this literary unit are based on this favor, as we have seen above (33:12,13[x2],16; 34:9). God approves this fact Himself clearly (33:17). This caring of God for Moses seems also to be reflected in God's concern for Moses, when He reveals His glory to Moses (33:22-23).

Second, we again see the ability and sagacity of Moses as the one and only great intercessor who solely shoulders the sin and destiny of the people. Similarly with Exod. 32:7-14, he shows great sagacity in his intercession. In this literary unit, he starts with an indirect request and finally reaches his real point. Likewise, he first starts with the emphasis on the favor he receives from God ("I") (33:12), then adds Israel in the mention of the favor ("consider that this nation is Your people", 33:13; "I and the people", 33:16). Then, finally, he identifies himself with the people ("we" and "us", 33:16; 34:9). Through this careful arrangement of content in his intercessions, he achieves the result he wants. This kind of sophistication of Moses can be seen also in

his request to show Yahweh's glory (33:18). As argued above, the true meaning of this request is to ask God for the full restoration of the promise in Exod. 25-31. Another instance which shows his sagacity is his rapid response to Yahweh's proclamation of the second part of His name. When Yahweh started to proclaim his righteousness of punishing those who deserve to be punished, Moses instantly bows down and asks for the grace of God. The final point which shows his sagacity is the way of using Yahweh's statement in his speech. In his prayer in Exod. 34:9, he repeats the words in Yahweh's speech in Exod. 33:3,5. However, by changing the meaning of כִּי, he forges one of the most powerful reasons for Yahweh's forgiveness. He asks for Yahweh's forgiveness. Thirdly, in the way he identifies himself with the people through the use of "we" and "us", we can find his true love of his people.

2) God

God's grace is emphasized in this literary unit: God states, "I will have mercy on whom I will have mercy, and I will have compassion on whom I will have compassion", which is contrasted with God's emphasis on his righteousness in Exod. 32:33-34. This graciousness of God might also be reflected in the selection of the word, "my goodness" (טוֹבִי) instead of "my glory" in Exod. 33:19, even though he uses the latter expression in 33:22. His graciousness is also expressed in the proclamation of his name in Exod. 34:6-7, in which the characteristics reflecting His grace dominate.

This emphasis on the graciousness of God should not close our eyes to the righteousness of God. This point is reflected in the latter part of the proclamation of Yahweh's name (34:7). Also, the fact that the new covenant again contains commandments and regulations seems to reflect the righteousness of God. Even though God is a gracious and forgiving God, His boundless forgiveness does not mean that the people can do anything. They still have to keep the commandments of God. The new covenant is also based on the laws of God. The concluding remark of God in Exod. 34:27 epitomizes this point: "Write down these words, for in accordance with these words I have made a covenant with you and with Israel". Thirdly, in his concern for Moses' security, we can read God's caring for Moses.

3) The People

The people do not appear in this literary unit. Therefore, they do not play any function. The reason we deal with them here is that Moses mentions them in his final

prayer. He asked for God's forgiveness and presence among the people, "although this is a stiff-necked people". Because the narrator does not confirm this statement, we do not know what is his view. However, when we consider that Moses is a reliable character with whom the narrator sympathizes, we might assume that Moses' view is in line with that of the narrator's.

When we accept this assumption, Moses' characterization of the people is really important. The people are not changed in nature in spite of all the shemozzles they have gone through. Their survival does not rest in their hands, but on the grace of God and the intercession of Moses.

The significance of this characterization of the people is that it leaves the story open. Even though we have an ending for the golden calf story (34:29-35) and for the tabernacle story (40:34-38), it does not close those stories in the way fairy tales do. The people's nature is not changed, and God again required keeping His covenantal laws. Therefore, even after our double story is closed, we still are open-ended, and we hear the resumption of those stories of the people's sin and God's forgiveness in Numbers and onwards. In this sense, the fact that Leviticus 1-7 shows a way of compensating transgressions might be revealing.

d. Setting

1) Temporal Setting

With regard to the temporal setting, three points are worth mentioning: the return to the main chronology; the use of "and now" in 33:13; "forty days and forty nights".

First, after Exod. 33:7-11 that is out of the usual chronology, Exod. 33:12-34:28 comes back to it. There is no unusual factor with regard to the order of time.

Second, "and now" (ועתה) which is used by Moses in Exod. 33:13 is important, because it marks that the story reached its final point.

Third, "forty days and forty nights" is also important. First, it corresponds to Exod. 24:12, thereby marking that we are now at the end of the story. Second, it also makes us reflect on the difference. The first occasion is met with the rebellion of the people. The second one has the people waiting in awe and worship.

2) Spatial Setting

There are several points to discuss. First, the exact settings of the passages in this literary unit. Second, the mountain as the reflection of the tabernacle (34:3,5).

First, the venue of 33:12-34:3 is interestingly obscure. We can be sure that he is not on the mountain on the basis of 34:2. However, is he in the tent of meeting, or is he just somewhere in the camp? The first option seems to be out of the question, if we accept the assumption above in our discussion of Exod. 33:7-11 that the tent of meeting is nothing but the tabernacle. In that case, we assume that Moses is in the camp.

However, the more important observation than the question of where Moses exactly is how the narrator skillfully connects it with Exod. 33:7-11. Moses' intercessions in Exod. 33:12-23 heavily lean on Exod. 33:7-11 that describe the speaking of Moses with God and his special relationship with God as a conversation partner. If the narrator elucidated the spatial setting of Exod. 33:12-23 at its beginning, the effect of thematic connection between these two passages would be lost. And this might be the reason why the spatial setting is obscure.

Once God was willing to accept Moses' intercessions, the spatial setting becomes clear. Exod. 34:1-3 clearly shows that Moses was not on the mountain. After Moses' ascension, the spatial setting is left there.

The second point with regard to the spatial setting is the symbolic aspect. 34:3 refers back to Exod. 19:12-13,21-24 (maybe also v. 14,15,22). This time, the more severe warning about coming closer to Mt. Sinai may reflect the seriousness of this second covenant ceremony. As the people went wrong with the first one, God might be prohibiting the people from doing rash acts again. As an alternative it is worth to mention that Cassuto commented, "not even Aaron, who at the first ceremony ascended up to a certain point (xix 24); to the second 'wedding', after a divorce, a large assembly is not invited" (Cassuto 1967: 438). Sarna comments, "This time Aaron is excluded—a silent reminder of his role in the breach of the covenant" (Sarna 1991: 215). Anyway, this prohibition reflects the tabernacle again.

9. Exodus 34:29-35

As we mentioned all the points in relation to the passage left, I will briefly mention the major points that is important for our double plot.

On the one hand, in relation to the golden calf story, this passage is the denouement of the golden calf story. The sin of the golden calf is fully forgiven now.

The “two tablets of the Testimony” that Moses received again from Yahweh symbolizes it. Also, the disparagement of Moses by the people is rectified. They exhibit the fear of Moses.

In relation to the tabernacle story, the shining face of Moses is important. As we have already pointed several times above, Moses’ shining face reflects the theme of “the glory of Yahweh” in Exod. 24:12-18. As the people are ready to build the tabernacle, Moses transfers the glory from the mountain to the tabernacle.

In this aspect, vv. 34-35 is really important in several points. First, it changes the temporal dimension. Until now, in the golden calf story, the narrator described events with the singulative mode of verbs. Suddenly, he changes their mode to the frequentatives. Thereby, he achieves the sense of defocalization by expanding the temporal dimension. In this sense, it creates a similar kind of effect with dissolve in film. It makes the golden calf story fade away and the tabernacle story fade in.

Second, these verses show the transfer of God’s presence from the mountain to the tabernacle. While the presence of Yahweh on the mountain was a singulative event, his presence in the tabernacle will be a durative one.

10. Exodus 35-40

In this passage, the most important concern that is left is the people’s sincere enthusiasm. It forms a contrast with their behavior and attitude in Exod. 32:1-6 (Childs 1974: 542-43; Koester 1989: 8; Hauge 2001: 35). The question is: Is this change of the people caused by their sin and God’s forgiveness in Exod. 32-34? Clearly, the text does not say anything about this.

Narrative critically, however, we might be able to utilize the logical fallacy of *post hoc ergo propter hoc*. These chapters are following the golden calf story. And the characters and the settings show consistency with it. Also, there is no explicit statement that hinders the reader from reading these chapters as a result of the story in the previous chapters. Therefore, we have every reason to regard the people’s changed attitude results from the events in Exod. 32-34.

11. Exodus 40:34-38

This passage is the final passage of our Exodus text. It picks up the theme of the glory of Yahweh. As we discussed in the introduction of this chapter, the settling of “the

glory of Yahweh” on the tabernacle symbolizes the transfer of God’s presence. From now on, the tabernacle will be the center of God’s presence, revelation, and guidance.

The final three verses (vv. 36-38) are important. We argued against the popular historical critical view which regards them as secondary. In fact, these three verses are the final destination in the boundary of our Exodus text, as the main point of our double plot was to deal with the way of God’s presence, accompaniment and guidance. In the first half of the tabernacle story, God revealed the means of resolving this issue. The golden calf incident created a suspense, as God could not accompany the sinful people. Only God’s special mediator Moses and God’s abundant love could solve the problem. The second half of the tabernacle story shows the resolution of the whole double plot. 40:34-38 in general and especially vv. 36-38 show the denouement of the whole double plot.

CHAPTER VIII

EXODUS 24:12-40:38

AS AN INTERCALATED DOUBLE PLOT

A. INTRODUCTION

So far we investigated our Exodus text as an intercalated double plot by means of narrative criticism. We also explored its structural aspects. Now we will sum up our insights gathered in the previous chapter according to Levin's paradigm concerning the interrelations of the stories in our double-plot text. Before that, it might be worthwhile to see how the stories are separated in our text.

B. THE SEPARATION OF STORIES IN EXODUS 24:12-40:38

Several features separate the golden calf story and the tabernacle story in our text. First, one of the most fundamental elements that divide both stories are the golden calf and the tabernacle. The golden calf never appears in the tabernacle story. The tabernacle also generally does not appear in the golden calf story. The only exception would be the tent of meeting in Exod. 33:7-11 that is right in the center of the golden calf story and Exod. 34:34-35 at the end of the golden calf story. As we saw in the previous chapter, the former passage's relationship with the golden calf story is not straightforward (VII.D.7). In the case of the latter passage, Exod. 34:29-35 works like a dissolve in a film. Therefore, it is natural that the elements from both stories appear here. Even then, we should admit that Exod. 34:34-35 uses obscure language in describing Moses' trip to the tabernacle. Possibly, the narrator insinuates the tabernacle, yet does not want to destroy the flow of the narrative.

Secondly, the title of the stone tables in the golden calf story and the tabernacle story is so distinctive. The tabernacle story calls them "the Testimony", while the golden calf story calls them "the stone tablets" or something similar (VI.A.2.b.).

Thirdly, there is no clear indication of causality between these stories. The narrator does not mention clearly whether the delay of Moses' return to the camp is because of the instructions for the tabernacle in the first half of the tabernacle story.

Likewise, the narrator does not provide any direct hint about whether the exceeding sincerity and piety of the people in the second half of the tabernacle story is the reaction to the sin of the idolatry and the mercy of God shown in the golden calf story.

These features give the impression of separation between these stories. Yet, we should remember that the separation of these stories is not the whole story. As we have seen in the examples from the English Renaissance drama and the biblical texts,

C. THE INTEGRATION OF STORIES IN EXODUS 24:12-40:38

In spite of the separating elements of the stories, we also see that these stories are tightly connected through many other features. Here we will sum up the observations we made in the previous chapter on the basis of Richard Levin's paradigm of connections between the stories in a double plot narrative.

1. Material Cause

At least three elements serve as the material cause. They are the characters, the narrative thread of stone tablets, and the structure. First, as the other intercalated double-plot texts as 1 Sam. 24-26 and the Markan intercalations, the main characters function as the link between the tabernacle and golden calf stories. Moses, God, and the people all appear in both stories. Especially, Moses attends all the scenes except Exod. 32:1-6, the first scene of the main part of the golden calf story. Both God and the people all appear in both stories.

The second material cause is the stone tablets. Despite of the different names, it is beyond doubt that the thread of the stone tablets plays a crucial role in both stories. Also, we see that the narrator indicates that the Testimony in the tabernacle story and the stone tablets in the golden calf story are the same object in Exod. 31:18 by juxtaposing these two names ("the two tablets of the testimony, the tablets of stone"). "The two tablets of the testimony" is also used in Exod. 34:29-35, the overlapping passage between the golden calf story and the tabernacle story. More interestingly, Exod. 32:15-16 also uses the epithet in referring to the tablets. Therefore, the thread of stone tablets provides another material mode of connection.

Thirdly, the geography of both stories is another material cause that connects these two stories. Both stories basically have the mountain Sinai or its foot as their

spatial settings. Golden calf story's spatial setting is the camp at the foot of the mountain. The tabernacle story is concerned with the transfer of God's presence from the mountain to the camp.

Finally, if we accept Levin's concept of material cause in which the initially given relationship does not change throughout the whole narrative,¹ the structure of Exod. 24:12-40:38 might be another material cause. It is given from the start by the implied author and remains static throughout the narrative. It first of all defines the outer boundary of our double-plot text by using *inclusio* as a framework. Then, the implied author introduces many structural devices to connect both stories. He puts overlapping passages in Exod. 31:10 and 34:29-35 at the boundaries between the golden calf and tabernacle stories. The passages on the Sabbatical stipulations respectively at the end of the first half and at the beginning of the second half of the tabernacle story (Exod. 31:12-17; 35:1-3) corroborate them, as they form another *inclusio*. Possibly, the first of the sabbatical passages also forms another *inclusio* with Exod. 24:16 to frame the tabernacle story. The tent of meeting passage in Exod. 33:7-11 might also be important in the structure, as it plays the role of mediating the golden calf story with the tabernacle story.

2. Effective Cause

As we mentioned in the section B in this chapter, the causal relationship between the golden calf story and the tabernacle story is not particularly indicated. However, before we discuss this issue, we need to remember several points. First, as Levin pointed out, the effective cause is not the ultimate achievement of a double plot narrative (Levin 1971: 9). Second, as we discussed while dealing with the question of "what is the fundamental requirement of plot", the logical fallacy of *post hoc, propter hoc* (Barthes 1977: 94) is the mainspring of a narrative. Thirdly, unless there is any explicit denial of the causality between two consecutive events, it would be legitimate in a narrative to assume an implicit causality between them.

Turning to our Exodus text, we can consider at least two points to consider the existence of implicit causalities between the golden calf and tabernacle stories. First, we

¹ When Levin mentioned this point, the static nature of material cause is suggested in relation to the characters first and the geography (Levin 1971: 5-8). However, there is no intrinsic reason we have to confine the static nature of the material cause to only these two narrative critical elements.

see that generally there is a consistent flow of time throughout the whole text of Exod. 24:12-40:38 except some frequentative passages. There are no indications in the story that make us presume that the golden calf story and the tabernacle story are not chronologically connected. Secondly, the text does not provide any reason that we should not see a causal relationship between the tabernacle and golden calf stories. Therefore, it seems legitimate for us to suppose causal relationships between them.

To speak more specifically, there is no apparent reason why we cannot read a causal relation between the first half of the tabernacle story and the beginning of the golden calf story. That is, we can assume that Moses' return was delayed by the prolonged instruction of God for the construction of the tabernacle. Likewise, it is legitimate to assume that the abundant graciousness of God shown by his forgiveness of the great sin of idolatry is the cause of the overwhelming eagerness of the people to offer the material for the tabernacle and their sincere execution of God's instructions in the second half of the tabernacle story.

3. Formal Cause

Just as Levin pointed out with regard to the newer trends in the study of double plot in the English Renaissance drama, the interpreters generally concentrated on the analogical relationship between the golden calf story and the tabernacle story. Also, through an extensive analysis, we showed that in spite of the lack of direct transaction between the golden calf and the tabernacle, both of these two cultic objects symbolize God. The narrator shows the analogical relations between them through many parallels. However, the main thesis of the narrator is to show the contrast between them. If the tabernacle shows the presence of God, the golden calf represents God's absence.

4. Final Cause

When we utilize the model Levin suggested with regard to the effect created by the combination of two stories, the golden calf story functions as a negative foil for the tabernacle story. If the tabernacle story relates to the story of God's presence, the story of the golden calf tells the story of God's absence or the threat to God's presence. By combining these two distinctive stories, the narrator creates a dialectic between them. However, when we read the tabernacle story more carefully, we realize that the tabernacle story already has the theme of God's absence in it. In essence, the tabernacle story tells not only the theme of God's approachability which is the theme of God's

presence, but also God's unapproachability which is the theme of God's holiness. In this respect, Brueggemann's identification of God as "the Holy One in our midst" (Hos. 11:9; Isa. 12:6) represents the essence of the tabernacle story (1976: 680). If the tabernacle story is told alone without the golden calf story, the reader might have lost sight of the other side of the same coin. The tabernacle is not only the sign of God's presence but also the sign of God's holiness, as the studies on the graduation of holiness richly prove. By using the golden calf story and juxtaposing it with the tabernacle story, the implied author creates a dialectic. The golden calf story as the foil of the tabernacle story highlights the other side of the same coin, that is, the theme of the absence of God. Thereby, it underscores how precious the presence of God is and what it implies to have the presence of God among us. If the tabernacle story is told alone without the golden calf story, its impact and its message would have been significantly reduced.

CHAPTER IX

CONCLUSION

The aim of this dissertation is to read Exod. 24:12-40:38 as a case of intercalated double plot. Before we start our study, we first provided the historical overview of previous studies concerning the relationship between the golden calf and tabernacle stories in Chapter II. It showed that the previous works paid attention to their relationship in such aspects as chronology, theme, and structure. However, it also showed that there are many more things to be done.

In Chapter III and IV, we proposed that the combination of the narrative criticism and Levin's study of the double-plot dramas in the Elizabethan period provide a systematic approach to our issue.

In Chapter V, we surveyed various biblical texts that seem to show the characteristics of double plot. We classified them into two types: "interlaced double plot" and "intercalated double plot". We also provided the application of our combined methodology to these texts. Finally, we pointed out that our Exodus text is an "intercalated double plot".

We analysed the structure of our Exodus text in Chapter VI and also provided the narrative critical exegesis of Exod. 24:12-40:38 in Chapter VII. Finally, we tried to summarize our observations made in that chapter on the basis of Levin's paradigm in Chapter VIII.

It seems that the combination of narrative criticism and Levin's paradigm provides a very systematic approach to the biblical texts in which more than one story is combined.

The dissertation is not the end, but the beginning of the search for the double texts in the Bible. I hope that more studies are given to this exciting new path.

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