

# **EXCLUSIVITY AND VARIETY**

## **A TYPOLOGICAL STUDY TOWARDS THE INTEGRATION OF EXEGETICAL METHODOLOGIES IN OLD TESTAMENT STUDIES**

by

**Louis Cloete Jonker**



Dissertation presented for the Degree Doctor of Theology at the University of Stellenbosch

Promoter: Prof. J.P.J. Olivier (Stellenbosch)

Co-promoter: Prof. A. van der Kooij (Leiden)

FEBRUARY 1993

## DECLARATION

I the undersigned hereby declare that the work contained in this dissertation is my own original work and has not previously in its entirety or in part been submitted at any university for a degree.

Signature :

Date : 16/2/1993



## SUMMARY

The present state of the exegetical discipline is characterized in this dissertation by the exploration of the concepts *exclusivity* and *variety*. There is variety not only in the numerous methods and approaches, but also in variants in methodological application, hermeneutical presuppositions, confessional and dogmatic views, specialization areas and the increasing volume of scholarly literature. To escape the abyss of variety, exegetes often turn to making exclusivistic claims, sometimes deliberately.

The main interest of this dissertation is a methodological one, with the implication that the discussion is limited to the variety of exegetical methodologies. The working hypothesis is that a multidimensional and/or integrational approach to exegesis can evade the dangers of exclusivity and variety. Various theoretical guidelines, which should be taken into consideration in this discussion, are filtered out from previous attempts in this regard. Two methodologies, namely a historical-critical one and a narrative one, are used as examples in this investigation. In order to investigate the implementation of these methodologies in practice, the Samson Cycle (Judges 13-16) is analyzed. Subsequently, both methodologies are evaluated according to the theoretical guidelines which are formulated earlier. The multidimensional and/or integrational possibilities of these methodologies are then scrutinized.

The investigation leads to the formulation of three models which may serve as guidelines for further discussion on this topic. Preference is given to an adapted communication model which serves as a hermeneutical framework in which exegetical methodologies function multidimensionally and interactively. It is proposed that the operative factor of such a communication model is a reading strategy which consists of two components, namely (i) a specialized reading and (ii) a competent reading of the text.

## OPSOMMING

In hierdie proefskrif word die huidige staat waarin die eksegetiese wetenskap verkeer, gekarakteriseer met die begrippe *eksklusiwiteit* en *verskeidenheid*. Die verskeidenheid word nie slegs gekonstitueer deur metodes en benaderings nie, maar ook deur variante in metodologiese toepassings, hermeneutiese uitgangspunte, konfessionele en dogmatiese standpunte, spesialisasiegebiede en die toenemende volume vakliteratuur. Om enigsins hierdie verskeidenheid te bemeester, wend eksegete hulle (nie-)doelbewus tot eksklusiwiteitsaansprake.

Die fokus van hierdie proefskrif is metodologies van aard, d.w.s. die bespreking word beperk tot die verskeidenheid in eksegetiese metodologieë. Die werkshipotese word geformuleer dat 'n multidimensionele en/of integrasie-benadering tot die eksegete die gevare van verskeidenheid en eksklusiwiteit kan oorkom. Uit vorige pogings wat in hierdie verband gedoen is, word sekere teoretiese riglyne geformuleer aan die hand waarvan die bespreking geloods moet word. Twee metodologieë, naamlik 'n histories-kritiese en 'n narratiewe, word as voorbeelde gebruik om die probleem te ondersoek. Aan die hand van hierdie twee metodologieë word die Simson-siklus (Rigters 13-16) ondersoek ten einde die implementering van die betrokke metodologieë in die praktyk te bestudeer. Daarna word die metodologieë geëvalueer aan die hand van die teoretiese riglyne wat vroeër geformuleer is. Die moontlikhede tot 'n integrasie van die twee metodologieë en/of 'n multidimensionele model word ondersoek.

Die ondersoek lei vervolgens tot die formulering van drie modelle wat as riglyne kan dien vir verdere diskussie oor die onderwerp. Daar word aangetoon dat die mees aanvaarbare rigtingaanduiding 'n aangepaste kommunikasiemodel is wat as hermeneutiese raamwerk dien waarbinne eksegetiese metodologieë multidimensioneel en interaktief funksioneer. Daar word voorgestel dat die operatiewe faktor van so 'n kommunikasiemodel 'n leserstrategie is wat bestaan uit twee komponente, naamlik (i) 'n gespesialiseerde lees en (ii) 'n kompetente lees van die teks.

## ACKNOWLEDGEMENTS

The financial contributions of the following institutions are hereby gratefully acknowledged:

Centre for Science Development

Deutscher Akademischer Austauschdienst (Bonn)

Harry Crossley Foundation

Stichting Studiefonds voor Zuid Afrikaanse Studente (Amsterdam)

Viewpoints expressed in this study are not necessarily a reflection of the viewpoints of the above institutions.

*in memory of my father,*

*MICHAEL ADRIAN JONKER,*

*who died fifteen years ago*

## PREFACE

Somebody once made the statement: "He/She who reverts into methodological discussions, does not have anything more to say about his/her subject." This study has, however, convinced me that the statement should rather be altered to read: "Without involvement in methodological discussions, nobody can claim comprehension of what is being investigated in his/her subject."

Although only the author of a dissertation can be held responsible for the viewpoints expressed and the errors made in it, various people form a "supporting structure" for the completion of such a task. The following people constituted this structure, without whom the task would never have been accomplished:

All my teachers at the Department of Semitic Languages and Cultures, as well as the Faculty of Theology (Old Testament Studies in particular) at the University of Stellenbosch who gave me an interest in the Old Testament.

Prof. Walter Claassen, who played an indispensable role in the initial stages of this study.

Prof. Hannes Olivier, who not only acted as promoter, but whose encouragement and friendship meant a lot to me.

Prof. Siegfried Mittmann, who served as a contact person during our stay in Tübingen.

All our friends in Tübingen (the Stipp family in particular), who made our stay in Germany a memorable one.

Prof. Arie van der Kooij (Leiden), who not only acted as co promoter, but also, with his wide interest and knowledge, provided an excellent sounding board in our discussions.

All our friends in Utrecht and Leiden, who made our stay in the Netherlands a memorable one.

The Department of Semitic Languages and Cultures and The Research Unit for Computer Applications to the Language and Text of the Old Testament at the University of Stellenbosch, for the use of computer and printer facilities.

Minke Franz, for editing the English usage in this dissertation.

All our family (my mother in particular) and friends, who provided moral support during our European sojourn.

Anita and Johannes, who were prepared to carry the burden of an "uprooted existence" and whose encouragement and enthusiasm provided an indispensable stimulus.

Above all, the Almighty God, who provided the opportunity and sustenance for the completion of this study.



# CONTENTS

PREFACE	i
LIST OF ABBREVIATIONS	vii

<b>PART I</b> <b>THEORETICAL DISCUSSION TOWARDS A MULTIDIMENSIONAL AND/OR INTEGRATIONAL METHODOLOGY</b>
--

CHAPTER 1: THE PRESENT STATE OF THE DISCIPLINE	1
1.1 VARIETY IN METHODOLOGICAL THEORY	4
1.1.1 Methods and approaches	5
1.1.2 Variants in methodology	8
1.1.3 Hermeneutical views	10
1.1.4 Confessional and dogmatic differences	10
1.1.5 Specialization areas	12
1.1.6 Scholarly literature	13
1.1.7 Conclusion	14
1.2 EXCLUSIVITY IN EXEGETICAL PRAXIS	14
1.3 THE QUEST FOR A MULTIDIMENSIONAL AND/OR INTEGRATIONAL THEORY	17
 CHAPTER 2: TOWARDS A MULTIDIMENSIONAL AND/OR INTEGRATIONAL METHODOLOGY	20
2.1 PREVIOUS ATTEMPTS	20
2.1.1 Leon-Dufour <i>et al</i>	21
2.1.2 Buss <i>et al</i>	23
2.1.3 Crossan	25
2.1.4 Patte	27
2.1.5 South African New Testament circles	32
2.2 IMPORTANT THEORETICAL ISSUES ON THE WAY TO A MULTIDIMENSIONAL AND/OR INTEGRATIONAL METHODOLOGY	37
2.2.1 The nature and task of Old Testament exegesis	37
2.2.2 Synchrony and/or Diachrony	42
2.2.3 Multidimensional and/or Integrational Methodologies	44
2.2.4 'Text' and 'Meaning'	46
2.2.5 Author, medium and reader	49
2.3 CONCLUSION	51

PART II

THE SAMSON CYCLE (JUDGES 13-16) - A DIACHRONICAL  
METHODOLOGY

CHAPTER 3: A HISTORICAL CRITICAL METHODOLOGY	53
3.1 HISTORY OF RESEARCH	53
3.1.1 General	53
3.1.2 Research with regard to the Samson Cycle	61
3.2 GEORG FOHRER <i>et al</i> : "EXEGESE DES ALTEN TESTAMENTS"	64
3.2.1 Introduction and Point of Departure	65
3.2.2 The various methods	67
3.2.2.1 <i>Textkritik</i> (TK) (Par. 4)	67
3.2.2.2 <i>Literarkritik</i> (LK) (Par. 5)	68
3.2.2.3 <i>Sprachliche Analyse</i> (SA) (Par. 6)	70
3.2.2.4 <i>Formen</i> (FK) <i>und Gattungskritik</i> (GK) (Par. 7)	72
3.2.2.5 <i>Motiv- und Traditionskritik</i> (MTK) (Par. 8)	73
3.2.2.6 <i>Überlieferungskritik</i> (ÜK) (Par. 9)	74
3.2.2.7 <i>Kompositions- und Redaktionskritik</i> (KRK) (Par. 9)	75
3.2.2.8 <i>Zeit und Verfasserfrage</i> (ZVF) (Par. 9)	76
3.2.3 Interpretation	76
3.2.3.1 <i>Einzelauslegung</i> (EA) <i>und zusammenfassende Exegese</i> (ZE) (Par. 10)	77
3.2.3.2 <i>Theologische Kritik</i> (ThK) (Par. 11)	78
3.3 JUDGES 13 16	80
3.3.1 Exegesis	81
3.3.1.1 <i>Textkritik</i>	81
3.3.1.2 <i>Literarkritik</i>	85
3.3.1.2.1 Beginning and end of the textual unit	85
3.3.1.2.2 The <i>Einheitlichkeit</i> or <i>Uneinheitlichkeit</i> of the textual unit 13:1 16:31	86
3.3.1.2.3 <i>Literargeschichte</i> of Samson Cycle	90
3.3.1.3 <i>Sprachliche Analyse</i>	90
3.3.1.3.1 Syntactic-stylistical Analysis	91
3.3.1.3.2 Phonemic phonetical Analysis	93
3.3.1.3.3 Semantical Analysis	93
3.3.1.3.4 Structural Analysis	97
3.3.1.3.5 Function of Textual Unit	99
3.3.1.3.6 Horizon of Textual Unit	99
3.3.1.4 <i>Formen und Gattungskritik</i>	100
3.3.1.4.1 Determining the <i>Gattung</i>	101

3.3.1.4.2	<i>Sitz im Leben</i>	103
3.3.1.5	<i>Motiv und Traditionskritik</i>	104
3.3.1.5.1	Determining whether EMSs are present	104
3.3.1.5.2	Classification of EMSs and <i>Motivengeschichte</i>	105
3.3.1.5.3	Function of EMSs	106
3.3.1.5.4	Information regarding socio cultural background	106
3.3.1.6	<i>Überlieferungskritik</i>	107
3.3.1.7	<i>Kompositions und Redaktionskritik</i>	109
3.3.1.8	<i>Zeit- und Verfasserfrage</i>	115
3.3.2	Interpretation	116
3.3.2.1	<i>Einzelauslegung und zusammenfassende Exegese</i>	117
3.3.2.2	<i>Theologische Kritik</i>	121
3.3.2.2.1	The writer's position with relation to the text	121
3.3.2.2.2	The appropriateness of the question	121
3.3.2.2.3	Discourse about God	122
3.3.2.2.4	The point of view of the exegete	126
3.4	TRANSLATION OF JUDGES 13:2-35	127

### PART III

## THE SAMSON CYCLE (JUDGES 13-16) - A SYNCHRONICAL METHODOLOGY

CHAPTER 4: A NARRATIVE METHODOLOGY	129
4.1 HISTORY OF RESEARCH	129
4.1.1 General	129
4.1.1.1 Forerunners to a literary approach	130
4.1.1.2 Developments in secular literary studies	131
4.1.1.3 Developments in biblical studies	134
4.1.2 Regarding the Samson Cycle	137
4.2 DEFINING A NARRATIVE METHODOLOGY: ROBERT ALTER, ADELE BERLIN AND MEIR STERNBERG	139
4.2.1 Robert Alter	140
4.2.2 Adele Berlin	143
4.2.3 Meir Sternberg	146
4.2.4 Narrative Methodological "Frame of Reference"	148
4.2.4.1 The first steps of the analysis	149
4.2.4.2 Definitions	150
4.2.4.3 Time, gaps and repetition	150



4.2.4.4	Plot	152
4.2.4.5	Narrator and reader	154
4.2.4.6	Point of view	157
4.2.4.7	Character types and characterization	159
4.3	JUDGES 13-16	161
4.3.1	Preliminary analysis	161
4.3.1.1	Linguistic and literary analysis	162
4.3.1.2	Translation	162
4.3.1.3	Delimitation of macro- and micro units	162
4.3.1.4	Summary of textual contents	164
4.3.2	Analysis of literary features (Episode I)	165
4.3.2.1	Introduction: Vs. 2	165
4.3.2.2	Scene 1: Vss. 3-5	167
4.3.2.3	Scene 2: Vss. 6-7	172
4.3.2.4	Scene 3: Vss. 8	174
4.3.2.5	Scene 4: Vss. 9-10	176
4.3.2.6	Scene 5: Vss. 11-18	177
4.3.2.7	Scene 6: Vss. 19-23	181
4.3.2.8	Conclusion: Vss. 24-25	183
4.3.3	Summary of exegetical results	185
4.4	CONCLUSION	190

## PART IV

### THEORETICAL EVALUATION TOWARDS A MULTIDIMENSIONAL AND/OR INTEGRATIONAL METHODOLOGY

CHAPTER 5: APPLICATION OF THEORETICAL 'FRAME OF REFERENCE'	192	
5.1	METHODOLOGY-SPECIFIC EVALUATION	192
5.1.1	Historical Critical Methodology	192
5.1.2	Narrative Methodology	197
5.2	EVALUATION ACCORDING TO THEORETICAL 'FRAME OF REFERENCE'	200
5.2.1	The nature and task of Old Testament exegesis	201
5.2.2	Synchrony and/or Diachrony	204
5.2.3	Multidimensional and/or Integrational Methodologies	206
5.2.4	'Text' and 'Meaning'	208
5.2.5	Author, medium and reader	210
5.3	CONCLUSION	213

CHAPTER 6: THREE MODELS TOWARDS A MULTIDIMENSIONAL AND/OR INTEGRATIONAL METHODOLOGY	214
6.1 PRELIMINARY REMARKS	214
6.1.1 Method as formalized intuition about and experience with texts	214
6.1.2 Judges 13-16 as narrative literature	216
6.2 THREE INTEGRATIONAL AND/OR MULTIDIMENSIONAL MODELS	217
6.2.1 Model I: Narrative analysis complementing a historical-critical methodology	218
6.2.2 Model II: Aspects of historical-critical analysis complementing a narrative methodology	221
6.2.3 Reflective intermezzo	224
6.2.4 Model III: A multidimensional model of interacting historical-critical and narrative methodologies	226
6.2.4.1 Presuppositions of Model III	226
6.2.4.2 Description of Model III	227
6.2.4.3 Discussion of Model III	232
6.3 GUIDELINES FOR FUTURE RESEARCH	238

## PART V CONCLUSION

CONCLUSION	240
------------	-----

## APPENDICES

APPENDIX A: W. RICHTER - "EXEGESE ALS LITERATURWISSENSCHAFT"	242
APPENDIX B: SENTENCE DIVISION IN JUDGES 13-16	248
Chapter 13	249
Chapter 14	253
Chapter 15	257
Chapter 16	262
APPENDIX C: SYNTACTIC-STYLISTICAL ANALYSIS OF JUDGES 13:2-25	270
Table I: Sentence Level	272
Table II: Word Level	278
APPENDIX D: TRANSLATION OF JUDGES 13:2-25	283

## BIBLIOGRAPHY

Bibliography	286
--------------	-----

## LIST OF ABBREVIATIONS

<i>BA</i>	Biblical archaeologist
<i>BBB</i>	Bonner biblische Beiträge
<i>BEvTh</i>	Beiträge zur evangelischen Theologie
<i>Bib.</i>	Biblica
<i>Bijdr.</i>	Bijdragen. Tijdschrift voor filosofie en theologie
<i>BN</i>	Biblische Notizen: Beiträge zur exegetischen Diskussion
<i>BS</i>	Bibliotheca sacra
<i>BTS</i>	Biblich-Theologische Studien
<i>BZAW</i>	Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft
<i>BZNF</i>	Biblische Zeitschrift Neue Folge
<i>CBQ</i>	Catholic biblical quarterly
<i>Coll.</i>	Colloquium
<i>Conc(D)</i>	Concilium. Internationale Zeitschrift für Theologie
<i>CV</i>	Communio viatorum
<i>DU</i>	Deutschunterricht
<i>EK</i>	Evangelische Kommentare
<i>ET</i>	Expository times
<i>EThL</i>	Ephemerides theologicae Lovanienses
<i>EU</i>	Evangelische Unterweisung
<i>EvTh</i>	Evangelische Theologie
<i>GThT</i>	Gereformeerd theologisch tijdschrift
<i>HaS</i>	Ha-Sifrut
<i>HThR</i>	Harvard theological review
<i>HTS</i>	Hervormde theologiese studies
<i>HUCA</i>	Hebrew union college annual
<i>Interp.</i>	Interpretation
<i>JBL</i>	Journal of biblical literature
<i>JETS</i>	Journal of the evangelical theological society
<i>JJS</i>	Journal of Jewish studies
<i>JNES</i>	Journal of Near Eastern studies
<i>JNSL</i>	Journal of Northwest Semitic Languages
<i>JQR</i>	Jewish quarterly review
<i>JSJ</i>	Journal of the study of Judaism
<i>JSOT</i>	Journal for the study of the Old Testament
<i>JSOT.S</i>	Journal for the study of the Old Testament supplement series
<i>JSSt</i>	Journal of Semitic studies
<i>LB</i>	Linguistica Biblica

<i>MR</i>	The Modern Review
<i>Neot.</i>	Neotestamentica
<i>NGTT</i>	Nederduitse gereformeerde teologiese tydskrif
<i>NLH</i>	New literary history
<i>NZSTh</i>	Neue Zeitschrift für systematische Theologie
<i>OTE</i>	Old Testament Essays
<i>PRS</i>	Perspectives in Religious Studies
<i>Proof.</i>	Prooftexts
<i>RB</i>	Revue biblique
<i>Resp.</i>	Response
<i>RGG</i>	Religion in Geschichte und Gegenwart
<i>Script.</i>	Scriptura
<i>Sem.</i>	Semeia
<i>Sems.</i>	Semitics
<i>SeK</i>	Skrif en Kerk
<i>SJTh</i>	Scottish journal of theology
<i>StTh</i>	Studia theologica
<i>THAT</i>	Theologisches Handwörterbuch zum Alten Testament
<i>ThB</i>	Theologische Beiträge
<i>Them.</i>	Themelios
<i>ThEv</i>	Theologia evangelica
<i>ThLZ</i>	Theologische Literaturzeitung
<i>ThPr</i>	Theologia practica
<i>ThQ</i>	Theologische Quartalschrift
<i>ThR</i>	Theologische Rundschau
<i>ThR.NF</i>	Theologische Rundschau Neue Folge
<i>ThRv</i>	Theologische Revue
<i>ThT</i>	Theology Today
<i>ThWAT</i>	Theologisches Wörterbuch zum Alten Testament
<i>ThZ</i>	Theologische Zeitschrift
<i>TT</i>	Theologich tijdschrift
<i>TTh</i>	Tijdschrift voor theologie
<i>USQR</i>	Union seminary quarterly review
<i>VF</i>	Verkündigung und Forschung
<i>VT</i>	Vetus Testamentum
<i>VT.S</i>	Vetus Testamentum Supplementum
<i>ZAW</i>	Zeitschrift für die alttestamentliche Wissenschaft
<i>ZRPd</i>	Zeitschrift für Religionspädagogik
<i>ZThK</i>	Zeitschrift für Theologie und Kirche

**PART I**

**THEORETICAL DISCUSSION TOWARDS A  
MULTIDIMENSIONAL AND/OR INTEGRATIONAL  
METHODOLOGY**



# CHAPTER 1

## THE PRESENT STATE OF THE DISCIPLINE

The following quotations, which have all been taken from scholarly discussions of Judges 13-16 and of the person of Samson, endeavour to illustrate tendencies in the theory and praxis of contemporary Old Testament exegesis:

- i) "... Samson's behaviour - after all the expectations generated by the annunciation, the allusion to Sarah (and Hagar), and the consecration as a *nazirite* [her italics] - is so contradictory to expectations that the reader must recognize the irony that Samson is blind to. The reader is drawn into the role of ironist. As Yahweh is knowledgeable and Israel is victim, the reader is knowledgeable about Samson - and Samson is victim. The reader is, in effect, put in the position of Yahweh as Samson betrays the anticipations generated by the annunciation, the birth and the *nazirite* [her italics] dedication" (Klein, 1988, 117).
- ii) "Ist Simson in c. 13 von vornherein Nasiräer, so ist er das in c. 14f, ..., ganz und gar nicht. Von Alkoholabstinenz bei der ausgedehnten Hochzeitsfeier ist nicht die Rede, vor allem scheut sich Simson nicht, in den Löwenkadaver zu greifen. C. 14f ist also ohne Voraussetzung von c. 13 entstanden und stellt eine ältere Simsonüberlieferung dar" (Gese, 1985, 263).
- iii) "Die Berufung und Aussonderung zum Nasiräer, zu einem sonderlichen Werkzeug, dessen sich Jahweh bedienen will, ist stärkstens betont. Diese Vorgeschichte des Lebens Simsons bei Gott stellt dem Leser das eigentliche Problem der Simsonerzählung; denn wer von der frommen Berufungsgeschichte herkommt - von einer Gotteserscheinung, von Opfer und Gelübde war die Rede -, der muß sich über den Wirbel von sehr ungeistlichen Abenteuern wundern, in denen sich Simson verliert. .... So zeigen also auch die Simsongeschichten das Scheitern eines Charismatikers und das Bild einer vertanen Gotteskraft. .... Simson geht in dem Chaos, das er um sich herum verbreitet hat, selber unter" (Von Rad, 1987a, 346).
- iv) "There is no explicit censure of Samson for any of his actions, which is surprising if his morality or his faithfulness be a major theological concern. Indeed, not only is there no ethical censure, but Yhwh seems to have a hand in Samson's unrestrained behaviour (xiv 4, 19, xv 14-15). .... nowhere do we encounter either warnings about or homiletical conclusions, regarding the consequences of disobedience" (Exum, 1983, 31). "We must take seriously the aspirations awakened by Judg. xiii, but we should keep in mind at the same time that, while it sets up expectations of a great deliverer, it does not furnish a background to condemn him for not living up to them. The perceptive listener will note that an ultimate victory over the Philistines is not promised. The word *yahel* offers a subtle but important clue; Samson will only *begin* [her italics] the deliverance" (Exum, 1983, 35).

These four quotations reflect the dilemma involved in the interpretation of Samson as nazirite in Judges 13 16. In every one of the above-mentioned excerpts the concept of 'the nazirite' leads to divergent conclusions. Klein<sup>1</sup> regards the use and implementation of the 'nazirite' concept as irony. Gese<sup>2</sup> uses the apparent absence of this concept in chapters 14 15 as a premise to conclude that different traditions are at hand. Von Rad<sup>3</sup>, though not denying that different traditions are involved, sees in the development of the story the failure of Samson to live up to the expectations of his nazirite vow. As a result of her close reading of the text as it stands, Exum<sup>4</sup> denies any tensions regarding the nazirite vow in the Samson story.

Not only are different interpretations illustrated by the above mentioned examples, but also different exegetical methodologies. On a more general hermeneutic-theoretical level, the following should suffice as closer illustrations:

- v) *"It is only in the final form of the biblical text in which the normative history has reached an end that the full effect of this revelatory history can be perceived. [my italics - LCJ] .... to take the canon seriously is also to take seriously the critical function which it exercises in respect to the earlier stages of the literature's formation. .... To work with the final stage of the text is not to lose the historical dimension, but rather to make a critical, theological judgment regarding the process" (Childs, 1979, 76).*
- vi) *"Auf allen redaktionellen Stufen von der ältesten bis zur spätesten Zeit machen sich die Bearbeitungen selbst kenntlich. Da bei dem Hörtext nicht mit visueller Kennzeichnung .... gearbeitet werden kann, wird in anderer Weise rein mit dem Wortlaut eine Kennzeichnung erreicht. Eine spätere Traditionsstufe will nicht, sich selbst absolut setzend, nur ihren einfachen Text bieten, sondern will alte Überlieferungen sammeln und bewahren, hebt sich in ihrer notwendigen Bearbeitung selbst ab und mutet dem Leser oder Hörer alle Schwierigkeiten eines zusammengesetzten Textes um der Treue zur Überlieferung willen zu. Der Text hat eine traditionsgeschichtliche Tiefendimension. [my italics - LCJ] .... Der Ausleger, der über diese Vielfalt hinwegsieht, der in der Endgestalt bestenfalls eine abschließende 'Kompromißformel' der Tradition sieht, wird dem Text nicht gerecht. Sieht er ab von der historischen Tiefendimension des Traditionstextes, hat er den Text nicht als den wahrgenommen, als den er sich gibt" (Gese, 1987b, 257 259).*
- vii) *"Readers make sense. Conviction that there is meaning precedes the discovery and creation of meaning. Readers have made sense of the Bible as words and the Word, as human action and divine event, as an object of critical scrutiny and as the subject of human salvation and freedom. The sort of meaning sought has constrained the method used and the meaning found. A thesis of this book has been that reader-meaning has accompanied even the most radically objective historical approach. The reader is the touchstone for the sort of meaning desired, the method, the validity of the result [my italics - LCJ]" (McKnight, 1985, 133).*

---

<sup>1</sup> Example (i).

<sup>2</sup> Example (ii).

<sup>3</sup> Example (iii).

<sup>4</sup> Example (iv).

It is clear from examples (v), (vi) and (vii) that the various authors all have different views on the role of the history of the text, on what constitutes meaning, and on the role of the (original) author, text and (modern) reader.

Although it would be possible to deal with multiple quotations in this regard, the examples discussed merely serve to illustrate the intricate exegetical scenario which confronts the biblical scholar. In recent years Old Testament exegesis<sup>5</sup> has developed into an overwhelmingly scholarly area regarding the variety of different methodologies practised in academic and ecclesiastical circles. Not only has the traditional historical-critical approach developed into different branches, but new influences from scholarly areas, other than biblical studies and theology, have also been integrated into the exegetical discipline. Various exegetes regard and present their models as an improvement on previous approaches, or even as superior to them.

The present state of the exegetical discipline can be characterized by two terms: "exclusivity" and "variety". With due regard to the fact that the description of the state of the discipline under these two single headings can lead to a reductionistic view of the problem involved, they will, however, be used for pragmatic reasons. It must be emphasized that this is not the only way the present exegetical dilemma can be described.

Firstly, the variety in methodological theory will be discussed. Then the exclusivity in exegetical praxis will be described. After this discussion the limitation of this study will be indicated, and the desirability of a multidimensional and/or integrational theory of exegesis will be investigated.

## 1.1 VARIETY IN METHODOLOGICAL THEORY

It should be clear from the above-mentioned illustrations that the variety and diversity of exegetical methodologies cannot be categorized into a single concept. It is not merely a simple matter of co-existent exegetical methodologies<sup>6</sup>, but an intricate pattern of hermeneutical<sup>7</sup> views, specialization areas, and confessional differences which constitutes the

---

<sup>5</sup> Although the situation is also applicable to New Testament exegesis, this study will be limited to the boundaries of Old Testament exegesis.

<sup>6</sup> In this dissertation a distinction is made between "approach" and "method". "Approach" is used to refer to a specific set of epistemological assumptions used in doing exegesis, which differs from other sets of assumptions. "Method" refers to the practical manifestation of a specific exegetical approach in certain criteria and guide lines for doing exegesis. "Methodology" is used as collective term for "the theory of methods and approaches."

<sup>7</sup> In this study "hermeneutic" is used to refer to "the theory of the (scientific) understanding process". Cf. Carson (1980, 12ff.) for a discussion of the confusion around the concept "hermeneutics".



variety. These factors, as well as the overwhelming amount of scholarly literature from various specialization areas which is available to the exegete, will be discussed in the following section. The object is to describe these factors, and not to evaluate them.

### 1.1.1 Methods and approaches

Every biblical scholar doing exegesis will be aware of the variety of methods applied and approaches followed in an attempt to interpret the Old Testament. In recent years particularly, the number of approaches has increased dramatically. The range of methods and approaches offered ranges from the traditional historical-critical<sup>8</sup> approach to anthropological<sup>9</sup>, sociological<sup>10</sup>, literary<sup>11</sup>, structural<sup>12</sup>, deconstructional<sup>13</sup>, semiotic<sup>14</sup>, canonical<sup>15</sup>, rhetorical<sup>16</sup>, reception theoretical<sup>17</sup>, and many others. No wonder that Alonso Schökel (1986, 285) compares contemporary biblical scholarship to a tree: "Methods and models<sup>18</sup> are branching out in different directions. It was not like this before, when each

- 
- 8 Many names can be mentioned from the German speaking theological world ("evangelisch" and "katholisch"), in particular Koch, Westermann, Fohrer, Gese, W.H. Schmidt, Steck, Zimmerli, Hermisson, Mittmann and Groß.
  - 9 Cf. Rogerson (*Anthropology and the Old Testament*, Oxford (1979)), and Wilson ("Anthropology and the Study of the Old Testament" in *USQR* 34 (1979), 175-181).
  - 10 Cf. Schottroff ("Soziologie und Altes Testament" in *VF* 19/2 (1974), 46-66) and Gottwald ("Sociological Method in the Study of Ancient Israel" in Buss (1979, 69-81)).
  - 11 Not used in the sense of the historical-critical method "Literarkritik", but to refer to the influence of modern literary science. The following authors concentrate on narrative art in the Old Testament: Alter (1981), Berlin (1983), Sternberg (1985) and Bar-Efrat (1989).
  - 12 Culley (in Knight and Tucker, 1985, 173ff.) arranges his discussion of structural analysis according to two major figures who have had great influence in this regard: Lévi Strauss and Greimas.
  - 13 Cf. the work of Derrida (especially *Of Grammatology*, Baltimore, 1972).
  - 14 Cf. for example Vogels, *Reading and Preaching the Bible. A New Semiotic Approach*. Wilmington, 1986. Cf. also the study on Genesis 2-3 by Van Wolde, *A Semiotic Analysis of Genesis 2-3: A Semiotic Theory and Method of Analysis Applied to the Story of the Garden of Eden*. Assen, 1989.
  - 15 Childs in particular has advocated this approach. He has explained his approach in various publications. Cf. especially *Biblical Theology in Crisis* (1970), *Introduction to the Old Testament as Scripture* (1979), and *Old Testament Theology in a Canonical Context* (1985). Cf. also the work of Sanders, especially his *Torah and Canon* (1972).
  - 16 Associated with Muilenburg. Cf. his "Form Criticism and beyond" in *JBL* 88, (1969), 1-18. Cf. also the special significance that a rhetorical paradigm has for Schüssler Fiorenza (1988 and 1989).
  - 17 Cf. the impetus from Hirsch's book *The Aims of Interpretation*. Chicago, 1976.
  - 18 Alonso Schökel (1984, 4-6) defines "method" as "a defined and controllable way of proceeding." "Model", on the other hand, "is a system of elements constructed to give a unified explanation to a set of observed data." He therefore considers the model as an a priori of the method. Cf. the distinction made among "method" (= "method"), "approach" (= "model") and "methodology" in this study.

method developed as a continuation of the previous one, so that the development could be compared to the rings of a cedar or the notches of bamboo."

This development in the exegetical discipline can easily be distinguished from the various methods applied in the historical critical approach. Complementary to, and as a correction of, the original source criticism<sup>19</sup> and *Literarkritik*<sup>20</sup>, the "rings of the cedar" grew further into *Formkritik*<sup>21</sup>, *Traditionskritik*<sup>22</sup> and *Redaktionskritik*<sup>23</sup>. The history of the development of the historical critical approach was documented in the excellent and comprehensive work *Geschichte der historisch kritischen Forschung des Alten Testaments. 4. Auflage.* (1988) by Kraus<sup>24</sup>.

Apart from fundamentalistic critique<sup>25</sup>, the relativity of the historical critical exegesis has become evident in recent years. In his discussion of the historical critical approach Krentz (1975) mentions ten points of criticism which have been raised against this approach<sup>26</sup>. All ten points centre around his second point: because of the discrepancy between the ways in which faith and the historical method analyze truth and reality, the Christian is led into an intellectual dualism. W.H. Schmidt (1985a, 469-470) also points out two reasons why increasingly critical questions are being raised regarding this approach: (i) "... Exegese (ist) in ständigem, gelegentlich beängstigend raschem Wandel begriffen. Kaum eine Generation hat in solchem Maße erfahren, wie mehr oder weniger allgemeine Grundüberzeugungen fraglich wurden und selbstverständlich erscheinende Einsichten aufgegeben werden mußten"; (ii) "... der übliche Umgang mit der Bibel (ist) einseitig, nämlich zu intellektualistisch, ... und (bekommt) damit zu wenig in den Blick ..."

19 Associated with the name of Julius Wellhausen.

20 In this study the German designations for the various methods in the historical-critical approach will be used. This is done, firstly, because the use of this terminology has been generally accepted in different languages, and secondly, to prevent any confusion. Where these German words are used in this dissertation, they will be printed in italics.

21 Gunkel was the great scholar in this field.

22 Cf. the work of Von Rad. His monumental work *Theologie des Alten Testaments I & II* (initially published in 1960, with a ninth edition in 1987) is especially worth mentioning.

23 Cf. the work of Kaiser.

24 For a more extensive discussion of this development, cf. Part II Chapter 3 of this study.

25 Cf. for example the recent series of articles by Harrison in *BS 146* (1989). "The idol of critical methodology, it appears, has feet of clay, and this makes it all the more important for pastors to understand clearly the weaknesses of liberal thinking, and the way in which it may be both combated and avoided in one's own studies" (Harrison, 1989, 14).

26 Cf. also Maier (1978, 10ff.) in his chapter on "Einwände gegen die historisch kritische Methode": "a) Der Kanon im Kanon ist unauffindbar; b) Die Bibel läßt sich nicht in eine göttliche und eine menschliche auseinanderlegen; c) Die Offenbarung ist mehr als eine 'Sache'; d) Das Ergebnis steht schon vor der Auslegung fest; e) Die mangelnde Praktikierbarkeit; f) Kritik ist nicht die angemessene Antwort auf Offenbarung."

The historical-critical approach is being criticized not only by scholars from outside this approach, but also by scholars from German exegetical circles. Rendtorff in particular has caused an uproar with several publications on the subject. Not only has he done away with the traditional sources theory in his exegesis, but he has also put new emphasis on the interpretational value of the final stage of the text. His criticism is summarized in the following two points: "(a) Old Testament scholarship in its various forms very often has used the biblical text for different purposes and, at the same time, has neglected the interpretation of the text itself. (b) Bible scholars often constructed their own texts and took those texts as a basis for interpretation and historical reconstruction" (Rendtorff, 1986, 299-300).

Schweizer, another German scholar, has also criticized the historical-critical approach. He formulates his criticism in four "Defizite" (Schweizer, 1984, 162ff.): (i) The historical-critical approach has not succeeded in being "historische Kritik" and "Glaubensinterpretation". (ii) The emphasis on *Traditionsgeschichte* has the effect that the history and pre-stadia of the text have been considered so important that it was almost impossible to recognize the given text (as it stands). (iii) The historical-critical exegetes have not kept up with recent developments in literary science. The "tools" used by those exegetes are thus outdated. (iv) In praxis exegetes tend to be not as critical as the historical-critical theory expects them to be. He illustrates it by the simple example that many historical critical exegetes still use the division marks of the Masoretic Text when referring to a certain part of a verse. Schweizer accordingly proceeds to formulate his own methodology<sup>27</sup>.

As Schweizer has indicated in his third point, the developments in neighbouring disciplines had not always been recognized by and integrated into the historical-critical approach<sup>28</sup>. Because many of these new developments had the potential of helping the modern reader 'to make sense' of the biblical text in his/her specific situation<sup>29</sup>, increased attention was given to them. However, not only the deficiencies of the historical-critical approach have facilitated the development of new exegetical approaches. Changes in world view, the view on how history is to be perceived<sup>30</sup>, on what constitutes meaning, on how truth is to be verified, and on the nature of the text, have all made this development desirable and possible.

<sup>27</sup> Cf. his *Biblische Texte verstehen*. Stuttgart, 1986.

<sup>28</sup> Richter in his *Exegese als Literaturwissenschaft* (1971) is one of the exceptions. Although Richter (1971, 17ff.) is of the opinion that "historisch kritische Wissenschaft" is an outdated and inappropriate concept, the designation will still be used in this study. It is done because the concept is used in the majority of scholarly literature. The writer, however, is aware of the fact that "historical" in this designation does not refer to a certain view of the history referred to in the text (as was the case in the Eichhorn-Graf Wellhausen school), but to the historicity of the text itself. Cf. Knierim in Knight and Tucker (edd.) (1985, 124).

<sup>29</sup> Cf. the use of anthropological, sociological or psycho analytical perceptions on the biblical text.

<sup>30</sup> Cf. Deist's (1990, 7ff.) discussion of biblical and modern historiography.



As a conclusion to this section, it is appropriate to mention the summary of Barton (1984, 201)<sup>31</sup>. He roughly divides the development in biblical exegesis into four phases: (i) In the pre critical phase the primary focus was on the *historical events or theological ideas* in the text. (ii) With the advent of the historical critical approach the emphasis was shifted to the *author(s) or community* behind the text. (iii) Childs, in his canonical approach, and other text immanent methodologies, centre on the *text itself*. (iv) Recent developments tend to emphasize the *reader* of the text.

### 1.1.2 Variants in methodology

The exegete is confronted by not only a variety of methods and approaches, but also different variants of the same methodology. Not one of the spectrum of methodologies is applied in a standard way. Almost every exegete tends to adjust the methodology, or emphasize a specific part of the methodology, according to his or her own insights.

The historical-critical methodology is no exception. A mere overview of some of the methodological guides available should suffice to illustrate this point. Terminology is used differently<sup>32</sup>, different views are held as to the sequence in which the different methods are to be applied<sup>33</sup>, and no unanimity exists among exegetes regarding the role which form and content should play in the exegetical process<sup>34</sup>.

In a historical-critical exegetical praxis it often occurs that scholars prefer or emphasize the value of one or two of the various methods in the methodology<sup>35</sup>. Fohrer (1988, 252)<sup>36</sup> is of

<sup>31</sup> Lategan (1984, 1ff.) provides a similar description of the shifts which have taken place in the history of interpretation.

<sup>32</sup> E.g. Richter's (1971) use of *kritik* and *geschichte*. Koch (1988) prefers to call his whole methodology "*Formgeschichte*", contrary to the use of this term for only a part of the exegetical process (cf. *Formkritik* and *Formgeschichte*). Richter (1971) even distinguishes between *Formgeschichte* and *Formengeschichte*.

<sup>33</sup> For Richter (1971) and Fohrer *et al* (1989) the sequence of the different methods is not negotiable. Steck (1989), on the other hand, is of the opinion that it is desirable (or even compulsory) for the methods to be interdependent. In his exemplary application of the methodology on Genesis 28:10-22 he therefore illustrates how the exegete must move "back and forth" between the various methods.

<sup>34</sup> Cf. Steck's (1989, 99) critique against Richter's (1971) application of "form" and "contents".

<sup>35</sup> To give only one example: At the Evangelical faculty of the University of Tübingen (Germany) emphasis is placed on the value of the history of the traditions in the exegetical praxis. (Cf. especially the work of Gese. His articles (1974, 1978, 1986, 1987a) illustrate this point.) The other methods are not neglected, but are rather presupposed. At the Catholic faculty of the same university, however, much more emphasis is placed on *Literarkritik* and *Formkritik*. Cf. Stipp *Elischa-Propheten Gottesmänner: die Kompositionsgeschichte des Elischazyklus und verwandter Texte, rekonstruiert auf der Basis von Text- und Literarkritik zu 1 Kön 20.22 und 2 Kön 2 7*. EOS Verlag, St. Ottilien, 1987. It must be admitted that it is often due to practical reasons (e.g. pedagogical reasons and the limitations of publications) that a particular method is emphasized. Cf. Friedrich and Welten (1979) for a discussion on the pedagogical problems involved in teaching and practising the historical critical methodology.

the opinion that the lack of a comprehensive "Methodensystem" is the reason for the preference of particular methods: "Eine .... Folge jenes Mangels bestand und besteht darin, daß manchmal bewußt und absichtlich eine einzelne exegetische Methode - da sie ja nicht in ein harmonisches System eingebunden ist - vor den anderen bevorzugt oder einseitig angewendet oder verabsolutiert wurde und wird." Knierim in Knight and Tucker (edd.) (1985, 153ff.) discusses the variants in methodology in his paragraph "The Unity of Historical Exegesis." He also concludes that these variants are due "to major differences in the systemic assumptions" (1985, 153).

The variance in the historical-critical methodology is exemplary for the situation in most of the exegetical methodologies. It is often only possible to discern the common interest in, or approach to, exegesis in these methodologies. Because most of the other methodologies<sup>37</sup> are relatively new, they have often not yet developed into standardized<sup>38</sup> methods with clear cut<sup>39</sup> criteria and strategies<sup>40</sup>. Variance is thus prevalent.

One example should suffice to conclude this paragraph: In the narrative approach followed by Berlin (1983, 43ff.) and Sternberg (1985, 129ff.) "point of view" is an important concept in analyzing and interpreting the text. Licht (1978, 147), however, considers "point of view" less useful, because the concept was developed in an aesthetical theory for the modern novel.

---

Loader (1978, 5) comments on the practice of selecting (and overemphasizing) a specific method: "Dit is volkome subjektiewe eklektisisme, waardeur 'n mens in staat gestel word om in 'n teks te vind wat jy wil deur net die 'metode' te kies wat jy wil. Dan besluit die eksegeet eers watter sogenaamde metode geskik sal wees om geregtigheid aan die inhoud van 'n teks te doen, wat impliseer dat hy reeds (metodeloos) genoeg uitleg gedoen het om te weet watter metode nodig is. Dus kies hy natuurlik die metode wat gaan pas by wat hy reeds subjektief besluit het. Daarom moet al die fasette van die metodepluralisme toegepas word, en dan sal vanself blyk watter een (of meer) hulsêlf op die voorgrond bring."

<sup>36</sup> Cf. also the discussion of W.H. Schmidt (1985a, 473ff.). He warns: "Variabilität und Pluralismus sind ein Zeichen von Freiheit, können jedoch auch die Gefahr von Willkür und Chaos bezeugen" (1985, 474).

<sup>37</sup> Methodologies other than historical-critical.

<sup>38</sup> As was discussed earlier, the historical-critical methodology is not a standardized methodology either. However, criteria and strategies have been formulated clearly (considering the existing variance), so that it is possible to articulate precisely how a specific method operates. Cf. e.g. Fohrer *et al* (1989) with Alter (1981). For a more extensive discussion of this fact, cf. Part III Chapter 4.

<sup>39</sup> Cf. previous note.

<sup>40</sup> A development is taking place in this direction. Berlin (1983, 59ff.), for example, has formulated six criteria for discerning the characters' points of view. The third ("The Term *hinneh*") and fourth ("Circumstantial Clauses") points are particularly interesting, because they are based on syntactical criteria. In a recent publication Ska (1990) has provided an "Introduction to the Analysis of Hebrew Narratives." His aim was not only to provide the student with a glossary of terms used in narrative analysis, but also "... to introduce ... the various steps of this analysis, explaining, for instance, how scholars use these concepts when they apply them to concrete cases" (Ska, 1990, v).

### 1.1.3 Hermeneutical views

In recent years the exegete has been confronted by an increasing number of hermeneutical views on reading the biblical text. More emphasis has been placed on the subject (reader) and his/her specific situation in the reading process. The traditional exegetical "mainstream"<sup>41</sup> was made aware of the fact that their own reading position is not the only possibility. It became clear that it is, for example, also possible to read the biblical text from a feminist view point<sup>42</sup>, or from the view point of the politically oppressed<sup>43</sup>.

Schüssler Fiorenza (1989, 5ff.) in particular has made a plea for the inclusion and recognition of "so-called minority discourses" in Biblical Studies. The reason why such minority discourses had not been heard in traditional exegesis is due to the fact that Biblical Studies has been practised in an empiricist paradigm developed from the critical principle of the Enlightenment. Therefore the work of people such as liberation theologians and feminist scholars was rejected "as ideologically biased and unscientific" (1989, 7). Because of the fact that "positivist objectivism is blind to the fact that the world of historical data can never be perceived independently from the linguistic conceptualizations of the investigating interpreter" (1989, 7), she argues that "a paradigm-shift in the conceptualization of Biblical Studies from a scientific to a rhetorical genre, from an objectivist-detached to a participatory ethos of engagement" is required (1989, 9).

### 1.1.4 Confessional and dogmatic differences

The central issue under this heading is a discussion of the dialogue between Christianity and Judaism. The Hebrew Scripture, as the Holy Book of Judaism, and as the first part of the

---

<sup>41</sup> Patte (1990, 13) defines this mainstream as "those who are traditionally viewed as authoritative exegetes (i.e., primarily, male European American exegetes) ...."

<sup>42</sup> To name only two scholars who contributed to this development: Schüssler Fiorenza (cf. *In Memory of Her: A Feminist Theological Reconstruction of Christian Origins*. New York, 1983; *Bread not Stone: The Challenge of Feminist Biblical Interpretation*. Boston, 1984; and various articles in scholarly journals and publications.), and Bal (cf. *Lethal Love: Feminist Literary Readings of Biblical Love Stories*. Bloomington, 1987; *Murder and Difference: Gender, Genre, and Scholarship on Sisera's Death*. Bloomington, 1988a; *Death and Dissymmetry: The Politics of Coherence in the Book of Judges*. Chicago, 1988b.).

<sup>43</sup> The South African situation should suffice as illustration. Cf. the *Kairos document* (1985) and the discussion which developed after its publication. An earlier contribution to the development of liberation theology in South Africa is the work of Boesak. Cf. his *Farewell to Innocence: a social-ethical study on black theology and black power*. Kampen, 1976. Cf. Smit's (1990b, 29ff.) description of the South African situation. Cf. also West (1991).



Christian canon, plays a pivotal role in this discussion<sup>44</sup>. It is not only the different hermeneutical views (in this case: Jewish and Christian) on the interpretation of the Hebrew Bible that features in this discussion, but also the implications of this hermeneutical views on, for instance, the writing of an Old Testament theology<sup>45</sup>. Rendtorff (1983, 3ff.) is of the opinion that the historical fact of the double "Wirkungsgeschichte" of the Hebrew Bible (Jewish and Christian) must be recognized theologically. "Dies würde die christliche Theologie frei machen von dem Versuch, die eigene Auslegungsgeschichte für kanonisch zu erklären, und es würde zugleich die Möglichkeit eröffnen zu einem Gespräch zwischen Juden und Christen über die gemeinsamen Grundlagen in der Hebräischen Bibel und deren heutige Relevanz im Lichte der je verschiedenen Auslegungs- und Wirkungsgeschichte" (1983, 11).

Another prominent discussion in recent years has centred on the relationship between exegesis and dogmatics<sup>46</sup>. Ebeling (1980, 269ff.), in his discussion of "Dogmatik und Exegese", concludes: "Dogmatik und Exegese fördern einander. Dazu bedarf es einer relativen Selbständigkeit beider, aber auch ihrer gegenseitigen Kommunikation. Daß die Dogmatik eine dogmatikunabhängige Exegese beachten und anerkennen solle, ist ein wichtiges Postulat neuzeitlicher Theologie. Ihm soll nicht widersprochen werden. Aber dem Interesse einer sachintensiven Interpretation dient auch die Umkehrung der Relation, wie sie in der Themaformulierung 'Dogmatik und Exegese' zum Ausdruck kommt. Das darf freilich auf keinen Fall bedeuten, daß sich die Exegese in die Abhängigkeit von einer bestimmten Dogmatik begibt" (1980, 286).

The same problem manifests itself in the discussion of the relationship between faith and critical exegesis. In striving for an objective and scientific exegetical praxis, people have often negated the role of faith as a presupposition. Richter (1971, 10ff.) has argued that the methodological question is being influenced by theological presuppositions. "Weil von der Exegese bestimmte Ergebnisse erwartet werden, muß man eine Methode zurechtlegen, die

<sup>44</sup> Cf. the critique of Neusner in *Midrash in Context. Exegesis in Formative Judaism* (Philadelphia, 1983) on Childs's position that "der Gegenstand der biblischen Disziplinen seien die kanonischen Schriften der jüdischen Synagoge, gesehen aus der Perspektive christlicher Theologie" (Childs, 1987, 276), and the reaction of Childs to it (1987, 276-279). For a description of major directions in contemporary biblical research from a Jewish point of view, cf. Levine (1979, 179ff.).

<sup>45</sup> Childs (1987, 274) calls the discipline of Old Testament Theology "wesentlich eine christliche Disziplin." He points out (1987, 275) that no Jewish scholar had as yet endeavoured to write a biblical theology. "Diese Beobachtung ist nicht im Sinne einer Verteidigung des christlichen Zugangs gemeint, noch will sie eine Überlegenheit des christlichen Verständnisses implizieren. Vielmehr geht es einfach um die Feststellung, dass Juden sich die Hebräischen Schriften in einer anderen Weise religiös zu eigen machen, ohne dafür eine biblische Theologie zu brauchen."

<sup>46</sup> Cf. e.g. Küng's (1979, 24ff.) reaction to Blank's (1979, 2ff.) thesis that exegesis is the "theologische Basiswissenschaft". W. Visser's christocentric exegesis of the Old Testament is discussed by Graf Reventlow (1979, 110ff.). Cf. also Deist (1988, 50ff.). He indicates how the theological system (the Reformed theology in this case) as hermeneutical framework determines the text definition used in the exegetical practice.

die erwarteten Ergebnisse liefert. Damit wird deutlich, daß methodische Überlegungen nicht nur vom Gegenstand [the Old Testament LCJ] abhängen, sondern auch von einer Einstellung, Haltung oder Erwartung zu ihm" (1971, 11). To avoid this "subjective" exegetical result, Richter is of the opinion that "er ["der Gegenstand" = the Old Testament - LCJ] mit den gleichen empirisch-rationalen Methoden untersucht werden kann und muß wie alle übrigen Literaturen" (1971, 12). Other exegetes<sup>47</sup> have different convictions. They believe that "critical methodology" and "Christian faith" are not exclusive entities. Critical exegesis can be done, and, in fact, should be done, with the Christian faith as a presupposition.

Although ecclesiastical differences in exegetical methodology can be reduced to dogmatic differences and differences in hermeneutical views, they can be discussed separately. Differences between Catholic<sup>48</sup> and Protestant exegesis are no longer evident. After the second world war "(sind) grundlegende Problemstellungen und Einsichten .... katholischer und evangelischer Schriftauslegung gemeinsam" (W.H. Schmidt, 1985a, 472)<sup>49</sup>. However, it is still possible to detect differences in the way the Bible is used by different churches in exegetical praxis. Combrink (1990, 325ff.), in his treatment of the crisis in reformed exegetical praxis regarding the authority of Scripture, refers to the discussion in the context of the Reformed Ecumenical Council on the view of the *Gereformeerde Kerk van Nederland* (GKN) with respect to homophilia. The South African ecclesiastical situation is another illustration of this point<sup>50</sup>.

### 1.1.5 Specialization areas

The present-day scholar lives in the era of specialization. Actually, the concept "Old Testament scholar/specialist" is something of the past. Currently it is no longer possible for one scholar to master every sub-division of Old Testament studies, or to incorporate the insights from all the divergent areas such as linguistics, philology, history, archaeology, iconography, etc. "All these disciplines have become so complex in this modern era of

<sup>47</sup> Cf. e.g. Beisser (1973) and Du Plessis (1976).

<sup>48</sup> Cf. Ratzinger's (1989, 15ff.) proposal for *Selbstkritik* of the historical-critical exegesis. He (1989, 20) also discusses the role the ecclesiastical tradition plays in the critical evaluation of exegetical methodologies.

<sup>49</sup> This statement was made regarding the historical critical methodology. Ratzinger (1989, 19) considers Vaticanum II as turning point in this regard. The outcome of this council, according to Ratzinger, was not merely positive. It also had the negative effect ".... daß nun auch im katholischen Bereich der Hiatus zwischen Exegese und Dogma total geworden ist und daß auch in ihr die Schrift zu einem vergangenen Wort wurde, das jeder auf seine Weise in die Gegenwart zu transportieren versucht, ...." (1989, 21).

<sup>50</sup> Cf. W.P. Esterhuyse *Broers buite hoorafstand - skeiding van die kerklike weë*. Kaapstad, 1989.



specialization that very few persons are able to comprehend more than one of them in depth. The problem is, however, made more difficult by the fact that the Old Testament is generally regarded as a single field of study rather than as a literary deposit which can and ought to be studied in a number of quite separate ways by specialists of different kinds ...." (Whybray, 1989, 364).

With the introduction of new exegetical methodologies the number of relevant specialization areas has increased further. Not only are the traditional scholarly areas<sup>51</sup> important, but also related fields, such as sociology, anthropology, general linguistics, general literary science, etc.

### 1.1.6 Scholarly literature

Every exegete will be aware of the overwhelming number of scholarly publications available. Numerous journals publicize a voluminous number of articles and reviews, and the quantity of monographs, *Festschrifte*, collective studies and dissertations increases exponentially every year<sup>52</sup>. Not all these publications are on exegetical issues. However, all the information contained in these scholarly publications has exegetical implications<sup>53</sup>.

Claassen<sup>54</sup> has put a considerable amount of effort into pointing out the implications of this information explosion on scientific research in general, but more specifically on the subjects of Semitic Languages and Old Testament Studies. "Op die vakgebiede Semitiese Tale en Ou Testamentiese Studies het die hoeveelheid data/inligting sodanig toegeneem dat daar vandag 'n hele aantal groot en omvattende projekte aan die gang is, waarin gepoog word om meer doeltreffende beheer oor die data te kry en 'n nuwe fase van navorsing in te lei. Die aantal onderafdelings van hierdie vakgebied het so hoogs gespesialiseerd geraak<sup>55</sup> dat een enkele navorser beswaarlik nog sy hand kan hou op al die data, publikasies, standpunte, ens. - en dit terwyl dit juis sinvol is dat die navorser interdisiplinêr oor die hele gebied sal kan beweeg" (Claassen, 1986, 9).

<sup>51</sup> The specialization areas used in the traditional historical critical methodology.

<sup>52</sup> Claassen (1986, 5) quotes statistics from J. Naisbitt (*Megatrends*. London, 1984) to give an indication of what is meant by "information explosion": "Wetenskaplike en tegniese inligting groei tans teen ongeveer 13% per jaar, maar daar is aanduidings dat die tempo tot 40% kan opskiet."

<sup>53</sup> E.g. a publication on the archaeological finds in the City of David (Jerusalem) may have implications for an exegetical study of 1 Samuel 5:6ff.; or a publication on the LXX text of Jeremiah may have implications for an exegetical study of a pericope in Jeremiah.

<sup>54</sup> In the South African scholarly context.

<sup>55</sup> Cf. the previous section.

### 1.1.7 Conclusion

Variety is not necessarily a negative factor in exegetical studies. Variety can contribute to the enhancement of the exegete's ability to read the Old Testament. An uncontrolled variety, however, leads to confusion and exegetical decay. Cacophony<sup>56</sup>, instead of an orchestrated harmony, is the outcome of such a variety. The challenge is to find the answer to the question: "... wie die Einheit zwischen einer so weitgehenden und potentiell reichen Verschiedenheit von Interpretationen .... neu zu verstehen sei" (Tracy, 1991, 80).

Precisely as a result of the above-mentioned variety, various scholars are of the opinion that the exegetical discipline is in a transitional phase. Crossan (1982, 199) even talks of a revolution<sup>57</sup>: "Biblical exegesis is in a state of change as revolutionary as was the advent of the historical-critical theory at an earlier date." He describes this revolution in Biblical Studies as a change "from a single discipline to a field of disciplines" (1982, 200). Rendtorff (1986, 302) agrees when he poses the question whether there would be a new paradigm, or whether the near future would be characterized by "a plurality of approaches and methods." He (1986, 303) concludes: "Therefore, it makes no sense for some scholars or groups to claim that their own method, as time honoured or even brand new, is the only correct one."

This last comment of Rendtorff brings us to the problem of exclusivity in exegesis.

## 1.2 EXCLUSIVITY IN EXEGETICAL PRAXIS

It must be emphasized that "exclusivity" and "variety" are not two separate entities. Rather, they are two sides of the same coin. There can be no exclusivistic claims without a variety. For the purposes of this discussion, however, a distinction will be made between these entities.

Exclusivism is not just an acknowledgment of an unique set of presuppositions. Rather, it is the claim that this unique set of presuppositions constitutes the only *correct* one. At present exegetes are unanimous that it is impossible to do exegesis without certain presuppositions. Bultmann (1957, 409ff.) distinguishes between two types of presuppositions: "Die Frage, ob voraussetzungslose Exegese möglich ist, muß mit Ja beantwortet werden, wenn 'voraussetzungslos' meint: ohne daß die Ergebnisse der Exegese vorausgesetzt werden. In

<sup>56</sup> Rousseau (1986) uses this term to designate the confusion regarding the exegesis of 1 Peter.

<sup>57</sup> With reference to Kuhn's *The Structure of Scientific Revolutions* (Chicago, 1970).

diesem Sinne ist voraussetzungslose Exegese nicht nur möglich, sondern geboten. In einem anderen Sinn ist freilich keine Exegese voraussetzungslos, da der Exeget keine tabula rasa ist, sondern mit bestimmten Fragen bzw. einer bestimmten Fragestellung<sup>58</sup> an den Text herangeht und eine gewisse Vorstellung von der Sache hat, um die es sich im Texte handelt." Although most exegetes strive to accomplish "voraussetzungslose Exegese" of Bultmann's first type, they are often not aware of their own presuppositions of the second type<sup>59</sup>. Deist (1988, 53), therefore, encourages exegetes to do their work consciously: "As 'wetenskap bedryf' onder andere beteken om *krities* en *kreatief* besig te wees, is een van die voorvereistes sekerlik om *bewustelik* besig te wees met wat jy doen" [his italics - LCJ].

Some exclusivistic claims originate from practical considerations. Every exegete has his/her own "Sitz im Leben". He/She has grown up and was educated in a specific culture, in specific socio-economic circumstances, in a specific *esprit de temps* (with accompanying concepts of history and truth), and in a specific ecclesiastical-theological situation (with its own ethical values). If the exegete does not consciously reflect on his/her "Sitz im Leben", he/she is in danger of making unconscious exclusivistic claims in exegetical practice.

Gordis (1970, 93ff.) points out how specific scholarly interests and specialization areas can lead to exclusivistic claims. He mentions some of the trends which developed during the twentieth century out of significant archaeological finds: pan-Babylonian school<sup>60</sup>, pan-Ugariticism<sup>61</sup>, etc. (1970, 94). In his further discussion (1970, 95) he warns against "the fallacy of 'reductionism' (which) is too often rampant in Biblical scholarship."

It is of course clear that every exegete will (of necessity) emphasize the value, and need to consider the results, of his/her own specialization area in exegetical praxis<sup>62</sup>. Exclusivism, however, develops when the exegete claims (consciously or unconsciously) that his specialization area is the only key to the correct exegesis of a text.

58 For Bultmann (1957, 410) "unabdingbare Voraussetzung aber ist *die historische Methode* in der Befragung der Texte. Exegese ist ja als Interpretation historischer Texte ein Stück Geschichtswissenschaft" [his italics]. Westermann (1960, 19-20) also concludes that exegesis cannot, and should not, be done without taking into account its historical character. However, he warns that "... wir aber diese historische Sicht nicht verabsolutieren (dürfen)."

59 This fact is especially true for the relatively isolated exegetical situation in South Africa.

60 Cf. Delitzsch's *Bibel und Babel* (Leipzig, 1902).

61 Dahood's *Commentary on Psalms I, II (Anchor Bible)* serves as an illustration.

62 Cf. e.g. the relatively young scholarly impetus in exegetical studies, namely that of the iconography. Especially Keel has shown how iconography can complement the study of texts. He (1984, 7) admits: "Dennoch kann die Ikonographie dem, der tiefer eindringen will, das Studium der schriftlichen Quellen natürlich nicht ersetzen. Dieses macht allerdings seinerseits die Ikonographie nie überflüssig. Es handelt sich, wenn auch um zwei verwandte, so doch verschiedene Wege mit ihren je besonderen Eigenheiten."

In the historical critical methodology, exclusivistic claims are made as to the correct way to avoid the dangers of a pre critical or dogmatic approach to exegesis. During the *Aufklärung* a strong reaction developed against the *critica sacra* of the Protestant Orthodoxy<sup>63</sup>. Semler played a monumental role in this development<sup>64</sup>. He demanded the "Entdogmatisierung" of the current view of biblical history on the basis of the principles of the *Aufklärung*. Biblical studies had to be freed from the bondage of the papal authority of the Protestant Orthodoxy. He made a definite distinction between the divine contents and the human form of the Bible. According to Semler, an historical approach which is critical of the understanding of biblical history and of the canon had to be implemented.

In the modern practice of the historical critical methodology the demand for a critical and historical<sup>65</sup> approach is still central<sup>66</sup>. The opposition to synchronic methodologies is often motivated by referring to the danger of giving up the "historical" principle in exegesis.

The above-mentioned position applies not only to the historical-critical methodology. A synchronic approach is often emphasized at the cost of the diachronic dimension of the text. The history of the text and behind the text is then considered as worthless for exegesis in a modern context. This also leads to exclusivistic claims. As Carson (1980, 20) puts it: "Some movements with hermeneutical ramifications<sup>67</sup> have developed somewhat exclusivistic attitudes or (otherwise put) a kind of inner ring syndrome. Structuralism for instance, often stumbles into this pitfall. Such an attitude is to be strenuously avoided: it is not axiomatic that one or two hermeneutical methods may justly claim either exclusive rights or sufficient power to exclude some other methods."

To conclude this section it must be emphasized that exclusivistic claims are often not inherent in the methodology itself, but are being manifested in the exegetical praxis. Fohrer *et*

<sup>63</sup> For a discussion of this development, cf. Gunneweg (1977, especially chapter 3) and Kraus (1988, especially chapter 3).

<sup>64</sup> Cf. Kraus (1988, 103-113).

<sup>65</sup> Bultmann (1957, 143), in discussing his second type of "voraussetzungslose Exegese", admits that the historical method is obligatory in the questioning of texts.

<sup>66</sup> Cf. e.g. the exegetical guide of Fohrer *et al* (1989, 12): "Auslegung ist also, sofern sie das Alte Testament in seiner Eigenart ernst nimmt, *historische* Wissenschaft. Und sie ist, sofern sie die Forderung nach Intersubjektivität akzeptiert, *kritische* Wissenschaft" [my italics LCJ]. Cf. also Steck (1989, 4-5).

<sup>67</sup> Carson (1980, 14) mentions that "since in the traditional distinction both 'exegesis' and 'hermeneutics' deal with the interpretation of Scripture, there is some legitimate semantic overlap; but we shall discover that one of the corollaries of modern 'hermeneutical' debate is that the word 'hermeneutics' is skidding around on an increasingly broad semantic field." The quotation "movements with hermeneutical ramifications" is being interpreted as having the same connotation as "methodology" in this study.



al (1989, 13), with reference to the historical critical methodology<sup>68</sup>, admits: "Um sich aber selbst nicht zur einzigen Autorität und Norm christlicher Lehre zu erheben, ist es nötig, daß Exegese für Kritik, Änderung und Anregung offen bleibt, und zwar für Kritik sowohl vonseiten der am Auslegungsprozeß Beteiligten als auch vonseiten des Gegenstandes, mit welchem sich Auslegung befaßt." Another example, from narrative methodological circles, is Alter. In his critique on Perry and Sternberg<sup>69</sup> (1981, 17ff.) he emphasizes the obligation in a narrative approach to take into account "what historical scholarship has taught us about the specific conditions of development of the biblical text and about its frequently composite nature." Exegetical praxis, however, shows that these demands are not being met.

### 1.3 THE QUEST FOR A MULTIDIMENSIONAL AND/OR INTEGRATIONAL THEORY

Schüssler Fiorenza (1988, 13ff.), in her presidential address delivered on 5 December 1987 at the annual meeting of the Society of Biblical Literature in Boston MA, made a strong plea to exegetes to be both critically and ethically responsible in practising exegesis<sup>70</sup>. This plea arose from the exclusivistic claims of traditional biblical scholarship. Her answer to the dilemma of the exegetical discipline is to decentre Biblical Studies from the present empiricist paradigm to a rhetorical paradigm (Schüssler Fiorenza, 1989, 5ff.). She is not the only one to concern herself with the dilemma of the variety of exegetical methodologies and exclusivistic exegetical practice. Various scholars show concern for this problem.

Crossan (1982, 201) argues that "biblical study will no longer be conducted under the exclusive or even dominant hegemony of one discipline ....., but will be studied through a multitude of disciplines interreacting mutually as a *field criticism*" [his italics - LCJ]. It is clear that Crossan does not attempt the impossible in trying to abolish (or negate) the variety of disciplines. However, he is of the opinion that it is imperative to investigate how this "multitude of disciplines" will and must interreact with each other without reverting to exclusivism. This insight is also emphasized by Morgan. He acknowledges that a variety of methods is necessary in biblical interpretation, "but that these need to be organized to

<sup>68</sup> Cf. also Richter (1971, 9). W.H. Schmidt (1985a, 476) puts it this way: "Demgemäß braucht keineswegs von vornherein ausgeschlossen zu werden, daß aus anderen Sichtwinkeln und bei anderen Umgangsweisen mit der Bibel Einsichten in den Text gewonnen werden. Warum sollte auf verschiedenen Wegen nichts Neues, Unbekanntes entdeckt werden können? Grundsätzlich ist jedoch zu fordern: Solche Einsichten bedürfen, wenn sie ein über die Eigenerfahrung hinausgehendes Urteil über den Text selbst enthalten, der Bestätigung durch methodisch reflektierten Zugang."

<sup>69</sup> He refers to four articles by Perry and Sternberg which were published in *Ila Sifrut* (Vol. 1/2, 1968; Vol. 2/3, 1970; Vol. 4/2, 1973; Vol 25, 1977).

<sup>70</sup> Cf. Patte's reaction to this plea (1990a, 1ff.). Cf. also the discussion in chapter 2 of this study.

correspond both to the texts under consideration and to the aims of the interpreters" (Morgan, 1988, 285).

Boorer (1989, 195ff.) emphasizes the fact that, although the modern trend in exegesis is to give more serious attention to the final form of the text, an exclusively synchronic approach boils down to a retrenchment in the interpretation of the text. What is needed, is "a *complementary* focus on the diachronic dimension" [my italics LCJ] (Boorer, 1989, 207).

Meyer (1991, 9ff.)<sup>71</sup> discusses the challenges which are being put to the historical critical methodology by the reader-response theory. He concludes, *inter alia*, that the historical-critical methodology has to explore "nicht eine bloße Pluralität von Sinngehalten, sondern die Fülle und Multidimensionalität des Sinngehaltes des Textes ...." (Meyer, 1991, 15).

In recent years a discussion towards a multidimensional exegetical approach has started in South Africa too<sup>72</sup>. Rousseau (1986 and 1988, 33ff.)<sup>73</sup> has argued that a multidimensional approach is needed in communicating ancient canonized texts. Combrink (1990, 333) refers to Rousseau when concluding: "Gaandeweg is die oortuiging egter besig om veld te wen dat met die oog op 'n verantwoordelike omgaan met die teks van die Bybel, ons 'n *multidimensionele benadering* sal moet volg" [his italics - LCJ].

Without discussing or evaluating the above-mentioned opinions at this stage<sup>74</sup>, it is clear that a multidimensional and/or integrational theory of exegesis has become imperative. The following hypothesis can now be formulated: *A multidimensional and/or integrational exegetical theory is necessary to evade the dangers posed by the variety (as described in section 1.1) and exclusivity (as described in section 1.2) in exegetical praxis.* This study will thus endeavour to make a contribution towards the formulation of such an exegetical theory.

A multidimensional and/or integrational theory can be formulated on different levels in exegetical praxis. It would have been possible, for example, to formulate a theory for integrating the scholarly results from various specialization areas into one specific exegetical methodology. Another possibility would have been to design an informational system for a multidimensional retrieval of scholarly literature. The emphasis of this study, however, will be on a multidimensional and/or integrational theory of exegetical *methodologies*. Although all the factors discussed in section 1.1 are relevant to a discussion of exegetical

<sup>71</sup> Cf. also Lategan (1987, 112ff.).

<sup>72</sup> Especially in New Testament circles.

<sup>73</sup> Cf. also Botha (1991).

<sup>74</sup> A more extensive discussion of some proposals made regarding a multidimensional and/or integrational exegetical approach will be found in chapter 2 of this study.

methodology<sup>75</sup> (and they will be referred to again), it is impossible to concentrate on *all* of them in the scope of a dissertation. As a result this study will be limited to addressing the problem of the variety of exegetical methodologies.

In the next chapter (*Part I Chapter 2*) attention will be paid to previous attempts towards a multidimensional and/or integrational methodology. From these scholarly attempts some theoretical considerations will be distinguished. These theoretical considerations will be used to formulate a frame of reference for the study of the text which will follow in the next chapters. This frame of reference will not be a pre-formulated multidimensional theory which will be tested and illustrated on specific texts. A dynamic interaction between theory and practice will rather be preferred. This means that the set of theoretical questions arising from previous studies will be applied as a point of departure for the practical part of the study (*Parts II and III*). The set of theoretical questions will be evaluated and restructured as part of the exegesis in these two parts. The results of this interaction between theory and practice will then form the premise for the theoretical discussion in *Part IV*.

A choice of two exegetical methodologies will be made for the practical part. The historical-critical methodology (specifically that proposed by G. Fohrer *et al*) was selected as an example of a diachronical approach. In *Part II Chapter 3* this methodology will be applied. In *Part II Chapter 4* the narrative methodologies of Alter, Berlin and Sternberg, as examples of a primarily synchronical methodology, will be used. The Samson cycle (Judges 13-16) will serve as the experimental text. This choice was made because of the abundance of scholarly literature available (both historical-critical and narrative studies) on this text.

---

<sup>75</sup> Methodology is no isolated entity over and above the other factors mentioned in section 1.1. Rather, these factors exist in an intricate interrelationship with each other.



## CHAPTER 2

### TOWARDS A MULTIDIMENSIONAL AND/OR INTEGRATIONAL METHODOLOGY

In the previous chapter (especially in section 1.3) the quest towards a multidimensional and/or integrational exegetical methodology was discussed. An overview was given of recent scholarly articles and publications which advocate the development of such a methodology. The aim of this chapter is to discuss some of the above mentioned proposals, as well as other suggestions, in greater detail. No choice will be made yet among these proposals to serve as a theoretical guide-line for this study. Rather, the issues which are important in a discussion towards a multidimensional and/or integrational exegetical methodology will be discerned. The discussion in section 2.2 will subsequently focus on these issues to formulate a theoretical frame of reference for this study.

#### 2.1 PREVIOUS ATTEMPTS

During the past century and longer the historical-critical methodology (in all its stages of development) has dominated the exegetical scene. Although important discussions were conducted in publications and on symposia (academic and ecclesiastical) on the relationship between faith and critical methodology<sup>1</sup>, no direct methodological challenge or alternative was proposed for quite a long time. Either a critical methodology, which was continuously extended by new insights, was practised, or a pre-critical view was preferred (as was the case in the orthodoxy). In the second half of this century the situation started changing. New methodologies were designed, not only to serve as a challenge to the traditional historical-critical methodology, but also to serve as replacement or alternative to this. This was, for example, the case with the structural text analysis which emerged from the structural linguistics of Ferdinand de Saussure. Another alternative exegetical point of view developed in psycho-analytical circles. The importance of reflecting on the relationship between new developments on the exegetical scene and the traditional historical-critical methodology was gradually acknowledged. The discussion presented in the next paragraphs serves as example.

---

<sup>1</sup> Morgan (with Barton, 1988) describes these discussions.



### 2.1.1 Leon-Dufour *et al*

In September 1969 the second congress of the "Association catholique française pour l'étude de la Bible" (A.C.F.E.B.) took place near Paris. The theme of this congress, "Exégèse et herméneutique", had already been decided after the first congress which took place in 1967. French exegetes were confronted by the fact that they now needed to reconsider the way in which they had been reading and presenting the biblical text. They had to answer the question posed by modern readers and hearers of the text: "Pourquoi revenir encore à ces vieux textes, dont le langage est devenu pour nos contemporains à peu près inintelligible?" (Léon-Dufour (ed.), 1971, 11). Exegetes started reflecting on their own historical research which took the biblical text to be a document of the past, instead of a word which confronts us today in our own language. This tension between historical research and hermeneutical actualization subsequently constituted the thrust behind the second congress<sup>2</sup>.

In preparation of the congress it was soon realized that the problem manifested itself on a methodological level. "Enfin le problème ultime est celui de l'accès à la vérité. Quelles sont les méthodes qui permettent d'accéder au sens? Demeurent-elles comme des lignes parallèles, ou convergent-elles en définitive? L'exégète n'est pas seul de son espèce. Pour sortir de son ghetto, il doit regarder comment les autres travaillent" (12 13). It was then decided that the possibilities of methodologies, other than the historical, would be investigated and "tested" by applying and practising them on specific texts (Genesis 1; Romans 7; Acts 10 11). Three prominent scholars were invited to introduce each session of the congress. Paul Ricoeur had the task of introducing the area of hermeneutical philosophy; Antoine Vergote concentrated on the psychological method, and Roland Barthes on structural analysis.

The contributions of Ricoeur are particularly relevant to this study. In his introductory paper he spoke on the theme "Du conflit à la convergence des méthodes en exégèse biblique" (35 53). His aim was to suggest "... une voie qui ne serait ni celle du fanatisme de la pureté, ni celle du compromis éclectique à tout prix" (35). In the first three paragraphs of this paper he highlighted three competing modes of understanding the biblical text: the historical critical method<sup>3</sup>, the structural method and the hermeneutic mode. His aim was not to describe the technical aspects of each mode, but to expose the constituting "principes d'intelligibilité" of

<sup>2</sup> The acts of the second congress of the A.C.F.E.B. were originally published in French under the title "*Exégèse et herméneutique*" (Paris, 1971). The editor was Léon Dufour (one of the organizers of and participants in the congress). This publication was also translated into German, and appeared under the title "*Exegese im Methodenkonflikt. Zwischen Geschichte und Struktur*" (Kösel Verlag, München, 1973). All quotations in this section will come from Léon Dufour (ed.) (1971). Only the relevant page numbers will be mentioned.

<sup>3</sup> He uses "méthode" in the same way as "methodology" is used in this study.

each. In his fourth paragraph he explains "... dans la perspective d'une convergence sans éclectisme, par quel jeu de renvois une méthode en appelle une autre" (35).

For the purpose of the present discussion his concluding paper, "Esquisse de conclusion" (285-295), is even more relevant. He tried again to furnish an answer to the question: "Pouvons nous nous orienter entre, d'une part, un fanatisme méthodologique qui nous interdirait de comprendre autre chose que la méthode que nous pratiquons, et un éclectisme faible qui s'épuiserait dans des compromis sans gloire?" (285)<sup>4</sup>. He formulated three laws as a conclusive response to the above-mentioned question: (1) It must be admitted that there is no "innocent" method. Every method has its own presuppositions with regard to truth, language, text, etc. A reflexive knowledge of the presuppositions, the aprioris, and the limits attached to our occupation as exegetes, is needed. (2) Although a synthesis among exegetical methodologies is desirable, exegetes should still specialize in a particular method. The exegete should then apply his method with consideration of the fact that "Si l'on pratique une méthode, on n'apercevra jamais, on ne dira jamais que ce qui entre dans son champ, ce que cette grille méthodologique laisse passer ..." (286). (3) Assuming that the exegete had opted among the different methodologies, "... il lui appartient d'exercer une vigilance spéciale sur les frontières de sa propre méthode pour y repérer les points de relais et d'entrecouplement. Il faudrait en quelque sorte avoir la conscience des points faibles de nos points forts; car ces points faibles de l'un sont les points forts de l'autre; c'est par cette vue frontière et cette sympathie de travail que chacun peut communiquer avec le travail de l'autre" (286 287). He further asserts that an intersection of methodologies can only be accomplished on a group basis. The cooperation of scholars should accomplish that which is impossible for the single exegete. An *ecclesia* of research is needed (287).

After a few remarks on the positive and negative aspects of structural analysis and the historical-critical methodology, Ricoeur concluded with his view on the nature of truth, and its relation to different interpretations. He regards truth not as something which can be explained at the hand of mathematical and logical models, or which can be indicated by verification or falsification. "... la vérité est bien un chemin, un advenir; elle a à voir et à faire avec la possibilité et perpétué dans l'existence; elle est la possibilité d'un itinéraire" (295). When truth is being understood as such, it cannot be regarded as incommensurable with a specific interpretational process. On the other hand, although interpretation cannot be unitary, it is also not multiple in the sense of deliberateness. "Si en outre l'interprétation est elle-même un processus du texte, qui constitue le vouloir dire du texte, notre interprétation est d'une certaine façon liée par celle du texte. C'est pourquoi l'interprétation n'est ni une ni multiple.

---

<sup>4</sup> Cf. his formulation with the distinction made between "exclusivity" and "variety" in this study.

Elle n'est pas une, car il y a toujours plusieurs possibilités de lire le même texte; mais elle n'est pas non plus multiple, au sens d'un infini indénombrable" (295).

From the above mentioned discussion it is evident that certain theoretical issues should be considered on the way to a multidimensional and/or integrational exegetical methodology. The following three aspects have emerged and will be discussed in the next section (section 2.2): (1) Cognisance should be taken of the way in which every methodology relates the exegetical and hermeneutical aspects of interpretation to each other. How these aspects are defined by each methodology is also important. (2) The nature of the desired integration and/or multidimensional methodology should be discussed. What is meant, for example, by "integration" and "multidimensional"? Does it mean that both (i.e. "integration" and "multidimensional") have the same possibilities with regard to the exegetical praxis? (3) As Ricoeur has shown, both the above-mentioned issues can be related to the nature of "meaning". What is the relation between truth and "meaning"? Does the text have "meaning"? If so, what constitutes the "meaning" of the text?

### 2.1.2 Buss *et al*

A second attempt to investigate the possibility of relating exegetical methodologies to each other was conducted by a task group on "Methodology and its History" which was formed under the aegis of the Form Criticism Seminar of the Society of Biblical Literature. This task group had an official life-span of five years, from 1971 to 1975. The various contributions to this project were published in a volume edited by Buss<sup>5</sup>.

In the intensive reconsideration of the theory of interpretation, it was established that the relation of the past to the present was a constant factor. In connection with this problem, the question of whether the form-critical tradition has appropriately connected the general with the particular, was further identified. The task group consequently decided to co-operate in outlining and demonstrating central principles of hermeneutics. The premise of this study was that many forms of interpretation are possible. Each scholar concentrated on a particular methodology and it was endeavoured to show how these methodologies relate to one another. Genesis 25-35 served as an illustration (Buss (ed.), 1979, vii).

Buss, in his introductory article, explains what he regards as the unifying factor in interpretation: communication. "Communication is a dynamic relation between two entities. It implies both individuality (for the two partners) and sharing, that is, a holding in common"

<sup>5</sup> Buss, M.J. (ed.) *Encounter with the Text. Form and History in the Hebrew Bible*. Philadelphia, 1979. All quotations in this section come from this publication, and only page numbers will be mentioned.

(3). This definition of communication opens the possibility of uniting the particular (history) with the general (form). The present interest in communication (and its related areas such as "information theory", "cybernetics", and "decision theory") and the accompanying realization of the significance of human language, have shown that "communication theory has great unifying power which extends across both political and disciplinary boundaries. .... Applicability of the theory extends to all known levels of existence, although these levels are by no means identical to each other in their patterns" (4,5). This unifying or integrational character of information theory is regarded by Buss as being in line with the development in research. A long-term trend towards specialization contributed to the accumulation of knowledge. "In recent centuries this trend has accelerated to the point of threatening the unity of knowledge. A contrary move toward interaction and integration, however, recognizes and establishes connections between the various disciplines" (5).

According to Buss, theology can also benefit from communication theory. God is viewed by faith as being involved in all of reality. "Theology .... deals not with an aspect of existence but with its totality in relation to the Infinite" (6). Because "communication" serves as a universal symbol by which interaction in reality can be expressed, it "fits well a tradition of the creative and redemptive word of God" (8).

After explaining how this fundamental premise of communication relates to concepts such as structure, history, meaning and understanding, an article on structural analysis of Old Testament narrative follows. In three further sections<sup>6</sup> various aspects of the relation between form and history are discussed by various scholars.

Although the application of modern communication theory to ancient biblical texts must be considered with due scepticism, it has become evident that these texts are representations of (human) interaction. When dealing with ancient (religious) texts in a multidimensional and/or integrational exegetical methodology it should be imperative to establish in which unique manner interaction or communication is taking place in and through these texts. Particular attention should be paid to the (original and later) author(s) and/or redactor(s), to the text as medium of communication (and as stimulus to new patterns of communication), and to the (original and modern) reader (exegete) and community receiving the texts. In section 2.2 these issues will be discussed.

---

<sup>6</sup> I.e. "Part II: Structures in History: Historiography and Historical Criticism", "Part III: Structure and History: Linguistic and Literary Studies", and "Part IV: Dynamic Form: Human Issues".



### 2.1.3 Crossan

In section 1.3 of this study mention was made of Crossan's plea for a field criticism of inter-reacting disciplines to evade the dangers posed by exclusivism in exegesis. In his article "'Ruth Amid the Alien Corn': Perspectives and Methods in Contemporary Biblical Criticism"<sup>7</sup> he formulates six propositions to render his position clearly. Because every proposition is based on the previous one, all six will be taken into consideration in this discussion.

In his first proposition he argues that "biblical exegesis is in a state of change as revolutionary as was the advent of the historical-critical theory at an earlier date" (199). With reference to Kuhn<sup>8</sup> he asserts that this change occurs not only on the level of data or methods, but also on the level of theory. Methods, and thence the applications and the conclusions, change accordingly.

The second proposition builds on the previous one: "This revolution may best be described as changing Biblical Studies from a single discipline to a field of disciplines" (200). This change to field criticism means, *inter alia*, that the traditional historical research and the more recent developments are not necessarily disjunctive. Field criticism will lead to the inter-reaction of a multitude of disciplines, without the domination of one over the others. "The only absolute disjunction is where any one discipline denies the scholarly integrity of another or forbids it either access or participation within the field of biblical studies" (202). This does not mean that every scholar will have to specialize in every single discipline, but that every one will have to take note of the major results of other scholarly fields and will have to participate in the creative interaction by all upon all.

In the third proposition Crossan presents the current influx of anthropological, sociological and literary methods as establishing this field concept of Biblical Studies (202). A "two-way traffic" is to be detected. Not only are biblical scholars using and implementing the results from social and literary methods and models in their exegesis, but scholars trained in these fields also use biblical texts for their investigation.

Crossan proceeds with his fourth proposition: "The twin axes of Biblical Studies as a field are the historical and structural methodologies" (203). The object of discussion of this

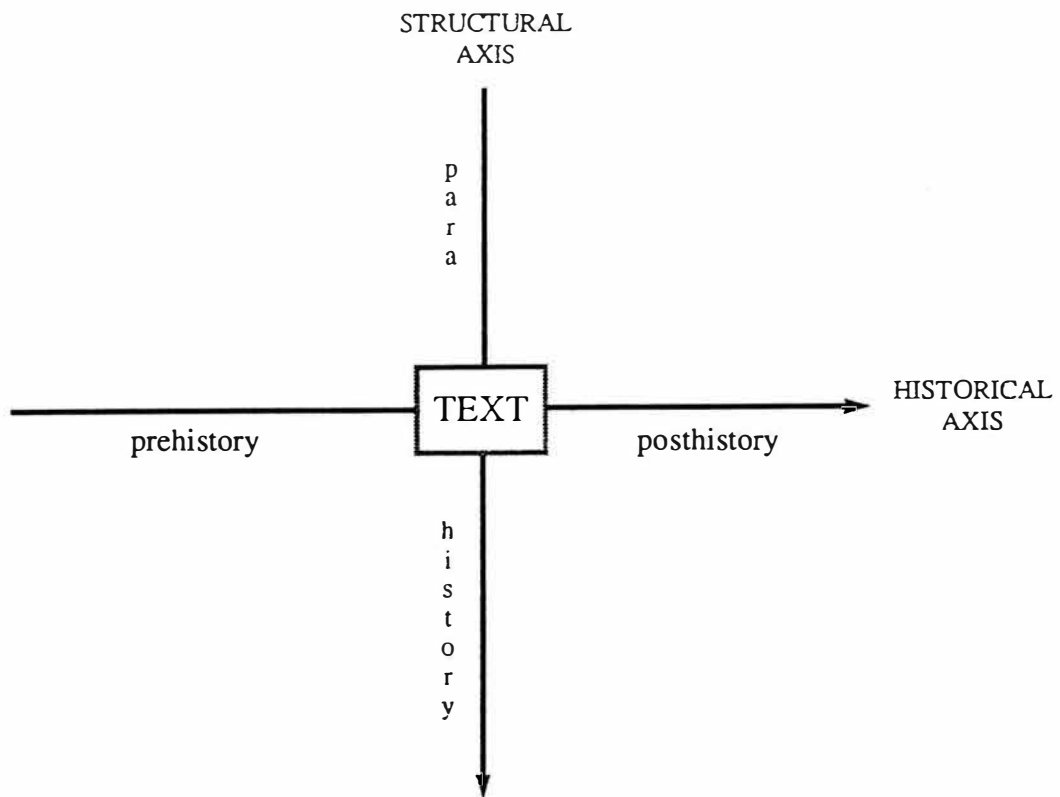
---

<sup>7</sup> In Polzin, R.M. and Rothman, E. (edd.) *The Biblical Mosaic. Changing Perspectives*. Philadelphia, 1982, 199-210. All quotations in this section (if not indicated otherwise) come from his article. Only page numbers will be mentioned.

<sup>8</sup> T.S. Kuhn *The Structure of Scientific Revolutions. Second Edition*. Chicago, 1970.



proposition is thus the interplay between the diachronic and synchronic aspects of the text. He explains his view by means of the following diagram (Figure 1, 205):



*Diagram 1*

In traditional historical exegesis the prehistory of the text, with everything that contributed to its final fixation, was emphasized. The posthistory (after the final fixation) of the text was often neglected. Both of these aspects are, however, important in exegesis, and they should be complemented by the parahistory of the text (i.e. "an investigation of significant parallels, wherever found and from whatever time and on whatever level" (205)). With his definition of "parahistory"<sup>9</sup> Crossan not only argues for a synthesis between the synchronical and diachronical aspects of the text, but also for a synthesis between the syntagmatic and paradigmatic relations in the text.

<sup>9</sup> Cf. also his reference to the distinction made in general linguistics between choice / contiguity and selection / sequence (206).

Although Crossan states in his fifth proposition that "structural analysis is logically prior to historical analysis" (206)<sup>10</sup>, he continues in his last proposition: "Biblical theology, that is, a theology taking the Bible as its creative matrix, must proceed along both structural and historical axes simultaneously" (209). Again, it is not a matter of "either/or" between the synchronical and diachronical aspects of the text. Rather, the exegete should study both of these aspects. In section 2.2 this theoretical issue will be discussed in greater detail.

#### 2.1.4 Patte

Patte is a well-known New Testament scholar, notable for his application of a semio-structural methodology<sup>11</sup>. Behind his argument towards a multidimensional exegetical methodology, a two-fold impetus can be discerned<sup>12</sup>. Firstly, in recent years he came into contact with exegetes from various backgrounds. In his conversation with exegetes from Africa, Jewish and African-American scholars and students, critics from feminist circles and Latin-American exegetes (3), he came to the conclusion that the traditional exegetical practice often alienates those who are not part of the exegetical mainstream. Due to the fact that these scholars all read the Bible with different perceptions, a variety of interpretations exists. The traditional exegetical practice can hardly accommodate this variety of interpretations. The second impetus behind his proposal is the challenge towards "an exegesis that would be both critically and ethically responsible" (2) which was expressed by Elizabeth Schüssler Fiorenza in her SBL presidential address<sup>13</sup>.

Patte has come to the conclusion that the traditional quest "for the single semantic coherence of a text" constitutes the centre of the problem. "The irony is that the various kinds of exegetical methodologies do not demand that we conceive exegesis as a quest for 'the' single coherence of a text. Rather, they point to a plurality of coherences in a text, each elucidated by one or another of the several methods that each methodology includes" (3)<sup>14</sup>. It is possible to comply with the solicitation of being critically and ethically responsible in exegetical

<sup>10</sup> He admits that "this proposition is not a hidden plea for hierarchy and superiority" (206).

<sup>11</sup> Cf. his *The Religious Dimensions of Biblical Texts* (1990b) and *Structural Exegesis for New Testament Critics* (1990c).

<sup>12</sup> This discussion is a reaction on Patte's paper "Toward an Exegesis without Boundaries" delivered on 8 August 1990 at the SBL meeting in Vienna (Austria). Citations, however, come from his draft (dated July 5, 1990a) of *Discipleship according to Matthew* on which the paper was based. The introductory chapter "Toward an ethically responsible practice of critical exegesis" is applicable. Only the page numbers will be mentioned in this section. The writer hereby expresses his gratitude towards Prof. Patte for the supplience of the material. Cf. also Jonker (1991, 552ff.) for a discussion and evaluation of this work.

<sup>13</sup> Cf. E. Schüssler Fiorenza (1988, 3 17).

<sup>14</sup> Cf. also Patte (1990b, 25ff.).

praxis by acknowledging the fact that there can be more than one meaning, all with equal status, in a specific text.

It has already become evident that Patte has specific conceptions regarding "text" and "meaning". To understand what he means by these concepts it is necessary to consider his distinction between "critical exegesis" and "'common reading' and hermeneutical interpretation" (9). According to Patte, text *an sich* has no meaning. However, text can generate meaning by means of its variety of dimensions (or teachings). Critical exegesis, then, is the description of the manner in which the text generates meaning. It should be borne in mind, according to Patte, that a description of the meaning producing dimensions of the text is not equivalent to a description of the meaning of the text. Critical exegesis is only a description of the textual features which contribute to the production of meaning. 'Common reading' and hermeneutical interpretation, on the other hand, can be described as the process in which the reader produces meaning, according to the dimensions of the text. "A common reading is always a hermeneutical interpretation, a quest for the 'meaning of the text' for us [but not universally relevant - LCJ], a quest for a single [but not the only - LCJ] coherent meaning" (10).

Patte subsequently describes the relationship between "critical exegesis" and "common reading" by the designations "legitimate interpretation (properly grounded in the evidence of the text)" and "ethically valid or authoritative interpretation (appropriate in terms of a specific set of cultural, religious, or social values)" (10). This relationship can best be described by means of the following diagram:

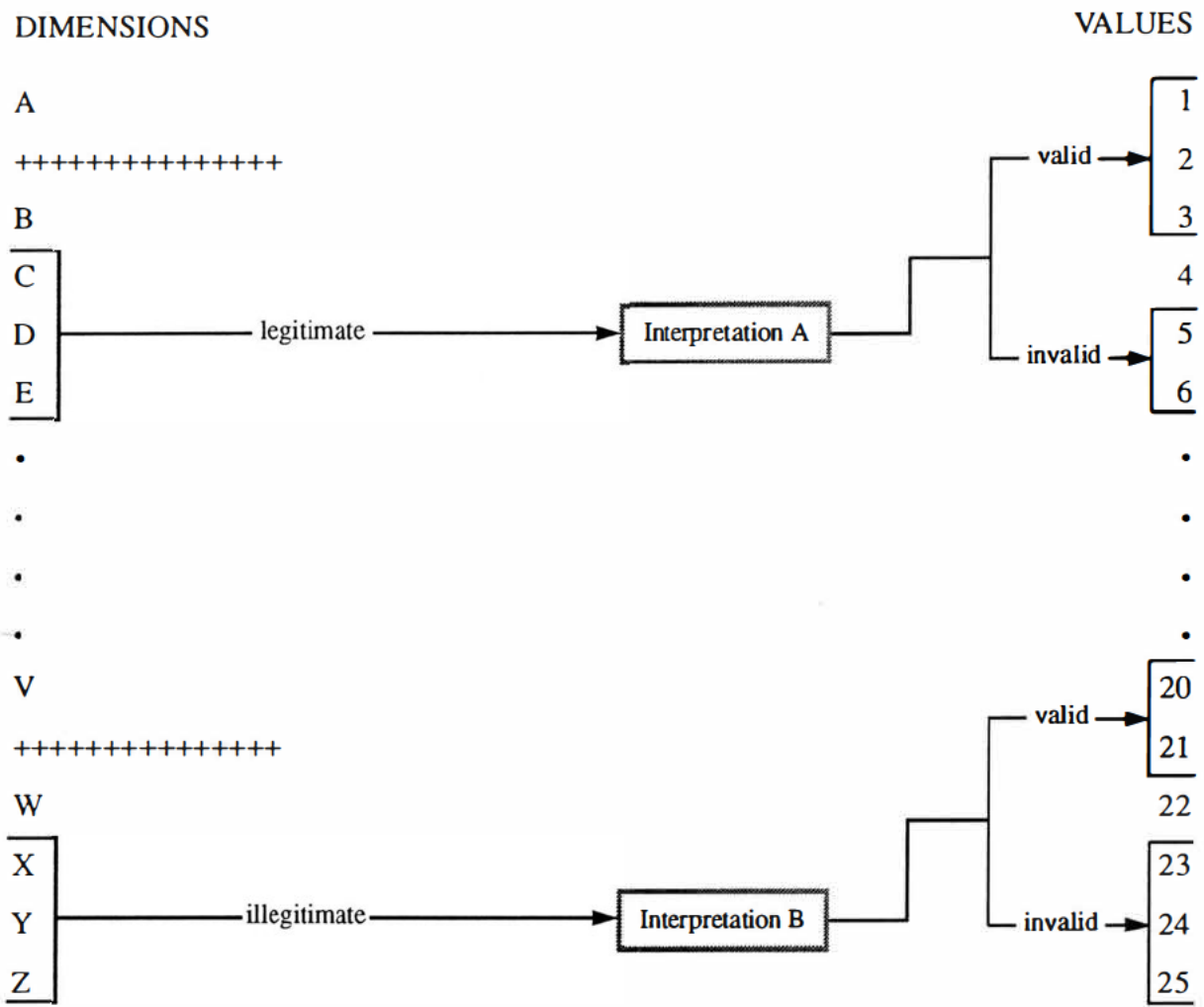


Diagram 2

In the diagram the meaning-producing dimensions of the text are represented by the letters A to Z in the left-hand column and the cultural, religious, or social values by the numerals 1 to 25 in the right-hand column. Dimensions A, W, X, Y and Z represent dimensions foreign to the specific text, while the dimensions delineated by the '+'-signs symbolize the meaning producing dimensions of the text. Interpretation A, based on true dimensions of the text (C, D and E) is a *legitimate* reading. Interpretation B, in contrast, is *illegitimate*, because it is based on foreign dimensions (X, Y and Z). Both of these interpretations (A and B) can either be valid or invalid depending "upon the appropriateness of this choice for the specific cultural,



religious, and social circumstances in which the reading takes place" (11). For example, in a specific community (with values 1, 2 and 3) an interpretation based on a specific set of dimensions (C, D and E in this case) will be *valid* and authoritative. In another community (e.g. with values 5 and 6) the same interpretation may be *invalid*, unethical and without authority. The same applies to Interpretation B. However, because Interpretation B is not based on true dimensions of the text, it is illegitimate and must be rejected. Although this interpretation may be appropriate and valid in a specific community (with values 20 and 21 in this case), it cannot be accepted. The aim of a multidimensional exegetical methodology should thus be to produce legitimate and valid readings of the text<sup>15</sup>.

Acknowledging the legitimacy of an undetermined number of different readings, Patte puts the question whether the exegete is not forsaking "his" role as "referee" concerning what constitutes legitimate readings (13). This question should be answered both positively and negatively. The exegete does not lose this role to verify, on the basis of evidence of the text, whether or not specific readings are legitimate. On the other hand, he loses his role as "referee" in the sense that he (the traditional exegete<sup>16</sup>) no longer exercises it alone. The composition and nature of the group of exegetes change. "The exegetical domain can be envisioned as including the interests and concerns of a diversity of groups *which have equal status* [his italics - LCJ]. This is envisioning a pluralistic exegetical domain where the integrity of each group is respected" (13).

It is already clear from the previous discussion that Patte does not propagate a particular relativism. He states explicitly: "... I object to the relativism - any reading is as legitimate (or illegitimate) as any other one - which results from overemphasizing the role of the readers to the point of denying that the text provides constraints for the interpretations" (16)<sup>17</sup>. By acknowledging the fact that the dimensions of the text provide constraints for the production of numerous legitimate interpretations, the opposite assumption is that it should be possible to discern which interpretations are illegitimate<sup>18</sup>.

<sup>15</sup> This diagrammatical discussion could easily be illustrated by examples from the interpretational reality. Cf. e.g. the completely different ways in which a European and an African community will receive the same interpretation of a text. It must also be emphasized that in reality the situation is much more intricate than can be shown in the diagram. It is important to point out, however, that a variety of legitimate interpretations is possible.

<sup>16</sup> According to Patte "i.e., primarily, male European American exegetes" (13).

<sup>17</sup> A critical question should be asked regarding this point. From the quotation it seems that any methodology which denies that meaning is inherent to the text (e.g. extreme cases of the reception theoretical methodology), or that the text provides constraints for the production of meaning, should be excluded from Patte's multidimensional model. Exegetes from these circles then may have the opportunity to accuse Patte of exclusivistic claims too.

<sup>18</sup> Cf. Patte (1990b, 32 33): "While allowing for a great multiplicity of meaning effects, the textualization posits semantic constraints that limit the range of possible meaning effects. While a multiplicity of valid readings is possible, certain readings are excluded (or can be excluded) as illegitimate."

It has become clear that Patte attempts to find a way between the extreme dangers of "exclusivity" and "variety". In his model he endeavours to overcome the one sidedness of exclusivism, without abdicating to the relativism of variety. He has shown that a multidimensional methodology has the advantage of allowing every method to make its own unique contribution. The other positive factor is that Patte acknowledges the role of the "receiver" (i.e. the religious, social and political aspects) in the reading process, and incorporates the distinction between valid and invalid readings in his model. "Critical exegesis" does not take place in a vacuum.

However, not everything in Patte's description is above criticism. As was clear from the above-mentioned description, the concept "text" plays a central role in Patte's model. The dimensions of the text supply the criteria according to which one can determine whether an interpretation is legitimate or illegitimate. The exegete is not a subjective "referee" in this determining process. He has to keep to the meaning-producing dimensions provided by the text. Three points of criticism should be raised against Patte's model.

i) It is not clear from the available material what precisely Patte means by the "dimensions" or "teachings" of the text<sup>19</sup>. According to him these dimensions are constraints provided by the texts to guide the reader / interpreter in the process of hermeneutical interpretation or common reading. On the one hand he states that meaning is not inherent in the text, but is only produced in the interaction between the dimensions of the text and the reader / interpreter (with his/her specific set of religious, social and political values). On the other hand, these dimensions are seemingly not "meaningless", because they can act as criteria for determining the legitimacy of interpretations. Are these dimensions perhaps only formal criteria? The relationship is also not clear between Patte's use of the term "coherence" (which is understandable in the light of his own semio-structural background) and the term "dimensions". By propagating that there are more than one coherences in the text, he seems to be referring to the interpretations produced along the various constraints provided by the text. When the distinction between "meaning" and "significance" is applied in this case, Patte seems to be working with the second concept<sup>20</sup>.

ii) Furthermore, if "critical exegesis" is a description of the "textual features that contribute to the production of meaning" (10), how do the different "methods" relate to the "dimensions"? Does it mean that a specific method makes use of a specific set of objectively known

---

<sup>19</sup> Although Patte's theoretical foundation, namely Greimas' "generative trajectory" (described in Patte, 1990b), provides a solution to this problem, it is still not completely clear how these dimensions operate as constraints for the production of meaning and how they assist in determining the legitimacy of interpretations.

<sup>20</sup> Cf. further Patte (1990b, 25ff.).

dimensions in the reading process? Or are the dimensions being described by the methods? This point still remains to be clarified<sup>21</sup>.

iii) A critical question should be asked with regard to his remark on the danger of relativism. Reference is made to his statement: "... I object to the relativism ... which results from overemphasizing the role of the readers to the point of denying that the text provides constraints for the interpretations". From the quotation the impression is created that any methodology which denies that meaning is inherent to the text (or in Patte's case: that meaning can be produced from the constraints provided by the text) should be excluded from his multidimensional model. Exegetes from these circles then might just as well accuse Patte of exclusivistic claims. It is thus clear that his concept of what the text is and how meaning is generated in the interpretational process, excludes any poststructural or postmodern approach. This argument is thus contrary to the aim of his multidimensional model which he stated in the words: "The exegetical domain can be envisioned as including the interests and concerns of a diversity of groups *which have equal status*. This is envisioning a pluralistic exegetical domain where the integrity of *each group* is respected".

From the above-mentioned discussion it has become evident that the following theoretical issues have to be taken into consideration in formulating a multidimensional and/or integrational exegetical methodology: (1) What constitutes meaning? (2) What is the nature of the biblical text? (3) How does "method" relate to "text"? In section 2.2 attention will be focussed on these issues.

### 2.1.5 South African New Testament circles

In recent years the New Testament scholars in South Africa have witnessed a rapidly changing methodological scenario in biblical interpretation. Combrink (among others) has endeavoured to describe this changing scenario in various articles<sup>22</sup>. This methodological development occurred more or less along the same lines as was the case elsewhere in the world. Firstly, a shift of interest took place from the (historical) background of the text and the author(s) behind the text to the text itself and to text-immanent methods<sup>23</sup>. Gradually the role of the reader and the pragmatological and rhetorical dimensions of the text came to be

<sup>21</sup> Although Patte (1990c) explains how his six step semio structural method relates to the "generative trajectory", it remains a question how other methodologies relate to this theoretical foundation.

<sup>22</sup> Cf. "Die pendulum swaai terug – enkele opmerkinge oor metodes van Skrifinterpretasie", *SeK* 4/2 (1983), 3–15; "The changing scene of Biblical Interpretation", in Petzer, J.H. & Hartin, P.J. (edd.), *A South African perspective on the New Testament*. Brill, Leiden (1986), 9–17; "Readings, readers and authors: an orientation", *Neot.* 22 (1988), 189–204; "Die krisis van die Skrifgesag in die gereformeerde eksegeese as 'n geleentheid", *NGTT* 31/3 (1990), 325–335.



regarded as significant. A further stage in the above-mentioned development was the shift of emphasis to intertextual relations and the deconstruction of the text. The so-called "post critical" phase has also dawned in the South African scholarly context.

Owing to this development, the realization soon dawned that multiple interpretations of the text are possible. To account for this new interpretational situation, scholars started reflecting on the methodological implications of this development. At present, exegetes tend to focus their attention on a multidimensional and/or integrational exegetical methodology as a possible solution to the cacophony<sup>24</sup> in biblical interpretation. "Gaandeweg is die oortuiging egter besig om veld te wen dat met die oog op 'n verantwoordelike omgaan met die teks van die Bybel, ons 'n *multidimensionele benadering* sal moet volg. Juis op hierdie wyse .... word erkenning gegee aan die feit dat ons dikwels nie reg aan 'n teks laat geskied indien dit bloot vanuit een perspektief benader word nie" [his italics - LCJ] (Combrink, 1990, 333). The work of Rousseau<sup>25</sup> in particular is regarded as significant in this regard. In the following paragraphs a cursory description of his proposal will be presented.

By comparing textual communication to the solving of Rubic's cube, Rousseau indicates that the tendency to emphasize only one dimension of the Bible to the detriment of other equally important dimensions, has led to one-sided and insufficient attempts to interpret the Bible. Since the Middle Ages emphasis has been laid upon the theological dimension of the Bible in orthodox and fundamentalistic circles, resulting in a mystification of the text without taking the ancient and metaphorical nature of the text into consideration. Since the seventeenth century the historical dimension has become the central feature of attention. In some radical historical-critical circles the Bible has even come to be regarded as just another old book. In the second half of the twentieth century exegetes have tended to focus on the literary-grammatical dimension without taking into account the unique perspective, and cultural and tradition historical milieu of the Bible. This is tantamount to attempting to solve Rubic's cube by only turning one level of blocks. i d'ne.

According to Rousseau the challenge is to focus on the interrelations and functional processes in the various dimensions of textual communication. He therefore advocates the application of insights from semiotics, literary science, and especially communication theory in a

---

<sup>23</sup> Cf. Lategan (1984, 3).

<sup>24</sup> This term is used by Rousseau (1986) to describe the present state of the exegetical discipline.

<sup>25</sup> Cf. Rousseau, J. *A multidimensional approach towards the communication of an ancient canonized text: Towards determining the thrust, perspective and strategy of 1 Peter*. Unpublished dissertation, University of Pretoria (1986). In an article "'n Multidimensionele benadering tot die kommunikasie van ou gekanoniseerde tekste", *SeK 9/1* (1988), 33-56 he provides a summary of his dissertation. Quotations are taken from the article.



multidimensional approach. These insights, then, have to be correlated with the research done in the field of Biblical Studies.

Rousseau describes the multidimensionality of texts by distinguishing between the static, dynamic and dialectic components in the communication process<sup>26</sup>. The static component consists of the basic, essential elements of communication<sup>27</sup>. The dynamic component refers to the unique role to be played by each element in the communication process. The relationship between these unique elements is described by the dialectic component. Communication is only possible if these three components are applied in a specific sequence.

Subsequently, this communication model is related to the insights attained from semiotics and literary science. Considering work done by Heinrich Plett, Rousseau then relates the three components of communication to semiotic modi. "Syntax" (as a semiotic distinction which describes the relation among signs) is related to the static component, "semantics" (as a semiotic distinction which describes the relation between signs and their objects of reference) to the dynamic component, and "pragmatics" (as a semiotic distinction which describes the relation between signs and their interpreters) to the dialectic component.

The history of research in biblical interpretation is also taken into consideration in Rousseau's model. Although he indicates how the exclusive emphasis on a specific interpretational dimension (e.g. the literary-grammatical or textual, historical and theological) develops into a one-sided view of the text, he is of the opinion that these dimensions should not to be neglected in exegesis. Rather, they should be related to one another and to the different components of communication and the various semiotic modi. These relations can best be described by means of the following diagram (Rousseau, 1988, 37):

---

<sup>26</sup> His communication model is based on work done by Maletzke, Plett and Grosse.

<sup>27</sup> I.e. sender, medium and message, receiver.

## DIMENSIONS

		(COMPONENTS)	TEXTUAL	HISTORICAL	THEOLOGICAL
MODI	M	SYNTACTICAL	"Thrust" (STATIC) relief charting		
	O	SEMANTICAL		"Perspective" (DYNAMIC) orientating	
	I	PRAGMATICAL			"Strategy" (DIALECTIC) persuasive

Diagram 3

Due to the fact that the Bible is an ancient written text in which the identity of the original sender(s) was taken up, the static elements in the communication process are limited to the various biblical texts and their receivers. It is therefore imperative that the static component takes precedence in the chronological order and in the analysis of the communication situation.

To simplify this intricate network of textual communication, Rousseau introduced the concepts "static thrust", "dynamic perspective" and "dialectic strategy" to describe the static, dynamic and dialectic components of the various dimensions and modi. In his analysis of 1 Peter it is evident that each of these three components represents a definite and essential

aspect in the communication process. The analysis of the static component sheds light on the relief of the textual thrust. The perspectival orientation of the text is discovered via the analysis of the dynamic component. The analysis of the dialectic component leads to the textual strategy, i.e. to evoke conflict between the perspectives of the text and that of the readers.

In his study of 1 Peter Rousseau has come to the conclusion that the cosmological perspective (discovered by analyzing the dynamic component) forms the backbone in the communication of ancient canonized texts. "Daarom sou ek tot die slotsom wou kom dat die kosmologiese perspektief die hoeksteen van die kommunikasie van ou gekanoniseerde tekste is. Dit is nie alleen deurslaggewend in die pretekstuele beplanning (konseptualisering deur die werklike outeur) van 'n geskrif nie, maar bepaal ook die statiese tekstdwang, die historiese dinamiek, asook die werklike (metatekstuele) kommunikasiegebeure tussen die teks en sy lesers" (Rousseau, 1988, 46-47).

From the above-mentioned description it is clear that Rousseau attempts to fulfill the demand to understand ancient canonized texts as a part of everyday and human communication. By illuminating the aspects of the communication process, he indicates the inefficiency and naïvety of separating text-immanent, historical and theological analyses and their accompanying methods. It has become evident that the various methods only partially illuminate the static, dynamic and dialectic components of communication. The relativity of exegetical methods should therefore be acknowledged. "Hierdie multidimensionele kommunikasiemodel sou mens .... kon bevry van 'n metodebeheptheid, terwyl dit terselfdertyd 'n mens in staat kon stel om reg te laat geskied aan die multidimensionaliteit van die kommunikasiegebeure" (Rousseau, 1988, 49).

As was indicated earlier<sup>28</sup>, the value of communication theory was illustrated in the model proposed by Rousseau. His attempt to relate different interpretational dimensions to one another, as well as the integration of 'neighbourly' disciplines (i.e. literary theory and semiotics) into the model, will be evaluated positively in this proposal.

In the next section (2.2) theoretical issues which evolved from previous attempts towards a multidimensional and/or integrational exegetical methodology will be categorized and discussed. This discussion will serve as theoretical frame of reference for the evaluation of exegetical studies which will follow in Parts II and III of this study.

---

<sup>28</sup> Cf. the discussion of Buss *et al* in section 2.1.2 of this study.

## 2.2 IMPORTANT THEORETICAL ISSUES ON THE WAY TO A MULTIDIMENSIONAL AND/OR INTEGRATIONAL METHODOLOGY

### 2.2.1 The nature and task of Old Testament exegesis

When studying the (in)compatibility of exegetical methods in a multidimensional and/or integrational methodology, it is of the utmost importance to be familiar with the term "exegesis", and with how the task of this discipline is defined. It should be evident that the manner in which exegesis is practised (the "how" of exegesis) depends entirely on the definition which is ascribed to it (the "what" of exegesis). Research conducted to determine the (in)compatibility of methods in a multidimensional and/or integrational methodology should be sensitive to this issue.

Gunkel (1913a, 12) defined the aim of exegesis as follows: "... das eigentliche Ziel aller Exegese ist: es ist das Verständnis des Schriftstellers und seines Werkes." He qualifies this understanding of the author by stating that exegesis is more than a mere explanation of words and sentences. "Worte sind Ausdrucksmittel der Gedanken und Empfindungen. .... Gedanken und Empfindungen sind die Äusserungen der lebendigen, bewegten Seele. Die Seele des Menschen, das geheimnisvolle Innenleben, das sich der Außenwelt offenbart, indem es sich ausspricht, das ist das eigentliche Wertvolle" (1913a, 12). This definition makes it clear that the primary concern for Gunkel is of a historical nature. This historical concern in the historical-critical methodology is stated explicitly in various exegetical handbooks<sup>29</sup>: "Exegese des AT ist das Bemühen um die historische, wissenschaftlich ausgewiesene Sinnbestimmung von Texten, die im AT überliefert sind. Exegese steht also vor der Aufgabe, den Sinn und Aussagewillen des betreffenden Textes innerhalb seines geschichtlichen Entstehungsraumes und in den verschiedenen Stadien seines alttestamentlichen Werdeganges zu bestimmen, damit er in seiner historischen Eigenart zutage tritt" (Steck, 1989, 3)<sup>30</sup>.

Apart from the claim of exegesis being a historical discipline, historical-critical exegetes normally also emphasize the scientific and critical nature thereof. Its scientific and critical

<sup>29</sup> Although they may differ on minor details.

<sup>30</sup> Cf. also Fohrer *et al* (1989, 12): "Auslegung ist also, sofern sie das Alte Testament in seiner Eigenart ernst nimmt, historische Wissenschaft." Although Richter (1971, 17-19) opts for "Literaturwissenschaft" as qualification for his exegesis, the role of history is evident in his methodology and terminology. Cf. e.g. his use of the suffix "geschichte" when discussing the aspects of the texts methodologically. Cf. also the article by Bultmann, especially his statement "Unabdingbare Voraussetzung aber ist die historische Methode in der Befragung der Texte" (1957, 410).



nature should safeguard it against subjective interpretation. As Schreiner (1967, 32 33) puts it<sup>31</sup>: "Exegese kann weder Deutung aus frommer Anwendung, noch Unterwerfung eines Textes unter Urteil, Denken und Geschmack einer Epoche sein<sup>32</sup>. Sie ist das sorgfältige und methodisch exakte Bemühen, mit Einfühlungsvermögen und der Bereitschaft zu hören, den Sinn freizulegen und den Aussagegehalt herauszustellen."

The above mentioned version of the nature of exegesis is only one<sup>33</sup> of a variety of descriptions. Although several text-immanent methodologies<sup>34</sup> would also adhere to the critical and scientific nature of exegesis, they would deny that the historical background of the text and/or its author(s) play any significant role in the interpretation of the particular text. Exegetes practising other methodologies<sup>35</sup> would even consider the background of the reader / interpreter as the constituting factor of the nature of exegesis.

When defining exegesis, Ellis (1980, 152) refers to the relation between exegesis and hermeneutics: "Exegesis is used today more in the sense of interpretation. Exposition, which is concerned with the explanation of the results of exegesis, is the natural outcome of exegesis. Exegesis therefore is a component of the broader field of hermeneutics, which establishes the general principles of interpretation. Exegesis then is limited to a determination of the meanings of individual statements and passages in the Bible." In the previous chapter mention was made of the confusion prevalent in distinguishing between exegesis and hermeneutics. Carson (1980, 14) is of the opinion "... that one of the corollaries of modern 'hermeneutical' debate is that the word 'hermeneutics' is skidding around on an increasingly broad semantic field." From the discussion in the previous section<sup>36</sup> it should be evident what is meant by exegesis and hermeneutics when implementing a multidimensional and/or integrational methodology. The opinion which is held in this study, will be discussed with reference to the following diagram:

- 
- <sup>31</sup> Cf. also Steck (1989, 3 5) and Fohrer *et al* (1989, 12). Interesting, but not contradicting, in this regard is Gunkel's comment (1913a, 14): "Denn Exegese im höchsten Sinne ist mehr ein Kunst als eine Wissenschaft. Der Exeget soll etwas vom Künstler an sich haben; und darum braucht er mehr als nur Wissen und Verstand. Denn der Verstand kann nur zergliedern, aber nicht schaffen. Der Exeget aber soll schaffen können. Zwar schafft er nicht frei wie der Künstler, aber er schafft nach. .... alles dies genügt noch nicht, wenn nicht ein Höheres hinzukommt: die Kraft der Anschauung, die edle Phantasie!"
- <sup>32</sup> A question can, however, be asked as to the extent to which the historical-critical methodology (in every stage of its development) was influenced by the *esprit de temps*!
- <sup>33</sup> Albeit a prominent one, especially in the German world.
- <sup>34</sup> E.g. some structural and narrative methodologies.
- <sup>35</sup> E.g. from reception theoretical circles.
- <sup>36</sup> Cf. e.g. Patte's distinction between 'critical exegesis' and 'hermeneutical interpretation'. According to Patte, critical exegesis is "the description of the ways in which a text contributes to producing meaning." Hermeneutical interpretation, on the other hand, is "the process through which one produces meaning on the basis of a text, or 'makes sense' of the text" (1990, 10).

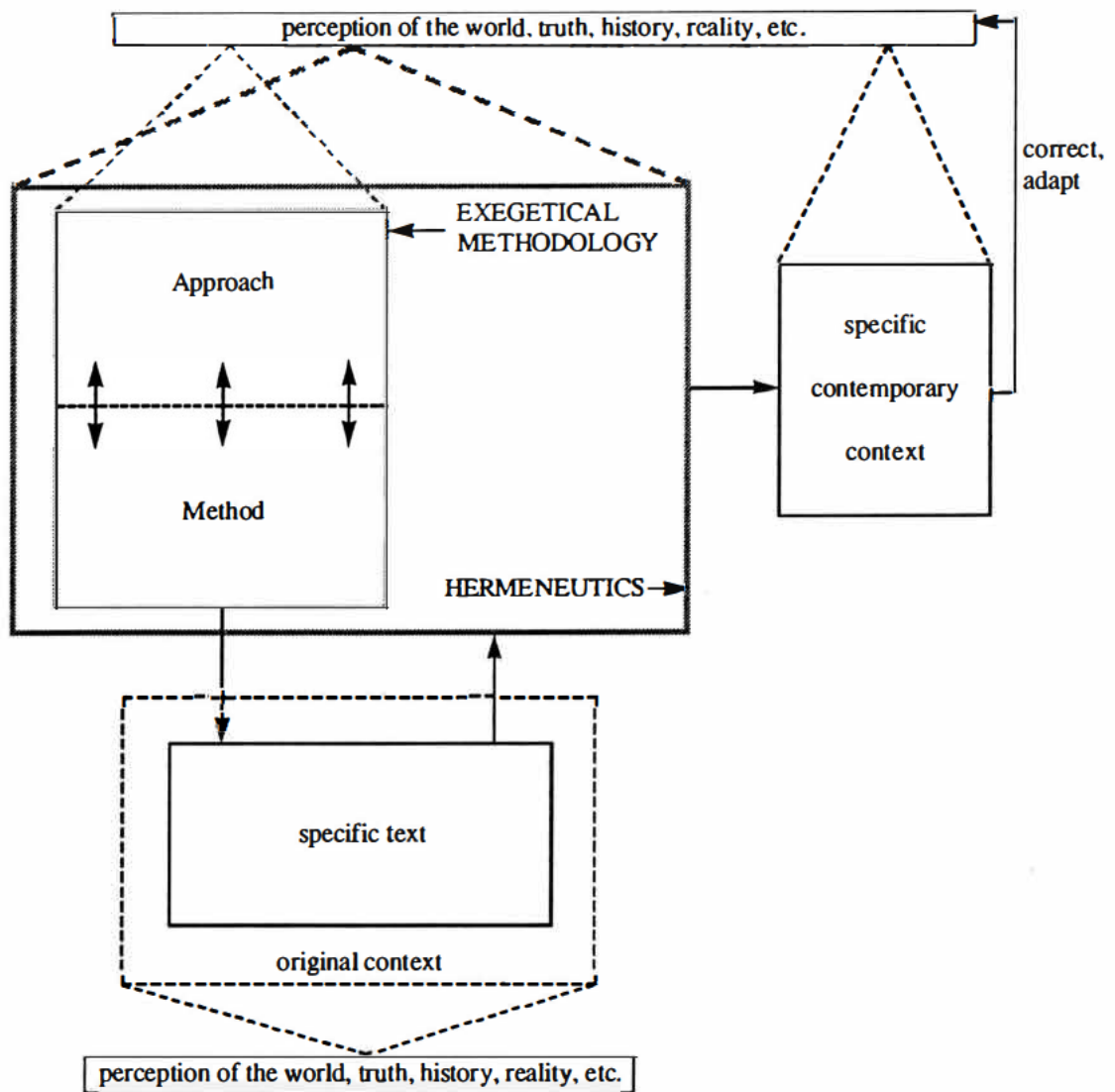


Diagram 4

Exegesis is regarded as part of hermeneutics. Hermeneutics includes exegesis in the sense that it is more encompassing than exegesis. Exegesis, in the broader context of hermeneutics, retains its own identity because it has logical precedence in the process of interpretation, and because of the specific principles applied in explicating a text. Hermeneutics builds upon exegesis, but at the same time the two are closely interrelated. Both are determined and directed by a specific view of reality, of history, of truth, of the world, etc. These factors also

determine the specific approach followed in exegetical methodology<sup>37</sup>. The task of exegesis as part of the hermeneutical process (or interpretation) is thus to explicate, according to a specific methodology, a specific text and (depending on which methodology is utilized) its original context. Exegesis per se is not yet hermeneutical interpretation. Rather, it establishes the textual foundation on which the interpretation will be built. Hermeneutics<sup>38</sup> is distinguished from exegesis in the sense that, building on the exegetical results, and in the light of its specific set of presuppositions regarding world view, truth, history and reality, it interprets the specific text in a specific contemporary context<sup>39</sup>.

Another issue to be addressed in this section on the nature of exegesis, is the question: Is exegesis a normative or an informative discipline? Petzke (1975, 2ff.) discusses the function of exegesis in a Christian or post-Christian society. He comes to the conclusion that exegesis as normative discipline has no function in the present society, and is dead<sup>40</sup>. As an informative science, however, exegesis is theologically of interest to the church. Although exegesis does not have the function of formulating norms for church and society, it still has the informative function of testing these norms. Petzke (1975, 19) indicates the function and value of exegesis as an informative discipline as follows: "In Zusammenarbeit mit der Religionssoziologie kann zum Beispiel die Exegese als informative Wissenschaft zur Kritik an religiösen und säkularen Vorstellungen und Institutionen der gegenwärtigen Gesellschaft beitragen. .... Die Exegese als informative Wissenschaft wird ungerechtfertigte Berufungen auf christliche Traditionen im engeren Sinn .... kritisch untersuchen und gegebenenfalls zurückweisen; als Informationswissenschaft wirkt sie mit am Abbau autoritativer christlicher Normen, die als nicht hinterfragbar von biblischen Traditionen abgeleitet werden."

The acknowledgement that exegesis is an informative discipline, enables the exegete to define the relationship between his own field and that of hermeneutics even more clearly. However, it should be borne in mind that every exegetical methodology holds its own

<sup>37</sup> Cf. the distinction made between 'approach', 'method' and 'methodology' in this study. Although 'approach' and 'method' are distinguished from one another, they are of course interrelated, interacting and interdependent.

<sup>38</sup> 'Hermeneutics' is not used here in the sense of the 'New Hermeneutic' advocated by Fuchs, Ebeling, Gadamer and others. In the New Hermeneutic the point of departure "for understanding any text is the recognition of the common humanity and historicity of the text's author and the text's interpreter" (Carson, 1980, 14). 'Hermeneutics' in this study refers, as was stated in chapter 1, to "the theory of the (scientific) understanding process".

<sup>39</sup> Cf. Westermann (1982, 363): "Auslegung geschieht fast niemals um ihrer selbst willen, also um einen Vorgang in der Vergangenheit zu erklären, sondern fast immer, um in der Gegenwart etwas zu bewirken." Haacker (1978, 143ff.) also draws the attention to the fact that exegesis is not only "Verstehen", but also "Begegnung".

<sup>40</sup> Baltzer (1975, 22), in his reaction to the article of Petzke, agrees that exegesis cannot be a normative discipline. However, he qualifies this statement by stating: ".... d.h. aber nicht, daß Exegese es nicht u.a. mit Normen und Zielen zu tun hat, konkret mit Normen und Zielen, wie sie im Alten .... Testament entwickelt worden sind. Der Satz 'Du sollst Gott lieben und deinen Nächsten wie dich selbst' ist eine biblische Norm. Die Exegese kann zeigen, welche Voraussetzungen diese Norm im Alten Testament hat. Sie kann darauf aufmerksam machen, daß es keine absolute Norm ist, sondern daß sie auf eine Gemeinschaft bezogen ist."

specific view on whether it is a normative or an informative discipline. In research towards a multidimensional and/or integrational exegetical methodology it would thus be important to discern this 'self-understanding' of each methodology.

As an informative discipline exegesis is also distinguished from other theological fields. Mention has already been made<sup>41</sup> of the discussion regarding the relationship between exegesis and systematic theology. Ebeling's opinion on this issue<sup>42</sup> can be accepted. Systematic theology is dependent on exegesis, as an informative discipline, in the sense that exegesis establishes the textual basis on which dogmatic arguments can be built. The interaction between these two fields is of a controlling nature. Exegesis controls and evaluates the textual basis of dogmatic argumentation. The logical presupposition is then that exegesis should be "dogmatikunabhängig"<sup>43</sup>.

The boundaries between exegesis and practical theology should be examined as well. Criticism has been and is being raised by various theologians and clerics against exegesis<sup>44</sup> for producing irrelevant results for the homiletical and pastoral praxis<sup>45</sup>. It should be borne in mind that the aim of exegesis, as an informative discipline, is not to produce sermons and pastoral messages. Exegesis provides the sound textual basis for these activities. It is also true, on the other hand, that exegesis should not be practised in a vacuum<sup>46</sup>. Exegesis should thus be practised (in ecclesiastical circles) with the focus on the homiletical and pastoral practice, without trying to fulfil the task of these disciplines<sup>47</sup>.

---

41 Cf. section 1.1.4 of this study.

42 "Dogmatik und Exegese fördern einander. Dazu bedarf es einer relativen Selbständigkeit beider, aber auch ihrer gegenseitigen Kommunikation. Daß die Dogmatik eine dogmatikunabhängige Exegese beachten und anerkennen solle, ist ein wichtiges Postulat neuzeitlicher Theologie. Ihm soll nicht widersprochen werden. Aber dem Interesse einer sachintensiven Interpretation dient auch die Umkehrung der Relation, wie sie in der Themaformulierung 'Dogmatik und Exegese' zum Ausdruck kommt. Das darf freilich auf keinen Fall bedeuten, daß sich die Exegese in die Abhängigkeit von einer bestimmten Dogmatik begibt" (Ebeling, 1980, 286).

43 To what extent this ideal is realized in practice, is questionable. At least it should remain as an ideal. Every exegete should become aware of his/her dogmatic presuppositions, and should refrain from letting these presuppositions determine the outcome of his/her exegesis.

44 Especially the historical-critical exegesis.

45 This criticism is often heard amongst ministers of the Dutch Reformed Church in South Africa. In the opinion of the author this criticism can be traced back to mainly two points: (i) They often do not know how to implement exegetical results in their preparation of sermons. (ii) They are unaware of the boundaries between exegesis and practical theology.

46 Various scholars have emphasized "der Realitätsbezug alttestamentlicher Exegese" (Gerstenberger, 1985, 132ff.). Cf. also Bosman (1990, 45ff.).

47 Consider again the relation between exegesis and hermeneutics which was discussed above.



In evaluating specific exegetical methodologies as to their (in)compatibility in a multidimensional and/or integrational methodology, the previous discussion will function as a frame of reference.

### 2.2.2 Synchrony and/or Diachrony

In section 2.1.3 Crossan's proposal towards "field criticism" was discussed. It was indicated how he endeavours to relate the prehistory, posthistory and parahistory of the text to one another in a twin axial model consisting of a structural and an historical axis. The relationship between synchrony and diachrony has been identified as the central issue in this proposal.

In recent years, especially after the advent of several text-immanent methodologies, this relationship between synchrony and diachrony has become an important topic in scholarly discussions<sup>48</sup>. Partly as a reaction against the historical-critical exegetical practice, and partly as an extension of De Saussure's model for linguistic studies<sup>49</sup>, these text-immanent methodologies have emphasized the value and priority of synchrony in exegesis. In practice the diachronic aspect of the biblical text has received decreasingly little attention, or has been totally neglected. This trend is particularly noticeable in American and British biblical scholarship. In the wake of this development, Boorer (1989, 195ff.) indicates the importance of a diachronic approach, and argues for a synthesis of the synchronic and diachronic aspects.

Boorer addresses two related questions in her article: "What is the relationship between the interpretation of the final text resulting from a diachronic approach, on the one hand, and a synchronic approach, on the other?" (1989, 195), and "Does a consideration of the diachronic dimension have a place at all, or, since the present text per se is the only certain subject of interpretation available, can it not be maintained that a synchronic approach alone is not only sufficient but the most appropriate?" (1989, 196). In endeavouring to answer these questions she confines the focus of her inquiry "to certain levels of the text interpreted in terms of one major theme only" (1989, 196). She opts to examine the relationship between two primary levels of the text, i.e. the Dtr<sup>50</sup> material and the non-Dtr/non-P material (the material traditionally designated as J or JE). To illustrate the numerous views of the past century on

48 Understandably, because of the influence of the historical critical methodology, this discussion has not aroused much interest in German exegetical circles. In the Netherlands, however, much energy is centred around this debate. Cf. e.g. the dissertations of Talstra (1987) and Van der Meer (1989). In his study of the structure of the book of Joel, Van der Meer (1989, 38) argues: "Met deze formele benadering blijft men dus niet alleen op de lijn van de synchronie, maar ook het diachrone aspect gaat een rol spelen. Beide momenten zijn noodzakelijk om tot de betekenis van teksten te komen."

49 Cf. Jonker (1986, chapter 2) for a description of De Saussure's view.

50 She uses "Dtr" to denote "deuteronomic and/or deuteronomistic".

the diachronic relationship between these two textual levels, she discusses the work done by four prominent scholars<sup>51</sup>, namely Wellhausen, Noth, Van Seters and Rendtorff. Their work can be distinguished from one another, because "they hold different positions with regard to the nature and literary extent of the non-Dtr/non-P material that constitutes a redaction layer spanning the Pentateuch, the nature and literary extent of the Dtr material, and the process of formation by which the non-Dtr/non-P and Dtr material came together" (1989, 196-197).

After discussing the various opinions on the diachronic dimension of the text<sup>52</sup> held by these scholars, she illustrates how different interpretations<sup>53</sup> of the latest level of the text<sup>54</sup> are accomplished, "depending on which paradigm of the diachronic dimension is chosen" (1989, 201).

From these results Boorer deduced the following principle: "... the diachronic reading will affect the interpretation of the text. This involves two aspects: different diachronic readings will result in different final readings of the same text; and the interpretation of the present text that results from a diachronic reading is likely to be different from a synchronic reading of that text" (1989, 204-205)<sup>55</sup>. In the light of this principle she warns against an exclusively synchronic approach. She does not want to negate the valuable contribution to biblical interpretation which resulted from the movement towards a synchronic approach. However, because of the fact that consideration of the diachronic dimension affects the interpretation of the present text, it should not be neglected in the interpretational process<sup>56</sup>. Rather, what is

<sup>51</sup> She designates these four views as "paradigms". When defining "paradigm" in the way Kuhn (1970) has done, these views are hardly representative of four *different* paradigms.

<sup>52</sup> The text used as illustration is the non P material of Genesis Kings.

<sup>53</sup> She focusses on the theme of the promise of the land as an illustration. "Four different interpretations of Genesis-Kings in terms of the land promise have emerged. These interpretations forcefully raise the question of whether the text of Genesis Kings stresses hope or despair. The answer to that depends on which conception of the diachronic formation of the text is followed. According to the first paradigm [Wellhausen - LCJ] there is no hope. For the second paradigm [Noth - LCJ] hope is ambiguous and based ultimately on God's freedom. The third paradigm [Van Seters - LCJ] advocates a positive hope. In the fourth paradigm [Rendtorff - LCJ], which draws close to a synchronic reading, hope is again ambiguous but this time based on the justice of God. It can be seen, therefore, that the final interpretation of this text is profoundly affected by the particular diachronic reading chosen" (1989, 204).

<sup>54</sup> "... effectively the non P text of Genesis Kings ..." (Boorer, 1989, 201).

<sup>55</sup> She refers to Ricoeur's *Interpretation Theory: Discourse and the Surplus of Meaning* (Texas Christian University, Fort Worth, 1976). "As the interpreter using a diachronic approach interprets each level, and thus appropriates the 'world' of each of these, the way of being in the world, the very 'self' of the interpreter will change from level to level. Consequently, the 'self' that encounters the final form of the text will be different after a diachronic reading, because of the successive appropriations of these 'worlds' opened up at each level, from the 'self' who interprets the final form directly" (Boorer, 1989, 205).

<sup>56</sup> Noort (1989, 22), in his proposal of "kongeniale uitleg", regards the synchronic approach as primary. However, he qualifies this statement by admitting "... dat een diachronische benadering onopgeefbaar is. Alleen een diachronische benadering is in staat de broodnodige sociaalwetenschappelijke vraagstellingen letterlijk in kaart te brengen. Alleen een diachronische benadering is in staat het reliëf, de dieptescherpte van de teksten te beschrijven, waarmee variatie en eenheid van het Oude Testament kunnen worden naverteld."

called for, is a complementary focus on the diachronic dimension. "It is precisely in the interest of opening up other possible interpretations of the present text that consideration of the diachronic dimension should not be excluded" (Boorer, 1989, 207)<sup>57</sup>.

Boorer has convincingly shown that both the synchronic and diachronic dimensions of the text have to be reckoned with in any exegetical methodology. In this study two methodologies will be chosen to serve as a 'test ground' for research towards a multidimensional methodology - the first following mainly a diachronic approach (a historical-critical methodology), and the second a synchronic approach (a narrative methodology). In practising and evaluating these methodologies, it should be important to discern (i) why each specific methodology proceeds either along diachronical or synchronical lines; (ii) to what extent each methodology opens up the possibility of integrating the insights of the opposite (i.e. either diachronic, or synchronic) exegetical proceeding.

### 2.2.3 Multidimensional and/or Integrational Methodologies

The double designation "multidimensional and/or integrational" has been utilized so far in this study. This was done because the specific connotations of these concepts had not yet been clarified.

Integration, according to the Oxford English Dictionary<sup>58</sup>, is "the making up or composition of a whole by adding together or combining the separate parts or elements; combination into an integral whole: a making whole or entire." With reference to exegetical methodology, 'integration' could mean the following: (i) Creating a 'new' method by bringing together the 'good' points of different existing methods, and eliminating their 'weak' points. Nel (1989, 71) warns against such a procedure: "A synthesis of the descriptive and explanatory strong points

---

<sup>57</sup> A complementary focus on the synchronic AND diachronic dimensions of the text naturally opens up the possibility of multiple interpretations. This inevitably leads to the question of legitimacy of interpretations. (Cf. Patte's treatment of this issue which was discussed in section 2.1.4). Boorer argues "... that the issue of which interpretation of the present text is to be preferred cannot necessarily simply be reduced to a choice between a synchronic reading and interpretations resulting from diachronic readings" (1989, 207). Rather, the possible diachronic readings of the text should be examined intentionally to determine whether any of these readings are implicitly disclosing the interpreter's supposed synchronic interpretation. "If one's synchronic interpretation does correspond to an interpretation of the final text resulting from a particular reading of the diachronic dimension, the further step must be taken of deciding if this specific diachronic reading is the most convincing, or if one of the other possible views of the diachronic dimension, and therefore an alternative interpretation of the present text that results from it, is to be preferred. Only if one's synchronic interpretation is quite different from any final interpretation of the text resulting from any conceivable diachronic reading does the choice need to be made between diachronic and synchronic interpretations. However, in that case also, consideration of the diachronic dimension would be necessary to be able to conclude that the synchronic interpretation was in fact unique" (1989, 208).

<sup>58</sup> Second Edition. Vol. VII (1989).

of the various methods, may still result in bad theory. The presuppositions<sup>59</sup> might also be irreconcilable." The problems attached to such an integration are numerous. Who, for example, is to decide which points of a certain method are 'strong' ones, and which 'weak'? Furthermore, to create yet another exegetical method will only broaden the variety, creating new opportunities for exclusivistic claims. (ii) The coordination of different steps or methods into an overarching method. Reference to the historical-critical methodology should suffice as an example. Although this study refers to this methodology in the singular form, it should be borne in mind that it consists of various methods. Fohrer (1988, 254) makes a strong plea for the integration of these methods into a whole: "Nach wie vor betrachte ich es als eine ständige Aufgabe der alttestamentlichen Wissenschaft, für einen systematischen Ausgleich der verschiedenen methodischen Schritte zu sorgen, ein in sich geschlossenes und harmonisch ausgewogenes Methodensystem zu schaffen und dieses gegebenenfalls von Zeit zu Zeit zu verbessern oder neu zu formulieren." (iii) 'Integration' may also be used to refer to the coordination of research results from various scholarly specialization areas in a specific methodology with an accompanying method. This sort of integration will guard against the haphazard use (and abuse) of, for example, grammatical studies, historical research, text critical emendations, etc. in the exegetical process.

'Multidimensional', on the other hand, refers to the interrelation among exegetical methodologies in a systematic and ordered way. Every methodology is allowed to operate according to its own approach, and by means of its own method(s). However, instead of operating exclusively and on its own, the exegetical process and results are being coordinated and related to those of other approaches and methods. In some instances, certain methods may be shared by various approaches. A 'multidimensional' exegetical process does not deprive the exegete of making exegetical decisions. Rather, he/she then has the opportunity of making exegetical decisions in a more responsible way. Not only one view on the biblical text (as is the case in monodimensional exegesis) will be taken into consideration, but various views will benefit his/her 'position' as exegete.

A choice between these terms will be left open until Part IV of this study. In Parts II and III (the practical parts of the study) the possibilities towards the development of a multidimensional and/or integrational methodology will be examined by means of two exegetical studies on Judges 13-16. The results will be formulated subsequently.

---

<sup>59</sup> Or translated into the terminology of this study: 'approaches'.



### 2.2.4 'Text' and 'Meaning'

At present, as is clear from scholarly discussions, the question "What is a text?" is not an easy one to answer. To mention only one example from scholarly literature<sup>60</sup>: In a volume compiled by Mario Valdés and Owen Miller (1985) from the University of Toronto, various opinions by several literary critics on "the identity of the literary text", are presented. Some of them go as far as denying that the text has any identity, and others assert that the question as to the identity of the text is an inappropriate one.

From this publication (and others) it is quite obvious that the question "What is a text?" cannot be answered without considering the question "What constitutes meaning?" The objective of the present discussion is not to provide a final answer to these questions, but merely to feature some of the major points in the current debate on this topic.

A few decades ago it would have been far easier than today to supply an answer to the question: "What is a text?" Before the advent of poststructuralism and postmodernism, literary critics and biblical scholars alike considered texts to be objective entities over and against the reader / interpreter as the subject in the process of determining the meaning of texts. A text was almost unanimously regarded as words and sentences (or signs), ordered in a specific way, representing a certain reality to be conveyed to the reader / interpreter of the text. Meaning was regarded as inherent to the text, owing to the author(s) who brought that about. This meaning had to be discovered or uncovered through the process of interpretation. In biblical exegesis one even came to speak of an archaeological mode of interpretation: the meaning had to be "dug out" from the text by an interpreter who operated from outside the text. Because it was generally accepted that the biblical text had gone through a long process of transmission and growth, the history of the text was also taken into consideration in establishing the meaning of the text. This meaning was often regarded as something unitary, and was designated with expressions like "*the* meaning of the text", "the intention of the author", or "the message of the text". Some even argued that a text only has one valid meaning<sup>61</sup>.

<sup>60</sup> Cf. also S.J. Schmidt (1972 and 1989).

<sup>61</sup> Stout (1982, 1ff.) argues that the question "What is the meaning of a text?" is an inappropriate one, because the meaning of the term 'meaning' has become ambiguous. He illustrates the confusion with regard to 'the meaning of a text': "Marxists will say that the meaning of a text is a matter of its position in a context defined by the history of class struggle. A Freudian will say that the real meaning is a matter of personality and family romance as construed by the devices of psychoanalytic theory. The structuralist will say that textual meaning reflects the deep structure of human consciousness, which can be understood only in light of what Saussure and Jakobson tell us about the nature of language itself. An intentionalist will say that meaning is a matter of what agents intend by what they say, and that no-one ever (consciously) intended meanings like the ones Marxists, Freudians, and structuralists ascribe to the texts

Although it is mainly the situation in the past which is illustrated above, this view on what a text actually is, is still prevalent in biblical exegesis today. As in previous decades various exegetical approaches are still built upon the assumption that meaning has to be recovered from the text (as the object) by an exegete (as the subject). However, unlike decades ago, this basic assumption is now being challenged by poststructural and postmodern views on what a text is. Before focussing on these challenges, it is deemed appropriate to mention the variants on this basic premise which have gradually developed.

Whereas the main emphasis was initially on the author(s) and his/her intention with the text, there has been a shift of interest to the text, and subsequently from the text to the reader and the act of reading. A more active role in the reading process has been allocated to the reader / interpreter<sup>62</sup>. However, in some circles it was still argued that the text provides its own constraints or contours as a guide for the reader to find meaning in the text. Some literary critics<sup>63</sup> described the reading process as a process of "gap filling". Although it should consequently be possible to discover more than one meaning in the text (provided that they are all discovered inside the limits provided by the text), the text is still regarded as determinate with a limited number of possible interpretations<sup>64</sup>. With the shift of emphasis to the reader and the reading process, the distinction between the meaning and significance of the text was also becoming important. Meaning is then regarded as that which the original author intended the text to say. Significance, on the other hand, depends upon both the text and the readers, and is a function of their mutual interaction. "The meaning of a text is constant and objective, whereas its significance may vary for different readers" (Marshall, 1980, 5).

Poststructuralist approaches challenge these very views on what a text is, and what constitutes meaning. The role of the reader is emphasized even more than before, with the

---

they study. A 'New Critic' will say that the meaning of a text is determined by a system of relations internal to the text itself, irrespective of historical context or authorial pretext. And on it goes" (1982, 5).

Referring to Stout, LaFargue (1988, 341) opts to speak not of 'the meaning', but of "the determinate substantive content" of a given text.

<sup>62</sup> Vorster (1986, 351ff.) illustrates how the succession narrative (2 Samuel 9 20 and 1 Kings 1 2) can be read from a reception theoretical perspective. Deist (1988, 39ff.) shows how the recent developments have prompted exegetes with the choice between "'controlled' exegesis and/or 'creative' interpretation."

Meyer (1991, 15) summarizes the challenges put to the historical-critical methodology by this shift of interest to the reader and the act of reading: "Erstens die Herausforderung an historisch-kritische Exegeten, auch die letzten verdeckten Bindungen an den Positivismus zu kappen; zweitens die Herausforderung, intensiv und andauernd auf den impliziten Autor oder die Stimme des Textes zu achten; drittens die Herausforderung, nicht eine bloße Pluralität von Sinngehalten, sondern die Fülle und Multidimensionalität des Sinngehaltes des Textes zu entdecken."

<sup>63</sup> Cf. Iser (1978).

<sup>64</sup> Cf. also Vorster's (1989, 56) discussion.

result that the text is being regarded as nothing more than black spots on paper. By means of specific strategies of reading, the reader then creates meaning, or assigns meaning to the text.

The subject-object relation between reader and text (which was described earlier) came to be denied. Fish<sup>65</sup>, for example, denies the dichotomy between subject-object, because he regards both (i.e. the formal features of the text and the reader) as products of an interpretative community.

Derrida, in his deconstructionist view on literary criticism, also challenges the traditional view on textuality. He criticizes the fact that readers have traditionally searched for a finite meaning in the text. By extending Ferdinand de Saussure's model of a differential system to all of reality, Derrida argues that each concept is defined relationally, with reference not only to other concepts, but to the totality of a person's culturally bound life-world. The written word can therefore never have a presence, because it is deferred indefinitely<sup>66</sup>. Meaning is never absolutely present or absent in a text<sup>67</sup>.

According to this view, texts can no longer be regarded as closed systems or objects as was the case before. Meaning is thus not inherent to texts (because it was put there by an author), and even not assigned to texts by readers, but it is a function of their relationship with other texts in a network of intertextuality<sup>68</sup>.

<sup>65</sup> Fish, S. *Is there a Text in this Class? The Authority of Interpretive Communities*. London, 1980.

<sup>66</sup> Cf. Derrida's term *différance*.

<sup>67</sup> LaFargue (1988, 347), in his discussion of Derrida's view on the indeterminacy of texts, denies that there are no grounds for defining the determinate contents of texts. "To deny the absoluteness of any given 'center' is not to deny the possibility that it can function as a center. As I pointed out earlier, in relation to Saussure's linguistics, there is no necessary connection whatsoever between the model of a differential system and the thesis of indeterminacy. Determinacy of meaning is perfectly possible without absolute foundations" (1988, 350).

<sup>68</sup> Cf. Van Wolde's (1990, 333ff.) evaluation of the development which took place from Michael Bakhtin to contemporary applications of intertextuality. She raises two points of criticism against the "ruime opvatting van intertekstualiteit" of Kristeva and followers (e.g. Derrida): i) The concept 'intertextuality' is being used too vaguely. "Het begrip intertekstualiteit kan alleen functioneren als analyse-instrument en verklaringsmodel, wanneer het nauwkeuriger wordt gedefinieerd, en niet in zo algemene betekenis wordt opgevat dat alles (inter)tekst is" (1990, 336). ii) She finds unacceptable the contrast between an infinite text universe on the one hand, and individual intertextual reading on the other. "Het lijkt van weinig belang in een dergelijk oneindig universum een paar willekeurige herhalingen of interteksten te konstaten, zoals het ook geen zin heeft in een brede rivier enkele druppels water te onderscheiden" (1990, 336). She continues to develop her own opinion on text and intertextuality in a hermeneutical semiotic context.

Vedder (1988, 253) criticizes the fact that contemporary views on intertextuality give preference to the synchronic aspect. "De synchronie heeft de voorkeur boven de diachronie. Bij de bestudering van de doorwerking is echter de gedachte van de diachronie naar mijn oordeel niet opzij te zetten, omdat het bewerkte altijd later is dan het werkende." He compares this synchronic view on intertextuality with the "wirkungsgeschichtliche" text analysis which can be traced back to Gadamer. He describes this mode of text analysis as "diachroon intertekstueel onderzoek" (1988, 253). Cf. also the theoretical description of 'Wirkungsgeschichte' and intertextuality in the introductory chapter of Van Ruiten's dissertation (1990).

From the above-mentioned description it should be clear that the answers to the questions "What is a text?" and "What constitutes meaning?" play a crucial role in the formulation of a multidimensional exegetical approach. It should be acknowledged that (for the time being) poststructural and postmodern methodologies are incompatible with traditional<sup>69</sup> exegetical methodologies<sup>70</sup>. The specific views in each of these categories on the concept "text" play a decisive role. Future research should thus concentrate on formulating multidimensional models for each of the two categories, i.e. traditional and poststructural methodologies. In this study a choice of two traditional methodologies has thus been made. Although 'common ground' exists between the chosen methodologies on the issues of "text" and "meaning", the specific views held by exegetes practising each methodology should be studied.

### 2.2.5 Author, medium and reader

As was discussed in section 2.1.2 of this study Buss (1979, 4-5) is of the opinion that communication theory constitutes a powerful unifying and integrating instrument among various disciplines. Biblical exegesis is one of these disciplines that can benefit from this unifying power. Rousseau (1988, 34) also takes a communication model<sup>71</sup> as his point of departure. He uses not only the basic components in the communication process, i.e. sender, medium/message and receiver<sup>72</sup>, as his point of departure, but also distinguishes between the static, dynamic and dialectic components in communication.

In recent years an increasing number of scholars have indicated that the study of the interpretation of texts should be conducted within the parameters of a communication theory. It has increasingly been argued that texts function as part of communication. "Textinterpretation ist nicht Gegenstandserkenntnis, sondern Kommunikation und Reflexion. Die sogenannten Gegenstände, die Texte, reden selber. Sie sind keine Objekte, sondern Subjekte. Besser: jeder Text ist Ausdruck eines menschlichen Subjekts. Im Lesen kommuniziere ich mit ihm. Und genau darin liegt der Sinn der Beschäftigung mit alten Texten" (Schweizer, 1982, 82-83). Not only the text, but also the interpreter is being regarded

For a more extensive overview of the exegetical hermeneutical discussion in the Netherlands cf. Oost (1987).

<sup>69</sup> 'Traditional' is used not only to refer to the historical-critical methodology. In this context it is used as a rough designation for 'non' poststructuralist methodologies.

<sup>70</sup> Vorster (1989, 61) comes to a similar conclusion: "There can be little doubt that methods which are based on post-structural insights and epistemology can hardly be compatible with those based on historico-critical or structural as surptions."

<sup>71</sup> He uses an integration of three communication models, i.e. from Maletzke, Grosse and Plett. Cf. his dissertation (1986, 35-38) for the rationale behind the integration of these three models.



as part of this communication process. "Die These läßt sich aber auch im Blick auf mich, den Interpreten formulieren. Das ist dann nur die andere Seite der gleichen Münze. Wenn ich richtig lese, detailliert, aufmerksam, dann geschieht zwangsläufig etwas in mir" (Schweizer, 1982, 83). The biblical text and exegete are subsequently regarded as no exceptions. Biblical exegesis should thus be done within the framework of communication theory<sup>73</sup>.

This interest in communication can also be related to the influence of and interaction with textual linguistics and textual theory. In Hardmeier's research (1978), for example, the influence of S.J. Schmidt's textual theory is quite obvious<sup>74</sup>. S.J. Schmidt (1972, 10) distinguishes between textual linguistics and textual theory: "... während die Textlinguistik beim Text als primärem sprachlichen Zeichen haltmacht, also innerhalb sprachsystematischer Forschung verbleibt, geht Texttheorie aus vom Text als funktionierendem Faktor in kommunikativen Handlungsspielen ...., also vom Text in kommunikativer Funktion<sup>75</sup>. Textlinguistik bleibt zeichenorientiert, Texttheorie ist darüber hinaus funktionsorientiert." Together with the insight that texts should be studied inside text theoretical parameters, a new interest in pragmatics<sup>76</sup> arose. S.J. Schmidt (1972, 11) states: "Der Ruf nach einer expliziten Pragmatik wird unüberhörbar. ... Der Ruf nach einer Pragmatik besagt aber nichts anderes als die Forderung, von der gesprochenen Sprache in faktischen Kommunikationssituationen auszugehen, also den Sprecher, die Kommunikationssituation und die Voraussetzungen, Effekte und Wirkungen des Gebrauchs von Sprache ausreichend mit zu berücksichtigen."<sup>77</sup>

Scepticism about the use of modern communication and textual theories in biblical exegesis has already been mentioned in section 2.1.2 of this study. However, it cannot be denied that any text, the biblical text included, is a manifestation of human communication. In establishing the implications of this fact to biblical exegesis, the exegete has to bear in mind: (i) The biblical text is a written (Hebrew / Aramaic) text. (ii) The biblical text originated in religious communities; its written fixation took place in religious communities; it was transmitted by religious communities; it is interpreted in and by religious communities (inter

<sup>72</sup> Schenk (1973, 882) even defines exegesis by means of these three components: "Exegese (ist) das geordnete Fragen nach der Aussage eines Autors an seine Leser in einem Text."

<sup>73</sup> Cf. Schweizer's exegetical design in his *Biblische Texte verstehen* (1986).

<sup>74</sup> The "kommunikative Handlungsspiel (KHS)" thus plays a significant role in his research.

<sup>75</sup> Interpretation is then seen by S.J. Schmidt (1989, 198) "als Form der engagierten Teilnahme an literarischer oder religiöser Kommunikation ...., also als eine textbezogene Kulturtechnik oder eine spezielle Diskursform (=Textverarbeitung), die zwischen den Polen 'naiv' und 'expertenhaft' ausgeprägt sein kann."

<sup>76</sup> Schweizer (1986) also incorporates pragmatics in his exegetical design.

<sup>77</sup> Cf. also Hartmann (1973, 114) in this regard.

alia). (iii) The biblical text is an ancient text, with a complex history of development and transmission. (iv) Various (levels of) 'senders'<sup>78</sup> and 'receivers'<sup>79</sup> should be distinguished.

The afore-mentioned guide-lines should be followed when various exegetical methodologies are being evaluated. For each case it would have to be determined to what extent the exegetical methodology concerned accounts for the communication situation in which the text operates. These criteria should be used to establish whether communication theory somehow provides a common denominator for the incorporation of these methodologies in a multidimensional model.

### 2.3 CONCLUSION

The aims of chapter 2 have been: (i) to describe certain previous attempts towards a multidimensional exegetical methodology, and (ii) to identify from these attempts certain theoretical issues which should be taken into consideration in any new research towards a multidimensional model. The following issues were identified to be used as a frame of reference in the investigation into and evaluation of the chosen methodologies: (a) the self-understanding of the task and nature of exegesis; (b) synchrony and diachrony; (c) the possibilities of a multidimensional and/or integrational methodology; d) the view held on "text" and "meaning"; (e) the biblical text as a factor in the communication process.

---

<sup>78</sup> Rousseau (1988, 37) has indicated that, for example, "die oorspronklike senders (die skrywers) hulle identiteit laat opgaan het in hulle geskrifte wat sodoende die 'sekondêre' senders word." 'Sender' and 'medium' have thus flown into each other.

<sup>79</sup> The 'receivers' on one level of the tradition history may act as 'senders' on another level.

## **PART II**

### **THE SAMSON CYCLE (JUDGES 13-16) - A DIACHRONICAL METHODOLOGY**

## CHAPTER 3

### A HISTORICAL-CRITICAL METHODOLOGY

The aim of this chapter will be to apply a diachronical methodology, i.e. a historical critical methodology in this case, on the Samson cycle (Judges 13-16). This will be the first of two practical parts in which the exegetical procedure will feature as the focus of attention. Firstly, the discussion will focus on the history of historical critical research in general, and specifically regarding the Samson cycle. Subsequently the exegetical guide of Fohrer *et al* (1989) will be introduced as a specific application of the historical critical methodology to be used in this study. An exegesis of Judges 13 16 using the discussed methodology will then follow.

#### 3.1 HISTORY OF RESEARCH

##### 3.1.1 General

It would be an immense task to provide an extensive description of the history of research in the field of historical-critical study of the Old Testament. The aim of this discussion will thus only be to give a cursory description of the developments on methodological level<sup>1</sup>. However, this overview should not be read in isolation. The history of research is much more complex than is reflected in this discussion. The aim and interest of scholars from previous centuries were often not to formulate an historical-critical methodology *per se*. Rather, they were exploring new and better ways to understand biblical history and society. Because their sources for this inquiry were biblical texts, they had to develop exegetical methods for the task. The various methods of the historical-critical methodology can thus only be understood against the historical background from which they developed<sup>2</sup>.

---

<sup>1</sup> The description will be more or less chronological, but, especially in the early period of development, only excerpts from the research history will be presented.

<sup>2</sup> The most comprehensive discussion of the history of historical-critical research on the Old Testament is to be found in the excellent work by Hans Joachim Kraus *Geschichte der historisch-kritischen Erforschung des Alten Testaments. Vierte Auflage*. (1988). Since its first appearance in 1956, this publication has received the designation "ein Standardwerk der alttestamentlichen Wissenschaft". Clements (1983) also provides a similar description.



Various forerunners of the historical-critical methodology can be mentioned<sup>3</sup>. However, this discussion will start with only a short reference to the new understanding of history which emerged in the era of the Renaissance and Humanism. The point of departure in this historical understanding is man, and no longer God, as was the case before. Gradually the demand for exact and controllable research became stronger. As a result of this development, the philological method of exegesis became increasingly popular in biblical studies. This method of exegesis was mainly orientated towards the study of language and grammar<sup>4</sup>.

From the end of the seventeenth century, the history of development stood in the sign of the *Aufklärung*. The emancipation and reason of man stood in the centre, and religion was no longer the source of every principle. Rational thought now had to provide explanations for everything. This was also the case in biblical exegesis. At the beginning of the eighteenth century the inspiration doctrine of orthodoxy began disintegrating. It was no longer the *critica sacra*, but the *critica profana* which came to be the criterion according to which research had to be done<sup>5</sup>. The scholar who brought about the final breach with traditional doctrine was *J.S. Semler* (born in 1725)<sup>6</sup>. With his free way of thinking and teaching he brought biblical studies to a decisive moment. He demanded the "Entdogmatisierung" of the view on biblical history by means of the principles of the *Aufklärung*, and advocated the liberation of biblical studies from the papal authority of protestant orthodoxy. He distinguished between the divine contents and human form of the Bible, and used a historical approach which critically judged the biblical concept of history, as well as the idea of the canon. He made a strict distinction between 'Word of God' and 'Scripture', and as such,

---

Whereas Kraus arranges his material more or less chronologically, Clements opts to describe the development at the hand of certain thematic headings, i.e. the Pentateuch, Historical books, the Prophets, the Psalms, Wisdom Literature and Old Testament theology. He starts with his description of this development as from 1870. The following material also provides ample information on various aspects of the history of research: Westermann (1955, 88ff.); Ebeling (1962, 1ff.); Schreiner (1967, 32ff. and 1971, 1ff.); Smith (1969, 19ff.); Schüpphaus (1969, 241ff.; 1970a, 1ff.; 1970b, 67ff.); Andrew (1971, 92ff.); Scharbert (1974, 1ff.); Gunneweg (1977); Hartlich (1978, 467ff.); Mulder (1979, 68ff.); Levine (1979, 179ff.); Reventlow (1982 and 1983); Schmid (1980, 375ff.); Rendtorff (1986, 298ff.); Van Dyk (1990, 191ff.); Wenham (1991, 84ff.).

<sup>3</sup> Kraus (1988) starts his description with the Reformation and the Protestant scriptural principles. The names of Luther and Calvin could be mentioned. Luther argued against the hermeneutical principles of allegory, typology and *sensus plenior*, and advocated that only the *sensus literalis sive historicus* should be taken into account. Calvin followed the same lines of thought. Cf. the discussion of Gunneweg (1983, 2-16) on the issue of *Sola Scriptura*.

<sup>4</sup> Several seventeenth century scholars, such as Bonfrère, Morinus, Cappellus, Grotius, Coccejus, De la Peyrère, Spinoza, Simon and Clericus, found the inspiration for their research in the various textual, lexicographical and grammatical publications which appeared in the sixteenth century. These publications were made possible by the invention of the printing press by Gutenberg in the second half of the fifteenth century. The ideas of the Renaissance and the Reformation could then spread quickly over Europe.

<sup>5</sup> Michaelis (1717-1791) endeavoured to find a middle course between the Protestant Orthodoxy and the ideas of the *Aufklärung*. Although he still adhered to the orthodox scriptural principles, he tried to complement these rational critically, and to expand the boundaries of inspiration doctrine as far as possible.

<sup>6</sup> In 1776 Semler published a German translation of Simon's work *Histoire critique du Vieux Testament* (originally published in 1678). In this way Simon's ideas became known in Germany.

between 'theology' and 'religion'. With his rationalism he did pioneering work in the field of historical critical research.

*Eichhorn* (born 1752) was the most significant scholar at the turn of the eighteenth century. His work was a synthesis between the rational-moralistic work of Semler and the aesthetic-romantic approach of Herder. In contrast to the orthodox view, he regarded the Old Testament as an independent document of the past<sup>7</sup>. He was the first scholar to utilize the concept 'mythos' in his description of the ancient history, and the first to speak of 'Gattung' and 'Überlieferung'.

Eichhorn pursued the "ältere Urkundenhypothese" which originated from some observations in the Pentateuch made by Witter and Astruc. Already in 1711 the German minister *Witter* had published a book in which he maintained that, on the grounds of the use of two different divine names, two different pre-Mosaic sources could be found in Genesis 1:1-2:3 and 2:4-3:24. Unfortunately his work did not become known until 1924. As a result, the French doctor, *Astruc*, who published his findings in 1753, came to be regarded as the father of the "ältere Urkundenhypothese". Eichhorn did not read Astruc himself, but he learnt of him through the critical discussion of the "ältere Urkundenhypothese" by Michaelis.

In the subsequent years the "ältere Urkundenhypothese" was repeatedly modified. At the end of the eighteenth century an English Catholic theologian, *Geddes*, propagated his "Fragmentenhypothese". According to his views no continuous sources were present in the Pentateuch, but it was composed from various fragments by a redactor. This hypothesis appealed to *De Wette*, but he tried to find a middle course between the "ältere Urkunden-" and "Fragmentenhypothese". In his "Ergänzungshypothese" he maintained that a basic continuous document had to be assumed, but that this document was then supplemented and extended with various fragments by a redactor. *Ewald* became an advocate of this hypothesis as well.

Towards the end of the eighteenth century and the beginning of the nineteenth significant research was done in the fields of textual studies, grammar and history<sup>8</sup>. This was the time of revival for critical exegesis. The aim of exegesis was no longer the intuitive reproduction of the text, but rather a grammatical-historical description thereof.

The nineteenth century produced some of the finest scholars in this field. The first to be mentioned is *Reuß* (born 1804) who taught in Straßburg. Together with his student, *Graf*

<sup>7</sup> Gabler, who advanced the work of Eichhorn, made this principle applicable to the description of the theology of the Old Testament. He maintained that Old Testament theology should be "entdogmatisiert", and that it should be dealt with with due attention to the historical background of the text.

<sup>8</sup> Cf. the work done by Kennicott, De Rossi and Gesenius.

(born 1815), he brought about a new understanding of biblical history. Reuß has the credit for the hypothesis that the prophetic literature is older than the law material, and that the Psalms are younger than both. This understanding of biblical history was later elaborated upon by scholars such as Kuenen and Wellhausen. With reference to Hupfeld's "neuere Urkundenhypothese", Reuß and Graf affirmed that P was the youngest pentateuchal source<sup>9</sup>. This "neuere Urkundenhypothese" was formulated in 1853 in a publication by Hupfeld. According to this hypothesis an elohistic "Grundschrift" was later supplemented by two independent "Urkunden", another elohistic and a jahwistic source. These three works were compiled by a redactor. However, this was no haphazard compilation, but was done according to an independent and systematic theological concept. Together with Deuteronomy, four sources were thus distinguished in the Pentateuch: E1 ("Grundschrift"), E2 (younger elohistic material), J and D. This "neuere Urkundenhypothese", together with the historical insights of Reuß and Graf, led Wellhausen to discover the distinctiveness and historical setting of the priestly writings.

Another great scholar of the nineteenth century was the Leiden professor *Abraham Kuenen* (1828-1891). He made a great effort to explain the theological significance of historical-critical research, not only for scholars, but also for lay(wo)men<sup>10</sup>. The aim of the critical methods<sup>11</sup>, according to Kuenen, is the discovery and uncovering of the 'real history'. This 'real history' is concealed in and behind the historical construction of the biblical canon. The literary critic and historian should work in close cooperation<sup>12</sup>. Kuenen carefully described the task of literary criticism<sup>13</sup>: (i) The authenticity of the documents has to be verified. It should be ascertained whether these documents are composed of independent sources (or pieces thereof). (ii) After the literary criticism, the historical criticism is undertaken. Then the relationship between the authenticated source utterances and the historical reality has to be verified. This concept of the critical task had great influence in the decades to come.

The greatest scholar of the nineteenth century was undoubtedly *Julius Wellhausen* (born 1844). He portrayed the religious development of Israel in his masterpiece "Prolegomena zur Geschichte Israels" (published for the first time in 1878). According to Wellhausen, this development can be described at the hand of three epochs reflected in the Pentateuchal

<sup>9</sup> Graf indicated that neither Deuteronomy nor the books of Judges to Kings presuppose the laws and narratives of P. This idea was later extended by Wellhausen.

<sup>10</sup> For an overview of Kuenen's method, as well as an assessment of his influence in subsequent exegetical studies, cf. Van der Kooij (1992).

<sup>11</sup> Kuenen made a clear distinction between literary criticism and historical criticism. Cf. his essay on method (1880, 461ff. and 685ff.).

<sup>12</sup> Normally, according to Kuenen, these professions are united in one person. However, this does not alter anything in the relation between the two.



sources JE, D and P. In every epoch the religion and cult of Israel were on a different developmental level. He therefore commenced his monumental work by presenting a description of certain cult elements after the analogy of the three epochs. His description portrayed the development from "Zentralisierung" to "Ritualisierung" and "Denaturierung" which, according to Wellhausen, can be distinguished in the religious development of Israel. It is evident that Hegel's philosophy of history played an important role in the formulation of his opinion<sup>14</sup>. The second part of his study he dedicated to the history of traditions. Whereas the first part was mainly concerned with the law material in the Pentateuch, here he gave a description of the historical or narrative part of the Old Testament. The chronistic history (assigned to the P epoch), the books Judges, Samuel and Kings (in its final form assigned to the D epoch), and the narratives of the Hexateuch were treated by Wellhausen in this part. In the third part of his "Prolegomena" he concentrated on the differences between Israel and Judaism. In 1894 Wellhausen published another significant study: "Israelitische und jüdische Geschichte". The main emphasis of this work was on the authenticity of the literary sources and on research into the 'true history'<sup>15</sup>.

The next prominent scholar which should be discussed is *Hermann Gunkel* (1862-1932). His great merit was that he defined the "literaturgeschichtliche" and "religionsgeschichtliche" question more exactly<sup>16</sup> and brought these fields into a harmonious relationship. "Demnach hat es die Literaturgeschichte Israels, ..., zunächst weniger mit den Schriftstellerpersonen zu tun - ... -, sondern mehr mit dem Typischen, das dem Individuellen zugrunde liegt, d.h. mit der schriftstellerischen Gattung." (Gunkel, 1913a, 31). Gunkel consequently argued that every *Gattung* had its origin in a particular *Sitz im Leben*. With this distinction Gunkel introduced a new era in historical-critical research. He managed to bridge the gap between the analytic field, 'Introduction to the Old Testament', and the constructive field, 'History of Israel'. Various scholars<sup>17</sup> would follow him in the years to come. Gunkel, in his Genesis commentary, made a huge contribution to the study of Old Testament literature. He maintained that Genesis is a collection of 'Sagen'. He defined 'Sage' in contrast to the popular use of the word to designate an untruth, as "volkstümliche, altüberlieferte, poetische Erzählung, die Personen oder Ereignisse der Vergangenheit behandelt" (Gunkel, 1922, viii). In his commentary on the Psalms he emphasized the unique form of Hebrew poetry, and

<sup>13</sup> Cf. Kuenen (1880).

<sup>14</sup> In one important aspect he differs from Hegel's philosophy: the end effect of the development of Israel's history and religion. The development in Israel's history ended in rigidity, and not in the evolution of the *absolute Geist*. This end phase is mainly described in the third part of the *Prolegomena*.

<sup>15</sup> Kuenen's influence can be detected here. Wellhausen, on the other hand, influenced numerous scholars. Particularly Duhm, Stade, Smend and Budde were supporters of his theories.

<sup>16</sup> He was greatly influenced by Herder.

<sup>17</sup> E.g. Greßmann, Hans Schmidt, Baumgartner and Begrich.



developed his form critical analysis on a methodological level. In his research on the prophets he stressed that the form of prophetic utterances had to be investigated. Especially relevant to this study is Gunkel's viewpoint on the aims and methods of the interpretation of the Old Testament<sup>18</sup>. He (1913a, 19ff.) summarizes the various exegetical steps in six points: (i) philological explanation of the text; (ii) *Textkritik* which defines a hypothetic 'Urtext'; (iii) study of the political history and archaeology; (iv) *Literarkritik* which traces the original relations in the text; (v) on the basis of the *Literarkritik* the aesthetic, *formkritische* and *literargeschichtliche* research follows; (vi) theological interpretation. However, with reference to the last point, he warns: (a) The exegete should not be subservient to any form of ecclesiastical practice; (b) The exegete should operate free from any dogmatic presuppositions; (c) The exegete should not expect to find any theological doctrine in the Old Testament; and (d) Any "heilsgeschichtliche" way of proceeding should be strongly avoided.

At the beginning of the twentieth century new directions in the field of pentateuch criticism were explored. New questions were asked on the history of the origin of Old Testament sources, and new theories regarding the dating of the J, E, D and P sources were formulated. Fresh interest arose for the historical *Sitz im Leben* of the different sources, and the "Gesamtverständnis" of the Old Testament canon received renewed attention.

The first half of the twentieth century also witnessed the discovery of some of the most significant archaeological finds. After the discovery of Ugarit, Mari and Qumran, Old Testament research had to deal with the abundant literary material which accentuated the associations Israel had with its *Umwelt*, and the human and historical nature of the Old Testament itself.

Various new 'Introductions to the Old Testament' were published in these decades. *Eißfeldt's* Introduction (published for the first time in 1934) was the first to concentrate on the smallest utterances and textual units, and described these in their pre literary stage and in their unique *Sitz im Leben*. *Engnell* (published in 1945) and other Scandinavian scholars maintained that the Old Testament goes back to an exclusively oral tradition.

The field of pentateuchal criticism also experienced new developments. *Volz* and *Rudolph*, for example, altered traditional opinion on the pentateuchal sources by questioning the existence of an independent E source. On *literarkritische* level new answers thus had to be provided. Additionally, *Von Rad* indicated new directions on *formgeschichtliche* level. His "Das formgeschichtliche Problem des Hexateuchs" (published in 1938) had immense methodological implications. He argued that *formgeschichtliche* research had to be

---

<sup>18</sup> Mention has already been made of Gunkel's article "Ziele und Methoden der Erklärung des Alten Testaments" (1913a) in section 2.2.1 of this study.

complemented by concentrating on the tradition history. Von Rad brought about a significant change in the question which had to be asked in exegesis. The aim of historical-critical exegesis should, according to him, be to establish the "lebendige Überlieferungsvorgänge" which determined the growth and character of the Hexateuch. The objective of his research was not so much to determine the archaic, pre-Israelitic "Urformen" (as was the case in Gunkel's work). Rather, Von Rad asked which articles of faith ("Glaubenssätze")<sup>19</sup> constitute the Hexateuch in its present form, and how these articles of faith relate to the final form of the text. In line with this view, he shows less interest to the *Sitz im Leben* of ancient *Sagen* and *Legenden*, than to the *Sitz im Leben* of the articles of faith. Kraus (1988, 446) describes the change brought about by Von Rad as follows: "Damit verschiebt sich die gesamte formgeschichtliche Fragestellung aus dem ästhetische-archaischen Bereich (Gunkel) in den Bereich der alttestamentlichen Credenda und ihrer Überlieferungsgeschichte." Von Rad illustrated the implications of such an approach for the description of the 'Theology of the Old Testament' in his monumental two-volumed work (first published in 1960, with a ninth edition in 1987).

In recent years the Old Testament scholarly community has witnessed the emergence of sociological and materialistic approaches to exegesis. In addition, an increasing number of scholars have started applying insights from other scholarly disciplines to Old Testament exegesis. *Richter* (1971) proposed that exegesis be regarded as a branch of the broader subject *Literaturwissenschaft*. *Koch* criticizes Richter, and emphasizes that exegesis has to move beyond the level of sentences and phrases to the level of texts. He therefore advocates the implementation of text theoretical considerations in Old Testament exegesis<sup>20</sup>.

Another significant development in historical-critical research is closely linked to the name of *Kaiser*. He (and *Smend*) demand new attention for the neglected field of exegetical proceeding, i.e. *Redaktionsgeschichte*. Smend, in his publication "Die Entstehung des Alten Testaments" (first published in 1978), implements this new direction in research: "Die gebotene Verbindung von Analyse der biblischen Bücher und Literaturgeschichte wird heute gern so hergestellt, daß man zunächst die vorliterarischen und literarischen Gattungen und dann die biblischen Bücher behandelt, wobei man in der Regel von den älteren zu den jüngeren Bestandteilen fortschreitet, also von einer Quellenschrift oder den authentischen Worten eines Propheten zu späteren Zusätzen und Redaktionen. Das vorliegende Buch verfährt umgekehrt. Ausgangspunkt sind die fertigen literarischen Größen: das Alte Testament selbst und seine Teile. Von ihnen aus wird jeweils zurückgefragt: über die

---

<sup>19</sup> Cf. his view on the "kleine geschichtliche Credo".

<sup>20</sup> Cf. also Hardmeier (1978).

Redaktionen zu den von ihnen verwendeten schriftlichen Quellen und von dort zu den Stoffen und Formen, die wiederum diesen zugrunde liegen" (Smend, 1989, 11).

In 1976 two German scholars published their research which introduced renewed critique on the contemporary views in pentateuchal criticism. The first of these publications, "Der sogenannte Jahwist. Beobachtungen und Fragen zur Pentateuchforschung." by *H.H. Schmid* (1976), critically re-evaluates the theories held on the origin of the Jahwist. He maintains that the historical work (usually designated as 'Jahwist') with its comprehensive interpretation and redaction of the Pentateuchal material, does not originate from the davidic-solomonic era. Even the pre-exilic prophecies cannot be presupposed to the origin of this work. Rather, it should be placed in the era of the deuteronomic-deuteronomistic tradition building. It should thus be understood against the background of the literary activity of this era.

The second publication worth mentioning in this context is "Das überlieferungsgeschichtliche Problem des Pentateuch" by *R. Rendtorff* (1976). He opts to give up the notion of sources in his research. Rendtorff concentrates the attention on various bigger tradition complexes, which each had its own tradition history. These tradition complexes were then reworked and integrated into a bigger whole by a deuteronomic redaction in the exilic-postexilic era. Pentateuchal sources thus no longer feature in his argument<sup>21</sup>.

Although only a cursory description of the history of historical-critical research could be provided in this section, it should have become clear that the historical-critical methodology had its roots in a long process of development. The methodology, as it is known at present, is the product of a lengthy historical process of refinement and adaption. The historical-critical methodology consists of various separate methods each of which has its origin in a specific stage of the historical development. It should be clear from the above description that the particular philosophical and theological climate in each phase has had a direct impact on exegetical methodology. The influence of the *Aufklärung*, Hegel's idealistic view on history and positivism (to mention but a few) are good examples which illustrate the point. However, in the development of the historical-critical methodology, research results constantly had to withstand the test of time, and refinements and adaptations were made accordingly. The latest developments which were described (Schmid and Rendtorff) therefore underline the necessity of an ongoing evaluation of research results. Methodological implications should be derived accordingly.

The following section will concentrate on the history of research, specifically with regard to the Samson cycle.

---

21 Cf. also the work of Blum, a student of Rendtorff.

### 3.1.2 Research with regard to the Samson Cycle

The history of research with regard to the Samson Cycle (Judges 13 16) followed the same line of development as was the case for the entire book of Judges. It is impossible, however, to discuss the problems involved in the book of Judges without considering the research done in the field of *Deuteronomistische Geschichtswerk* (DtrG). Since Noth published his *Überlieferungsgeschichtliche Studien I* in 1943, the whole scholarly discussion of Joshua 2 Kings came to be dominated by this issue. The aim in this section will not be to describe elaborately all the developments which have taken place in this field<sup>22</sup>. Instead, the main problems in the study of Judges, and of the Samson Cycle in particular, will be pointed out, without anticipating the results of the historical-critical study which will follow in section 3.3.

Childs (1987, 256ff.), in his summary of the historical-critical problems regarding the book of Judges, distinguishes three main themes of discussion. The discussion in this study (with special reference to the Samson Cycle) will be structured using this distinction.

(i) It has long been observed that the work of different hands is reflected in the present composition of the book of Judges. In the nineteenth century (and the beginning of the present century) scholars endeavoured to provide an explanation to this phenomenon in the light of the pentateuchal critique which proved to be highly successful and popular. "Es ist kein Zufall, daß man nach und nach versuchte, das Problem auch hier mit Hilfe derjenigen Methode zu lösen, die sich dort am besten bewährt hatte, nämlich mit der Urkundenhypothese, ja daß man in den Propheten priores auch über Jos hinaus, öfters sogar bis in Kön hinein die Pentateuchquellen J und E (bzw. auch ihre Unterquellen) wiederfand" (Smend, 1989, 111)<sup>23</sup>.

<sup>22</sup> For a comprehensive discussion of the recent developments in the field of *Das deuteronomistische Geschichtswerk* (and for ample references), cf. Jenni (1961), Radjawane (1973) and Weippert (1985). Cf. also the discussions in the Introductions by Eissfeldt (1976, par. 37), Fohrer (1980, par. 29), Kaiser (1984, par. 16), W.H. Schmidt (1985b, par. 11), Childs (1987, par. 11), Rendtorff (1988, par. 2.5), Boecker *et al* (1989, par. 8), Smend (1989, par. 19) and Soggin (1989, Part II Chap. III).

<sup>23</sup> Eissfeldt (1925, 81ff.) distinguishes between two sources in the Samson Cycle. According to him, two independent stories were woven into each other in ch. 13: a fragmentary one which can be attributed to the L-source, and a main story which can be attributed to the J source. Chs. 14 15 relate to the main story in ch. 13 (and can thus be attributed to the J source), and ch. 16 to the fragmentary story (which can be attributed to the L source). Cf. also his description of earlier attempts to solve the problem regarding the pentateuchal sources in Judges (1925, 106ff.). Wiese (1926, 49ff.) is of another opinion. As a conclusion to his literary critical analysis of Judges he states: "Die Annahme, daß zwei große Darstellungen (J und E) die Geschichte Israels von ihren Anfängen (Genesis) bis zum definitiven Zusammenbruch (Reg. II Ende) behandelt haben, ist eine Übersteigerung des literar kritischen Systems ..." (1926, 61). Cf. also the discussion of Jenni (1961, 104 105).



This view was gradually criticized, and it became clear that a fragmentary hypothesis (often used in combination with *Ergänzungshypothesen*) offers a more satisfactory explanation. The so-called former prophets (Joshua to Kings - thus including Judges), according to this view, were not composed of two or three continuous sources, but of a variety of fragments and compilations. The unifying factor among these constituent parts consequently became a prominent question. The various cross references in the text of the former prophets led scholars to assume that a reworking of the constituent parts had been done. A deuteronomistic redaction was thus postulated. Noth<sup>24</sup> (1943) criticized the idea of a redaction, and formulated his theory of a Deuteronomist (Dtr) who was "nicht nur 'Redaktor', sondern der Autor eines Geschichtswerkes, das die überkommenen, überaus verschiedenartigen Überlieferungstoffe zusammenfaßte und nach einem durchdachten Plane aneinanderreichte. Dabei ließ Dtr im allgemeinen einfach die ihm als literarische Unterlagen zur Verfügung stehenden Quellen zu Worte kommen und verknüpfte nur die einzelnen Stücke durch einen verbindenden Text. Stellenweise hat er aber auch nachweislich aus dem ihm vorliegenden Material eine planvolle Auswahl getroffen" (Noth, 1943, 53). Smend, in an article published in 1971<sup>25</sup>, builds on Noth's thesis, but distinguishes a second dtr level (called DtrN because of an interest in the law which is portrayed in this textual level). Smend's student, Dietrich, discovered yet another dtr level (called DtrP because of its prophetic character) in Kings.

Richter, in a series of publications<sup>26</sup>, accepts Noth's thesis of the *deuteronomistische Geschichtswerk*, but refines it in his specialized research on the book of Judges. Richter's work gained widespread approbation among Old Testament scholars, because he manages to overcome the "festgefahrene Situation in der wissenschaftlichen Aussprache über die Entstehung des Richterbuches" (Maass, 1961, 1097)<sup>27</sup>. His publications thus became standard reference works regarding research on the book of Judges.

Richter (following Noth) regards Judges 3-9 as a pre-dt *Retterbuch*, consisting of various independent units which were expanded and combined by an author. This pre-dt *Retterbuch* then underwent a series of reworkings. The first was a deuteronomistic (dt) reworking which involved the addition of characteristic opening and closing sentences to various passages according to a specific 'saviour pattern' (*Retterschema*). The next deuteronomistic (dt) reworking was the construction of ch. 3:7-11 (Othniel story) as a paradigmatic example of the

<sup>24</sup> Eissfeldt called Noth the father of the *deuteronomistischen Geschichtswerkes*.

<sup>25</sup> Cf. Smend (1971a). He elaborates on his thesis in his Introduction (1989).

<sup>26</sup> The two most important publications are *Traditionsgeschichtliche Untersuchungen zum Richterbuch* (1963) and *Die Bearbeitung des 'Retterbuches' in der deuteronomistischen Epoche* (1964). For a discussion of Richter's contribution towards the redaction history of Judges, cf. Schlauri (1973, 367ff.).

<sup>27</sup> Jenni (1961, 130) also describes this situation. Schlauri (1973, 367ff.) indicates how Richter manages to overcome this phase of stagnation.

perspective of the frames. The final reworking created a deuteronomistic (dtr) *Richterbuch*. In this phase the introductions 10:6-16 and 2:6-3:6 were added, the lists of the so-called minor judges (10:1-5 and 12:7-15) were included according to a specific 'judge pattern' (*Richterschema*), and the *Richterbuch* was incorporated into the *deuteronomistische Geschichtswerk*.

The Samson Cycle (Judges 13-16) was apparently added to the reworked material to form part of the *Richterbuch*. This cycle also underwent a reworking by the Deuteronomist. According to Richter, three different types of material can be distinguished in ch. 13-16: (a) Material from older traditions occur in 13:2-15:19 and 16:1-31a. (b) 13:1 consists of a dtr reworking according to the 'saviour pattern', and (c) 15:20 and 16:31b contain a dtr reworking according to the 'judge pattern'. The Deuteronomist thus succeeded in uniting the two older traditions ('saviour' and 'judge') in his reworking of the Samson material<sup>28</sup>.

(ii) In the discussion in (i) mention was already made of the different ways in which the main characters in the book of Judges are portrayed<sup>29</sup>. Alt (1934) distinguished between two types of so called judges: the major judges who were charismatic, military leaders on the one hand, and the list of judges who had a chiefly juridical function on the other hand. Noth (1943 and 1950) made a distinction between *die 'kleinen' Richter* (mentioned in the lists of judges) and *die 'großen' Richter* (charismatic figures). As was pointed out above, Richter (1964) found two patterns in the book of Judges according to which the main figures were characterized. As a result of the Deuteronomistic reworking both of these patterns, i.e. 'judge' and 'saviour' were applied to the Samson figure. However, Richter (1964, 117-118) argues that in reality Samson was not one of these figures: "In den Geschichten tritt Simson nie als 'Herrscher' dazu fehlt das Volk! - noch als 'Retter' auf, sondern eher als eigenartiger Recke gegen die Philister. Sicher ist Simson aber auch nicht als 'Richter' dargestellt."

(iii) The last problem area worth mentioning is that of the chronology of Judges. Already in pre critical scholarship attempts were made to harmonize the period of 480 years mentioned in 1 Kings 6 with the chronology of Judges. Without elaborating on this issue<sup>30</sup>, it can only be mentioned that the Samson Cycle contains three references to chronology. In 13:1 it is said that Jahweh gave the Israelites into the hands of the Philistines for forty years. Both 15:20 and 16:31b mention twenty years during which Samson was judge over Israel. As was evident in the discussion of Richter's analysis, these remarks are all part of the dtr reworking

<sup>28</sup> As was the case in the Jephtah story (10:6-12:7).

<sup>29</sup> For a comprehensive discussion of the research done in this regard, cf. Rösel (1981, 180ff.). Cf. also Ishida (1973), Weisman (1977) and Niditch (1990).

<sup>30</sup> Cf. Vollborn (1959) and Warner (1978) on this issue.

of older traditions to fit the 'saviour' and 'judge' patterns. Noth (1943) also assigned the chronology to an artificial construct of the Deuteronomistic historian.

Whereas the history of research in the general field of historical-critical exegesis, and in particular regarding the Samson Cycle, has been briefly described, attention may now be given to the historical-critical methodology proposed by Fohrer *et al.* An historical-critical analysis of Judges 13-16 using this methodology will subsequently follow.

### 3.2 GEORG FOHRER *et al.*: "EXEGESE DES ALTEN TESTAMENTS"<sup>31</sup>

The exegetical guide book by Fohrer *et al.*<sup>32</sup> was selected to serve as an example of a diachronical and historical critical methodology<sup>33</sup>. This choice was made because of the fact that Fohrer *et al.* presents a 'standardized' methodology<sup>34</sup> which incorporates the majority of developments which took place in the history of historical-critical research<sup>35</sup>. However, Scharbert (1974, 16) is correct when he suggests, "Man wird aber gut tun, wenn man bei der Arbeit mit diesem Buch immer auch Richter vergleicht; denn beide ergänzen und korrigieren sich auch gegenseitig. Man wird den Verf.n dieses Taschenbuchs wohl nicht Unrecht tun, wenn man behauptet, ihr Buch wäre nicht so gut geworden, wenn nicht W. Richters gründliche Methodenreflexion vorausgegangen wäre." A discussion of Richter's *Exegese als Literaturwissenschaft* (1971) will therefore also be included as an appendix<sup>36</sup> to this study.

<sup>31</sup> The fifth edition (1989) was used in this study.

<sup>32</sup> Fohrer's co-authors were: H.W. Hoffmann, F. Huber, L. Markert and G. Wanke. In this study reference will only be made to 'Fohrer *et al.*' and not to the specific author of each paragraph. This designation will be used in a singular sense referring to the guide book as a whole, or to the author of a specific paragraph. The singular verb will thus be utilized together with this designation. For the sake of clarity the authors responsible for the various paragraphs will be mentioned here: Par. 1: *Notwendigkeit und Ziel der Exegese des Alten Testaments* (Wanke); Par. 2: *Fragestellungen aus dem Text* (Fohrer); Par. 3: *Verlauf der Exegese* (Hoffmann); Par. 4: *Textkritik* (Markert); Par. 5: *Literarkritik* (Huber); Par. 6: *Sprachliche Analyse* (Wanke); Par. 7: *Formen und Gattungskritik* (Markert); Par. 8: *Motiv und Traditionskritik* (Huber); Par. 9: *Überlieferungskritik, Kompositions- und Redaktionskritik, Zeit und Verfasserfrage* (Fohrer); Par. 10: *Einzelauslegung und zusammenfassende Exegese* (Hoffmann); Par. 11: *Theologische Kritik* (Wanke).

<sup>33</sup> The following methodological discussions, among others, should also be mentioned: Richter (1971), Schreiner (Hrsg.) (1971), Adam, Kaiser und Kümmel (Sixth Edition, 1979), Koch (Fifth Edition, 1988) and Steck (Twelfth Edition, 1989). Cf. also the following in the series *Guides to Biblical Scholarship*: Habel (1971); Tucker (1971) and Rast (1972).

<sup>34</sup> In the preface to their guide, the authors state explicitly that the book has a twofold focus: (i) to be a methodological handbook for students who practise Old Testament exegesis, and (ii) to be contributory to the methodological discussion.

<sup>35</sup> Cf. section 3.1 of this study.

<sup>36</sup> Cf. Appendix A.

The aim of this section will be to give a description of the methodological guide book by Fohrer *et al.* This description will follow the sequence of the paragraphs as they are presented by the various authors. This section will function as the theoretical basis for the practical study which will follow in section 3.3. No evaluation of this work will be made here. Instead, it will follow after the methodology has been applied to Judges 13 16.

### 3.2.1 Introduction and Point of Departure

The first paragraph (1989, 9ff.) (Par. 1) deals with the "*Notwendigkeit und Ziel der Exegese des Alten Testaments*". The inevitability of exegesis lies in the fact that two religious communities, i.e. Judaism and Christianity, orientate themselves according to the Hebrew Bible. Because the Old Testament has religious, as well as social and moral significance, not only in ecclesiastical context, but also in private conduct, exegesis is imperative. Another factor necessitating exegesis, is the discrepancy that exists between the authoritative character of the holy scripture and the variety of prevalent interpretations. This discrepancy can partially be attributed to the unique character of the biblical text itself. Not only was it composed by various authors, but it also had its origin in the ancient past in a language and cultural community which no longer exists. Even a translation of this ancient text is interpretation. The exegetical task is never complete, because the situation in which the text is read and interpreted constantly varies. However, exegesis may never be arbitrary, i.e. departing from specific dogmatic and other presuppositions. Rather, it should make use of scientific and critical methods which thoroughly take into account the historical character of the biblical text. The task of exegesis should be "die je eigenen Aussagen des Alten Testaments zur Geltung zu bringen" (1989, 13). In this process the historical-critical methodology should remain susceptible to critique, change and modification.

In paragraph 2 (1989, 14ff.) (Par. 2) it is illustrated at the hand of Genesis 1-3 which "*Fragestellungen aus dem Text*" are possible. Apart from syntactical and semantical problems which the exegete may encounter when he/she attempts a preliminary translation, the Hebrew text prompts the exegete with certain textual problems. "In allen Fällen zeigt sich, daß der Bestand des hebräischen Textes den Leser oft vor Fragen stellt, die er klären muß, um eine sichere Grundlage für die Auslegung des Textes zu erhalten" (1989, 17). One of the literary questions which is put by the text is the delimitation of the textual or narrative units. The relationship between these units and their specific literary history are also issues to be clarified. After the literary problems have been illustrated, attention is given to problems posed by the formal structure of the text, its stylistic and syntactical character, its unique vocabulary, and the possible rhythmical structure of the text. Subsequently the focus is



shifted to questions of content. The last problem to be treated is the process of tradition and redaction which the text has undergone in its long history.

In response to the questions which were described in the previous paragraph, Fohrer *et al* (1989, 24ff.) relates them to specific steps (or methods) in the "*Verlauf der Exegese*" (Par. 3). A distinction is made between two complexes of questions: "Zunächst kommt es darauf an, den Text als Gegenstand möglichst genau zu erkennen und sich mit andern über ihn zu verständigen. Dies sollen die im 2. Kapitel des Buches vorgestellten Methoden leisten. Wenn auf diesem Weg der Exeget den Text richtig in den Blick bekommen und ihn zum Reden gebracht hat, kann er mit ihm in einen Dialog eintreten, d.h. sich mit ihm über diejenigen Gegenstände verständigen, von denen er handelt. Letzterem Vorgang, nämlich der Interpretation, ist das 3. Kapitel des Buches gewidmet" (1989, 24-25). The methods (which will be discussed separately in the next section) are the following: *Textkritik und -geschichte, Literarkritik, sprachliche Analyse, Formen- und Gattungskritik, Motiv- und Traditionskritik, Überlieferungskritik und -geschichte, Kompositions und Redaktionskritik, Zeit- und Verfasserfrage*. The interpretational part is made up by *Einzelauslegung und zusammenfassende Exegese* and *Theologische Kritik*. The order in which these methods are applied to the text is important too. "Die einzelnen methodischen Schritte, die den Verlauf einer Exegese bestimmen und zu denen durchaus noch neue Fragestellungen hinzutreten können, sind integrierende Bestandteile des Bemühens um Klarheit und Eindeutigkeit der Interpretation alttestamentlicher Texte. Die Abfolge der Schritte ist von der Sache her bestimmt und kann darum nicht beliebig verändert werden" (1989, 28)<sup>37</sup>. The following concession is, however, made: "Die notwendige Differenzierung und Abfolge der einzelnen exegetischen Schritte bedeutet nicht, daß die auf einer Stufe gewonnenen Ergebnisse nicht durch Erkenntnisse aufgrund nachfolgender methodischer Schritte modifiziert oder gar umgestoßen werden, natürlich aber auch eine weitere Bestätigung erhalten können" (1989, 30).

<sup>37</sup> Steck (1989, 18) differs from this opinion: "Die im vorangegangenen Abschnitt vorgenommene Gruppierung der Methoden stellt eine Reflexion auf ihr sachliches Verhältnis zueinander dar und hat unter diesem Aspekt zu der Sonderung in zwei Fragenbereiche [i.e. analytic and synthetic LCJ] geführt. Damit ist jedoch nicht gemeint, daß der Vollzug exegetischer Arbeit von einer entsprechenden Aufteilung bestimmt sein sollte; vielmehr ist hier das Ineinandergreifen, die wechselseitige Ergänzung und Korrektur der methodischen Schritte unerlässlich."

### 3.2.2 The various methods

The various methods will be discussed in the order in which they should be applied (according to Fohrer *et al*)<sup>38</sup>. In each case the aim of each method will be stated explicitly, and the proposed procedure will be discussed. In each section the indicated abbreviations will be utilized to depict the specific method<sup>39</sup>.

#### 3.2.2.1 *Textkritik* (TK) (Par. 4)

During the long tradition process of the Old Testament text, various changes, from faulty reproduction to dogmatic corrections, occurred. The numerous ancient translations further contribute to the multiplicity of possible readings of a particular text. The aim of TK is thus "mit Hilfe der uns vorliegenden Textgestalten im Vergleich jeweils den Text zu rekonstruieren, der dem ursprünglichen am nächsten kommt" (1989, 32). "Aufgabe der Textkritik ist es ... den ältesten erreichbaren Text zu rekonstruieren. Eine Wiederherstellung des erstmals konzipierten Wortlauts liegt jenseits einer so verstandenen Textkritik, sie kann allenfalls ein Ergebnis der Exegese als ganzer sein. Auch wenn textkritischen Methoden, besonders der Literarkritik und der sprachlichen Analyse, getroffen werden können, ist an der grundsätzlichen Trennung der einzelnen methodischen Ebenen festzuhalten, wenn Exegese nicht zu subjektiver Willkür entarten soll" (1989, 41)<sup>40</sup>.

<sup>38</sup> Although different methods are used in this methodology, they should be applied as systemic whole. Fohrer (1988, 254) later affirms this fact: "Nach wie vor betrachte ich es als eine ständige Aufgabe der alttestamentlichen Wissenschaft, für einen systematischen Ausgleich der verschiedenen methodischen Schritte zu sorgen, ein in sich geschlossenes und harmonisch ausgewogenes Methodensystem zu schaffen und dieses gegebenenfalls von Zeit zu Zeit zu verbessern oder neu zu formulieren." Even before Fohrer *et al* published their guide book for the first time in 1973, Ringgren (1966, 647) argued in the same direction: "Mir ist klar, daß die Methoden einander nicht ausschließen, sondern ergänzen."

<sup>39</sup> When used as an adjective the abbreviation will be in lower case, e.g. LK and lk.

<sup>40</sup> Richter (1971) does not consider TK as a methodological aspect. Rather, it belongs to the preparatory textual study for the actual exegesis which starts with LK. Stipp (1990a and 1990b) is of the opinion that the separation of TK and LK is not tenable. He proposes *one* method which incorporates both TK and LK. "Es erscheint daher angezeigt, die Trennung von Text und Literarkritik aufzugeben und einen einheitlichen exegetischen Aspekt der Textentwicklung anzunehmen. Er umfaßt alle Stadien der Geschichte biblischer Texte im Bereich der Schriftlichkeit. Weil jede neue Übersetzung oder Paraphrase diese Entwicklung fortsetzt, ist dieser Aspekt prinzipiell nach unten unabgeschlossen. Sofern sich das Untersuchungsinteresse lediglich auf die Vorstufen einer Ausgangsgröße richtet, kann man den Methodenschritt auch als Rekonstruktion schriftlicher Vorstufen oder kurz als Vorstufenrekonstruktion bezeichnen, wobei die Schriftlichkeit in der Definition dieses Terminus eingeschlossen ist. Ein so verstandener Aspekt der Textentwicklung umfaßt auch den Bereich der Redaktionen und Kompositionen. Die Bezeichnungen Text, Literar, Kompositionen und Redaktionskritik mögen dann fortleben als Namen für die schwerpunktmäßige Analyse bestimmter Klassen von Daten und Merkmalen" (1990b, 156).

In the attempt to determine as accurately as possible the original text, various textual witnesses are utilized. To keep the exegete from using these textual witnesses erroneously, it is vital that he/she should know the historical background and unique character of each textual witness. Fohrer *et al* thus gives a cursory description of a textual history<sup>41</sup>. This description is divided into two groups, i.e. (i) *Überlieferungen* in the original language (i.e. Masoretic text, Qumran manuscripts and the Samaritan Pentateuch) and (ii) translations (i.e. Semitic translations<sup>42</sup>, Septuagint and related translations<sup>43</sup>, Greek translations which were not dependent on the Septuagint<sup>44</sup>, and the Vulgate).

The causes for textual errors can be discussed briefly. They can be divided into roughly two main groups: (i) Reading, writing and hearing errors, and (ii) Intentional and unintentional changes according to and depending on the views and understanding of the writer or reviewer.

A threefold procedure for TK is consequently proposed (1989, 43-44): (i) "Feststellung des überlieferten Textes" at the hand of the various textual witnesses. The text critical remarks in BHS and BHK<sup>45</sup> are utilitarian in this regard. (ii) "Prüfung des überlieferten Textes". The Masoretic text, owing to its relative reliability, should be taken as point of departure. (iii) "Entscheidung". Different possibilities are feasible when various readings contradict the Masoretic text. The Masoretic text is to be emended only when "der masoretische Text ... bedenklich oder unmöglich (erscheint), die abweichenden Lesarten befriedigen, ohne anscheinend eine Konjektur zu sein."

### 3.2.2.2 Literarkritik (LK) (Par. 5)

This method has a twofold aim: (i) To determine the beginning and end of a textual unit. The traditional division of sentences and verses in the Hebrew Bible is not always reliable, and should therefore be reconsidered. (ii) To determine whether a textual unit is *einheitlich* or *uneinheitlich*. From these two points it is clear that, contrary to the traditional practice<sup>46</sup> of

<sup>41</sup> A more elaborate treatment of this subject occurs in Würthwein (1988).

<sup>42</sup> Targum and Peschitta.

<sup>43</sup> Vetus Latina, Coptic translation, Ethiopic translation, and other insignificant translations.

<sup>44</sup> Aquila, Theodotion, Symmachus.

<sup>45</sup> In this respect Fohrer *et al* prefers BHK (1989, 181, note 180).

<sup>46</sup> "Die sogenannte 'Quellenscheidung' wird weithin als die eigentliche Aufgabe der Literarkritik betrachtet" (1989, 48).

*Literarkritik*, questions about the authenticity of textual material<sup>47</sup> and the allocation of material to specific sources does not feature in the method under discussion<sup>48</sup>. Furthermore, it should be kept in mind that "Die Grenze der Literarkritik ist damit gegeben, daß sie sich streng auf *eine* Texteinheit beschränkt. Alle Fragen, die einen Vergleich mehrerer Texteinheiten voraussetzen, liegen deshalb außerhalb der Literarkritik" (1989, 57).

The method now proceeds according to the twofold aim. The first step will thus be to determine the boundaries of the text. To find the beginning of the unit, the exegete should establish "an welcher Stelle des Textes ein Gedankengang, ein Thema oder eine Handlung einsetzen. Solche Anfänge sind manchmal formelhaft. ... Handlungen beginnen oft mit einer Zeitangabe; Personen werden eingeführt; eine Situation wird umrißhaft angedeutet" (1989, 48). The text ends "wenn das in der Einleitung eröffnete Geschehen oder der begonnene Gedankengang zu einem Ende gekommen sind und wenn im folgenden eine neue Einleitung folgt" (1989, 49).

The second step will then be to determine whether a textual unit is *einheitlich* or *uneinheitlich*. Although this question can also be asked with regard to wider text complexes, the LK limits itself to single textual units<sup>49</sup>. Two main criteria are used in this step: (i) "störende Wiederholungen" and (ii) "unvereinbare Spannungen"<sup>50</sup> (1989, 51-54).

These steps will then have the following consequences: (i) The text can now be classified into its constituent textual parts. These parts may be: (a) simple units; (b) fragments; (c) extensions; (d) extended units or fragments; (e) composite units. (ii) A relative history of the text, the so-called *Literargeschichte* (LG) can now be drawn up. Whereas the LK focuses on the synchronic aspect of the text, the LG is a diachronic description thereof. No absolute dating of textual units takes place - the units are only ordered in relation to one another.

---

47 "Herkömmlicherweise bezeichnet man einen Text oder Textteil als 'echt', wenn er von dem Verfasser des Buches stammt, in dem er sich jetzt befindet. Andernfalls nennt man ihn 'unecht'" (1989, 47).

48 The question of sources is not addressed until *Kompositionen und Redaktionskritik* are applied.

49 Steck (1989, 57) differs from Fohrer *et al* in this regard. For Steck "Die Frage nach den größeren literarischen Zusammenhängen" forms part of LK.

50 These tensions may be contradictions in contents, different terminology, syntactical tensions, etc. It may be that certain tensions only become apparent on the next level of research (i.e. grammatical and stylistic analysis). The LK results should therefore remain open for correction.



### 3.2.2.3 *Sprachliche Analyse* (SA) (Par. 6)<sup>51</sup>

After the various textual units have been separated in the LK, these units should be examined separately. Because texts are phenomena which consist of language, it follows that they should also be investigated grammatically. "Dieser Tatsache muß nun ausdrücklich Rechnung getragen werden, indem der Text als sprachlicher Gegenstand zum Thema der Untersuchung gemacht wird. Denn alle folgenden exegetischen Schritte gehen von Beobachtungen aus, die sich aus der sprachlichen Analyse des Textes ergeben" (1989, 58). However, Fohrer *et al* (1989, 58) warns against a superficial application of grammatical information in the exegetical process. "Um sie [i.e. the danger of superficially applied grammar - LCJ] zu vermeiden, ist es notwendig, einige grundlegende Überlegungen zum Phänomen der Sprache vorzuschicken." A short account of the view held on text, language and grammar will now follow.

Fohrer *et al* (1989, 59) defines '(biblical) texts' as follows: "Texte können als erstarrte 'äußere' oder 'innere' Rede (z.B. Denken, Überlegen), d.h. als eine mit Hilfe von Schriftzeichen (Buchstaben = Grapheme) fixierte sprachliche Handlung aufgefaßt werden, welche durch ihre Verschriftung über die aktuelle Realisierung hinaus Bestand hat. Die mit der sprachlichen Handlung beabsichtigte Kommunikation kann also beliebig oft in Gang gesetzt werden, da Mitteilung und Empfang durch die Verschriftung räumlich und zeitlich voneinander getrennt werden." He continues: "Texte sind also erstarrte sprachliche Handlungen, die dem Zweck der Verständigung dienen. Als solche werden sie erst durch die Sprache ermöglicht. Man kann darum auch sagen, Sprache selbst dient der Verständigung. Sie stellt Handlungsschemata zur Verfügung. Das sind geprägte potentielle Handlungen, die ein Sprecher aufgrund seiner Sprachkompetenz immer wieder aktualisieren kann, z.B. die Wörter und Wendungen einer Sprache, deren Gebrauch bekannt ist und die man darum immer wieder neu anwenden kann."

Because "sprachliche Handlungen" have the aim of bringing a person to understand something, they use "sprachliche Zeichen" for this purpose. A meaning is inherent in a language sign "wobei unter Bedeutung ... immer die vereinbarte Anwendungsmöglichkeit, dasjenige, was ein sprachliches Zeichen zu verstehen geben kann, gemeint ist" (1989, 60). Two aspects of a language sign (morphemes, sentences or texts) can thus be distinguished:

---

<sup>51</sup> Van der Merwe (1982, 26ff.) devotes considerable attention to this aspect in his description of Fohrer *et al*. His primary concern is the use of grammatical information in various exegetical methodologies. Richter (1971, 82ff.) treats the grammatical analysis as part of *Formkritik*, specifically under the heading "Formanalyse" (> "Strukturelle Form" > "Äußere Form").

"die Ausdrucksseite und die Bedeutungsseite"<sup>52</sup>. In the light of this distinction, 'language' can be defined more accurately: "Sprache ist ein System von sprachlichen Zeichen; sie wird beschrieben durch die Zusammenstellung des Zeichenbestandes (Lexikon) und die Darstellung der Regeln, die die Kombination der Zeichen ermöglichen (Grammatik)" (1989, 62-63). 'Contents' ("Inhalt") is distinguished from 'meaning' ("Bedeutung"): "Inhalt meint also im Gegensatz zur Bedeutung das, was durch eine sprachliche Handlung ausgesagt *wird* bzw. *werden soll*. Dieser Inhalt ist zunächst nur zugänglich über das, was Sprache aussagen *kann*, zugänglich also über die Bedeutung" (1989, 63).

Another factor to be taken into account when working with the (ancient) biblical text, is the fact that it is a *written* text. "... durch die Verschriftung der sprachlichen Handlung (wird) eine Trennung der Kommunikationspartner möglich ..., so daß dem Leser oder Hörer eines Textes die Redesituation des Redenden bzw. Schreibenden nicht mehr bekannt ist ..." (1989, 63). If the exegete wants to understand a text, he/she thus has to narrow the "Unverständliches und Mehrdeutiges auf Eindeutigkeit" (1989, 63). To reach this "Eindeutigkeit", the context<sup>53</sup> of the speech act ("sprachliche Handlung") has to be uncovered. Only once this has been uncovered, might one venture to say that the content of a speech act is known. The first step in this uncovering process is the grammatical analysis.

The following procedure is then (according to Fohrer *et al*) to be followed: (i) Syntactic-stylistic analysis (both on word and sentence level); (ii) Phonemic-phonetic analysis (sound and rhythm); (iii) Semantic analysis; (iv) Structural analysis on text level (exterior ("Ausdruck") and interior ("Bedeutung") structure); (v) Function of the textual unit; (vi) Horizon of the textual unit (either literary or socio-cultural).

To conclude this section Fohrer *et al* (1989, 83) points out "daß die sprachliche Analyse zwar auf den Inhalt einer Texteinheit hinführt, das, was der Text aussagen will, jedoch noch nicht endgültig aufhellen kann."

---

<sup>52</sup> The terminology "Form Inhalt", which plays a significant role in Richter's methodology, is thus avoided here. "Diese terminologische Festlegung ist absichtlich gewählt, um den Schwierigkeiten und Implikationen des beliebten Oppositionspaares 'Form Inhalt' zu begegnen" (Fohrer *et al*, 1989, 60).

<sup>53</sup> I.e. "sprachliche Kontext (Kenntnis der Sprache, in der ein Text abgefaßt ist), literarische Kontext (z.B. größere Textzusammenhänge, in die eine Texteinheit eingebettet ist), und Umweltkontext (historische, soziale, religiöse, psychische Gegebenheiten)" (1989, 63).

### 3.2.2.4 *Formen-* (FK) *und Gattungskritik* (GK)<sup>54</sup> (Par. 7)

In the first place, the distinction between *Form* and *Gattung* should be clarified. "Während unter Form im folgenden die Beschreibung eines Einzeltextes aufgrund der formalen Analyse verstanden wird, bezeichnet Gattung die theoretische Größe, die Einzelformen vorausliegt und sie prägt, gewissermaßen die 'typische' oder 'ideale' Form" (1989, 84-85)<sup>55</sup>. *Gattungen* can thus be regarded as theoretical results of research. In real literature only *Formen* exist. The *Form* of a textual unit can be determined by grammatical analysis, but the *Gattung* can only be derived from the comparison of similar, independent *Formen*.

This distinction also has implications for the terminology *Formgeschichte* and *Gattungsgeschichte*. Fohrer *et al* (1989, 86) opts to abandon the term *Formgeschichte*, and to replace it with *Formengeschichte*<sup>56</sup>. This is done in order to avoid the misconception that *Form* and *Gattung* are identical. Only by means of the comparison of more than one *Formen* can a *Gattung* be derived.

The aim of these methods can be described as follows: Firstly, the grammatically analyzed textual unit should be compared to other analyzed textual units of the Old Testament in order to find forms which are similar to the one under discussion (*Formenkritik*). Then the *Gattung* should be determined (*Gattungskritik*). With regard to *Gattungskritik* the function of the *Gattung* and the typical situation from which the *Gattung* originated (the so called *Sitz im Leben*) should be considered. The particular function of the textual unit in its literary context (the so called *Funktion in der Rede* or *Funktion in der Literatur*) should then be compared to the *Sitz im Leben*. In the *Formen und Gattungsgeschichte* the diachronic relation between the synchronically identified *Formen* and *Gattungen* should be determined.

The procedure for doing *Formen und Gattungskritik* can therefore be summarized as follows: (i) *Formenkritik*: (a) comparison of structures and (b) arranging of *Formen* in relatively chronological order (*Formengeschichte*). (ii) *Gattungskritik*: (a) comparison of structures; (b) determining of *Gattung* by comparing the analyzed structure to already known *Gattungen*; (c) naming of *Gattung* to avoid confusion; (d) determining the *Sitz im Leben*; (e)

<sup>54</sup> Richter (1971) treats "Form" and "Gattung" as two different aspects. The description in Fohrer *et al* supports this view. Steck (1989, 102), however, does not make this clear distinction: "Der Begriff 'Form' bezeichnet somit die vorliegende sprachliche Gestalt eines Textes, ebenso die in ihm verarbeitete(n) Gattung(en) mit ihren sie kennzeichnenden und bestimmenden Formmerkmalen, die nicht von der Gattung bestimmten sprachlichen Züge oder Kunstformen ..."

<sup>55</sup> In this respect the distinction made by Richter (1971, 74 and 132), is followed.

<sup>56</sup> Richter (1971, 122ff.) keeps both terms.

determining the function and intention (*Funktion in der Rede bzw. Literatur*) and (f) *Gattungsgeschichte* to determine the modifications to the *Gattung* and accordingly the *Sitz im Leben* of the specific *Gattung*.

### 3.2.2.5 Motiv- und Traditionskritik (MTK)<sup>57</sup> (Par. 8)

Whereas FK and GK have 'established structures' ("geprägte Strukturen") as the object of study, MTK focus on 'established meaning syndromes' (EMSs) ("geprägte Bedeutungssyndrome") (1989, 102). Meaning has already been defined as "alle Gegenstände und Sachverhalte ..., die ein Zeichen oder Zeichengruppe zu verstehen geben können (was sie bedeuten können)" (1989, 102). A meaning syndrome, then, is "die Bedeutung einer Morphemkombination, bei der die Bedeutung einzelner Morpheme oder kleinerer Morphemkombinationen noch bewußt ist ..." (1989, 103). In fact, language makes use of EMSs in a variety of situations. However, "bei den geprägten Bedeutungssyndromen, nach denen in der Motiv und Traditionskritik gefragt wird, handelt es sich vielmehr um Aussagezusammenhänge, deren Geprägtheit unterhalb der Ebene der allgemeinen Geprägtheit einer Sprache liegt" (1989, 104). The aims of MTK are thus: (i) to determine whether an EMS is present in the textual unit, and what type of EMS it is; (ii) to determine the history of the EMS (diachronic aspect); (iii) to determine the function of the EMS in the specific textual unit.

In Old Testament literature two types of EMS occur, i.e. motives and traditions. A 'motive' can be defined as "ein frei umlaufendes, d.h. nicht mit einem bestimmten Personenkreis verbundenes, geprägtes Bedeutungssyndrom" (1989, 105) which may be utilized by an author for various reasons. Three types of motives can be distinguished: (i) established symbols ("geprägte Bilder"); (ii) established themes ("geprägte Themen"); (iii) established traits ("geprägte Züge"). A 'tradition', on the other hand, can be defined as "ein geprägtes Bedeutungssyndrom, für das sich das Überlieferungsinteresse eines bestimmten Tradentenkreises erkennen läßt. ... Traditionen sind selbständige sprachliche Gebilde, die für sich existieren könnten. In der sprachlichen Ausgestaltung sind sie freilich fast immer mit anderen Themen und Zügen verbunden. Ebenso können sie Motive enthalten" (1989, 111). The Zion theology and Exodus tradition serve as examples.

<sup>57</sup> Fohrer *et al* differs from Steck on the aims of MTK. Cf. Fohrer *et al* (1989, 105, note 110) for a short discussion of these differences.



The procedure to be followed in this method is: (i) to determine whether EMSs are present in the textual unit; (ii) to classify the determined EMSs; (iii) to determine which EMSs are traditions; (iv) to determine the function of each EMS in the textual unit.

### 3.2.2.6 *Überlieferungskritik* (ÜK) (Par. 9)

Before discussing the ÜK (and following methods) in detail, the designation 'author' ("Verfasser") should be elucidated. "Unter 'Verfasser' wird der Urheber als Schöpfer einer einfachen Einheit oder eines ursprünglich vollständigen, jedoch nur als Fragment überlieferten Textes verstanden, wobei jeweils spätere Erweiterungen außer acht bleiben. Es spielt keine Rolle, ob der 'Verfasser' die schriftliche Fixierung des Textes selbst vorgenommen hat ..., oder ob sie durch andere Hände erfolgt ist ..." (1989, 120). The following two definitions are also relevant to this discussion: The product of the written fixation ("Verschriftung") is referred to as "endgültige schriftliche Niederlegung". "Endgültige schriftliche Fassung", on the other hand, refers to the text produced by the "endgültige schriftliche Niederlegung", minus the redactional changes.

The object of study of the ÜK is the preliterate stage of a textual unit, or a written, temporary pre-stage which can no longer be determined directly. "Der Ausdruck 'Überlieferungskritik' wird also auf die Ausgestaltung und Veränderung einer Einheit - sei sie selbständig oder schon mit anderen Einheiten zu einem Komplex zusammengefügt - im vorliterarischen Stadium der mündlichen Überlieferung oder im Stadium einer vorläufigen Verschriftung bezogen" (1989, 121).

A distinction is made between ÜK and *Überlieferungsgeschichte* (ÜG). In the ÜK information is gathered from the text and its *Umwelt* to determine which temporary and pre-literary stages were present at the formation of the text. ÜG then builds on these results to reconstruct the process of tradition<sup>58</sup> ("Überlieferung") through which the textual unit has gone from the earliest determinable oral form to the "endgültige schriftliche Fassung".

It is important to distinguish between "ursprüngliche Überlieferungselemente" (UÜEe) and other added and/or extending elements. When UÜEe have been discovered in a textual unit, they can contribute to determining the historical core of the tradition ("Überlieferung").

<sup>58</sup> The word 'tradition' is used in this section as translation of the German term *Überlieferung*, and not of another German term *Tradition*. In the previous section the special meaning of *Tradition* was discussed.

The task of ÜK can be summarized in the following three points: (i) to determine which changes have been made to the material in the tradition process; (ii) to determine the nature of these changes; (iii) to determine, where possible, the UÜEe of a textual unit.

In practising ÜK the exegete may find the following helpful to determine whether there are tradition elements in the textual unit: (i) tensions and conspicuous elements<sup>59</sup> in the textual unit; (ii) aethiological elements<sup>60</sup>; (iii) the structure and age of the textual unit; (iv) layers in the textual unit which can be differentiated according to age; (v) the possible presence of a written *Vorlage*; (vi) clues derived from the comparison of various textual units.

### 3.2.2.7 *Kompositions- und Redaktionskritik* (KRK) (Par. 9)

In this method the following question is asked: How were the different textual units / textual parts (which had to be separated from one another in the LK) assembled to compose the text in its present form? The concern is thus, unlike with the ÜK, not the pre history of the textual unit, but the post history. The answer to this question may point to two different processes in the post-history of textual units: (i) "Einmal handelt es sich um die Frage nach der teils literarischen, teils vorliterarischen Zusammenfügung einzelner Einheiten zu größeren Komplexen, sofern diese Kompositionen darstellen. Eine Komposition liegt vor, wenn ein Bearbeiter aus mindestens zwei Einheiten ein größeres Werk hergestellt hat und wenn er sie sinnvoll und gezielt zusammengefügt, gegebenenfalls in vorliegende Überlieferungen in stärkerem Maße eingegriffen oder eigene Abschnitte an geeigneter Stelle eingefügt hat" (1989, 139). (ii) "Ferner handelt es sich um die Frage nach der - auf die Tätigkeit des Verfassers möglicherweise folgenden - redaktionellen Bearbeitung von Einheiten oder Kompositionen und deren weitere Zusammenfügung zu umfassenden Werken und Büchern. Solche Redaktionen sind literarische Bearbeitungen durch andere und spätere Hände als diejenigen der Verfasser" (1989, 139-140).

The task of KRK can therefore also be defined in terms of the distinction made in the previous paragraph: (i) The *Kompositionskritik* (KK) should explain the way in which units were assembled, and the changes or own extensions brought about by a *Kompositor*; (ii) The *Redaktionskritik* (RK) should explain to what extent and in which way redactional activity

<sup>59</sup> "In einer Einheit, die nach der literarkritischen Analyse als ein in sich geschlossenes Ganzes erscheint, können dennoch Spannungen und Auffälligkeiten von unterschiedlicher Art begegnen, die nicht zu einer weiteren literarkritischen Differenzierung ausreichen. Sie legen die Annahme nahe, daß die Einheit nicht in dieser Gestalt verfaßt und niedergeschrieben worden ist, sondern eine gewisse Vorgeschichte aufweist" (1989, 129).

<sup>60</sup> Normally with regard to natural phenomena, names, cultic practice and the unique character of tribes/nations.

has taken place; (iii) Both KK and RK should determine which religio theological factors have had an influence on the compositional and redactional activities.

In the KRK the following have to be observed carefully: (i) clues to redactional activity; (ii) clues to a composition as context for the unit; (iii) clues to a redactional compilation as context for the unit; (iv) clues to the redactional reworking of the book in which the unit is contained.

### 3.2.2.8 Zeit- und Verfasserfrage (ZVF) (Par. 9)

The premise for this method is that every textual unit (which was determined by LK) had its origin in a particular time setting, was directed to someone in a particular historical era, and has a particular author. A further premise is that the pre- and post-history of a textual unit occurred in a particular era, and could be associated with specific persons. The aim of this method is thus "die Entstehungszeit der Einheit und möglichst auch die Person des Verfassers, gegebenenfalls außerdem entsprechende Daten für die Vor- und Nachgeschichte und für die daran beteiligten Personen festzustellen" (1989, 148).

The following clues may help to determine the approximate date of origin: (i) introductory remarks to books or other units; (ii) mention of the activity of a specific prophet; (iii) references to contemporary events; (iv) the Hebrew vocabulary; (v) the dependence of smaller units or bigger text complexes on other Old Testament literature; (vi) references to religio-theological trends which can be dated.

The author can only be pinpointed when he is explicitly named in the text (and when nothing argues against this claimed authorship). If not, the author remains anonymous, and he/she can only be related to a religio-theological group or trend. Special notice should be paid to texts of which the author is known, but which contain units which did not originate from the same author, but from an anonymous person/group.

### 3.2.3 Interpretation

Whereas the text served as the object in the methodological analysis which was performed on different levels (the one building upon the other), the text now functions as a dialogue partner in the interpretational process. "Nun wird der Text zum Dialogpartner; es geht darum, ..., mit ihm über die Gegenstände, von denen er redet, zu verständigen. Dabei sind allerdings zwei Dinge zu beachten: Zum einen ist der Dialogpartner Text nicht in der Lage, sich auf sein

Gegenüber, den Exegeten, einzustellen; er ist in seiner Aussage fixiert und nur bedingt auskunftsfähig. Zum andern gehören die beiden Dialogpartner verschiedener Kultur an. Dem kann nur dadurch Rechnung getragen werden, daß sich der Exeget sein Vorverständnis bewußt macht und es vom Text und seinem Kontext hinterfragen und evtl. korrigieren zu lassen bereit ist; der Exeget muß gewissermaßen versuchen, sich in die Zeit und Welt des Textes bzw. seines Verfassers zu versetzen und ihn gleichsam als Zeitgenossen zu hören, obgleich dies nur bedingt und lediglich in Graden der Annäherung möglich ist" (1989, 151 152).

Two complementary processes (3.2.3.1 and 3.2.3.2) can be distinguished in the interpretational process:

### **3.2.3.1 Einzelauslegung (EA) und zusammenfassende Exegese (ZE) (Par. 10)**

The EA and ZE combine into a single interpretation the different levels on which the text, by means of the different methods, was analyzed. "Die Einzelauslegung und die zusammenfassende Exegese verbinden nun diese verschiedenen Ebenen derart miteinander, daß sie den Text gleichsam senkrecht zu jenem Ebenen unter bestimmten Gesichtspunkten durchdringen" (1989, 151).

The aim of the EA is thus to explain the peculiarities of the text which may play an important role in the understanding of the text. Normally, this explanation follows the sequence of the verses (or sentences). The ZE endeavours to determine the contents ("das was der Text aussagen soll") of the text in order to define the intention of the author with the text. Its particular context is indispensable for ascertaining the content ("bestimmte Situation samt ihren Voraussetzungen, Vorstellungen und Bezügen"). Without knowledge of this specific context the exegete may end up with a misconception of the text's contents.

The following procedure should be followed in the EA: (i) Explanation of expressions (words and word complexes), especially the indication of their meaning in the specific context; (ii) Investigation of persons and places (including their names), objects, rituals and other social, cultural and juridical facts; (iii) Utilization of extra-biblical sources.

The ZE should proceed along the following lines: (i) In consideration of the exegetical results which have been obtained so far, the contents of the text should be formulated, illustrating the thrust and climax of the particular text; (ii) The intention of the text should be discerned. From the majority of texts it can be concluded that they had been created to address specific hearers or readers. The intention of the text is not always indicated *expressis verbis*. Rather,



the hearers or readers should derive the intention from the situation. It is thus vital for the modern exegete to know the original situation in which the textual communication took place.

With these steps the exegetical process reaches the conclusive stage "wobei freilich das 'Ideal', ihn [the text - LCJ] genauso zu verstehen, wie ihn der damalige Hörer oder Leser verstand, sowie die mit ihm verbundene Intention genau zu erfassen, ... erreicht werden kann" (1989, 161). Although this ideal can only be partially realized, due to the temporal and physical distance between text and exegete, it should remain the aim of all exegesis.

### 3.2.3.2 *Theologische Kritik* (ThK) (Par. 11)

The ThK has as its point of departure the assumption that "Wo immer die christliche Tradition und wo immer die alttestamentliche Texte von Gott reden, beziehen sie sich auf menschliches Leben, auf menschliches Verhalten, auf die Stellung des Menschen in seiner Umwelt und das Verstehen seiner Welt" (1989, 161). This interaction between the discourse about God and human life is designated as "Daseins und Handlungsorientierung". The aim of ThK can be described both positively and negatively: Positively, "so geht es ... um das Verstehen der Texte und zwar um das Verstehen bzw. Verständlichmachen dessen, was mit dem Reden von Gott an Daseins- und Handlungsorientierung durch die Texte zur Sprache kommen will" (1989, 162). Comprehension ("Verstehen"), the ultimate goal of exegesis, is understood as the possible result of dialogue (with 'biblical text' and 'exegete' as dialogue partners in this case). From a negative viewpoint, it should be stated that the aim of ThK is not to superficially read conceptions, ideas and views of the exegete's era and world, into the biblical text. This only leads to confirmation of the exegete's preconceived ideas, and not to true comprehension.

With regard to the partners in the dialogue, the following should be kept in mind: (i) Before this dialogue can commence, all exegetical work which could have led to the clarification of the contents of the *text*, should have been completed. (ii) The *exegete* should be aware of his/her own presuppositions ("Vorverständnis"). (iii) The differences between the partners, text and exegete, should be realized. "Der eine der Dialogpartner, der Text, ist nur beschränkt auskunftsfähig. Er kann nicht mehr umfassend befragt werden, er kann seine Aussagen nicht mehr präzisieren, aber auch den Ausleger nicht mehr zurechtweisen. Er kann keine Zusatzinformation liefern und seine Stimmungen, Absichten oder Umweltbedingungen nicht mehr selbständig interpretieren. Der Text ist also in seiner Beschränkung kein gleichwertiger Dialogpartner, und zwar was die Möglichkeit der Kommunikation betrifft" (1989, 164 165).

The questions which are put to the text should be both open and appropriate. "... die an die Texte herangetragenen Fragestellung (muß) so offen sein, daß Antworten, Daten und Informationen nicht von vornherein inhaltlich festgelegt sind. ... Angemessene Fragestellung muß ... im Rahmen der Struktur und des Inhalts des Textes sowie im Rahmen einer möglicherweise zu erhebenden Intention seines Verfassers in seinem historischen, sozialen und geistigen Bezugssystem bleiben. Es muß überprüft werden, ob überhaupt eine Antwort auf eine an den Text herangetragene Fragestellung zu erwarten ist" (1989, 165 166).

One of the major problems in this dialogue (a speech act which relates the language of the text and the language of the exegete to each other), is the fact that text and exegete find themselves in different language environments and that they make use of different language structures. However, a connection between these different language worlds may be found in the deep structure<sup>61</sup> of language. Moreover, "die moderne sprachwissenschaftlich orientierte Logik hat ... gezeigt, daß in allen Sprachen bei noch so unterschiedlicher Ausprägung der Oberflächenstrukturen die sprachlichen Handlungsschemata auf wenige, allen Sprachen gemeinsame Klassen von Elementen und Redeweisen zurückgeführt werden können. Ihre Beachtung bei der Rekonstruktion der Tiefenstruktur der Texte und bei der Analyse des Redens eines Textes von Gott kann eine Grundlage für das Gelingen des Dialogs zwischen Ausleger und Text schaffen" (1989, 168). The use of predicators, nominators and indicators ("Predikatore, Nominatore und Indikatore") is noteworthy. The distinction of the following "Redeweisen"<sup>62</sup> should also receive considerable attention in the description of the deep structure of the text: (i) descriptive discourse (descriptive; descriptive-metaphorical; fictitious; ideative); (ii) emotive discourse; (iii) valuative discourse; (iv) performative discourse; (v) prescriptive discourse. However, "diese vorgeschlagene Differenzierung nach Redeweisen soll jedoch nicht den Eindruck erwecken, als könne jede sprachliche Äußerung immer nur einer der genannten Klassen zugewiesen werden. Vor allem für die konkreten Kommunikationssituationen wird davon auszugehen sein, daß häufig mehr als eine der Funktionen von Sprache durch eine sprachliche Äußerung zur Geltung kommt" (1989, 171).

The procedure which should be followed in ThK can be summarized as follows: (i) to determine the "Standort" of the exegete in relation to the text; (ii) to determine the appropriateness of the questions put to the text; (iii) to describe the discourse about God. This can be done by (a) investigating the use of the names Jahweh and 'Elohim; (b) determining whether situation referent or situation independent sentences are characteristic of the specific

<sup>61</sup> Fohrer *et al* (1989, 167) defines 'deep structure' as follows: "Darunter ist diejenige Basisinformation und diejenige Basisfunktion zu verstehen, die einer sprachlichen Äußerung zugrunde liegt."

<sup>62</sup> Fohrer *et al* (1989, 169) describes "Redeweisen" as follows: "... die wichtigsten Funktionen sprachlicher Äußerungen  
\*\*\*

text; (c) determining which "Daseins und Handlungsorientierung" emerges from the text; (iv) to formulate the view point of the exegete.

The exegetical methodology of Fohrer *et al* (which will be used in section 3.3) has been described in section 3.2. This study can now proceed to a historical critical exegesis of the Samson cycle (Judges 13 16).

### 3.3 JUDGES 13-16

The exegesis of Judges 13 16 will be dealt with in a twofold way. Firstly, the various methods will be applied. Thereafter, an interpretation of the material will follow.

Four points should be emphasized: (i) The distinction made between exegesis and interpretation in sections 3.3.1 and 3.3.2 should not be understood in the traditional way of *explicatio - applicatio*, but in the way Fohrer *et al* describes the exegetical procedure. (ii) The exegesis will not commence with a translation, because a translation presupposes interpretation and is interpretation itself<sup>63</sup>. At the end of the exegetical process, the results will culminate in a critical translation. (iii) This study will not endeavour to provide an exhaustive commentary on the Samson Cycle. Rather, the main concern is exegetical methodology, and to illustrate the methodology proposed by Fohrer *et al*. Therefore, in the discussion of the various methods which will follow in this section, only a selection of the material from Judges 13 16 will be used to illustrate the particular method without pursuing comprehensiveness. However, in the discussion of each method, the extent to which a restriction had been made will be indicated. Discussions in secondary literature will be treated in footnotes. (iv) The text of BHS will be used for the present study. However, in section 3.3.1.1 the text critical apparatus of BHK, in addition to that of BHS, will be taken into consideration.

Before an exegesis is done, the exegete should reflect on his own pre understanding of the text under consideration. The writer's pre-understanding of the Samson Cycle originated against the background of reformed ecclesiastical religious education. According to that, Samson is portrayed as an historical figure in pre monarchic Israel who was one of the outstanding judges appointed by God to save Israel from foreign threats. Samson was an heroic character, because

<sup>63</sup>

Cf. Fohrer *et al* (1989, 180): "... jede Übersetzung stellt sogleich eine Interpretation dar. Methodisch gerechtfertigt könnte sie daher ohnehin erst nach Abschluß der exegetischen Untersuchung und unter Berücksichtigung ihrer Ergebnisse angefertigt werden, wenn sie Gültigkeit besitzen soll und nicht lediglich eine vorläufige Arbeitsübersetzung darstellt. .... Basis und Bezugspunkt aller Arbeit am Alten Testament kann aber nie eine Übersetzung sein, sondern immer nur der Urtext."

of his strength. He could kill a lion with bare hands, and he destroyed the pillars of the Philistine temple killing thousands of the enemy. The religious value of the Samson story was found in the fact that God gave him the physical power to do his heroic deeds. A closer reading of the Samson Cycle revealed a picture contradictory to the one described above. Samson, who had always been regarded as a divine hero, then seemed to be a rather rowdy figure. His haphazard use of violence, together with his various dubious relationships with women, arouse antipathy. The exegetical study will follow against the background of this contradictory pre understanding of the Samson figure (i.e. heroic figure vs. rowdy figure).

### 3.3.1 Exegesis<sup>64</sup>

#### 3.3.1.1 *Textkritik*

In both BHS and BHK numerous text critical remarks are listed. Only a selection of the text critical remarks will now be discussed. The selection endeavours to be representative of the typical problems which usually occur in *Textkritik*. The numbers in the left hand column refer to the chapter and verse in which the remark occurs.

- 13:8 BHS and BHK (upper): **ט**\* (cf. Codex A) has καὶ φωτισάτω ἡμᾶς (the Greek equivalent for ויאירט deriving from the verbal root **אור**) instead of the equivalent for ויורט. The last-mentioned derives from the root **ירה**, and the meaning ("to teach") fits the context well. The Greek translation of this verb with φωτιζω is regarded by Smith (1967, 443ff.) as one of the various criteria which can be used to establish the 'proto-Theodotionic' or καὶ γὰρ recension of the Greek Old Testament. He mentions that Aquila, in almost all of the instances where a divergent translation is attributed to him, uses φωτιζειν as equivalent to the Hiph'il form of the Hebrew verb **ירה**. No emendation is thus necessary.
- 13:12 BHS and BHK (lower): **דברך** should probably be in the singular form **דברך** (to be in congruence with the verb **יבא**). This proposal is supported by various Mss, **ט** (Codex A reads τοῦ ἡγουμένου σου; Codex B reads ὁ λόγος σου), **5** and **δ**. In addition, the Qere-reading in 13:17 (where the same proposal is made) has the singular form of the word. This proposal should not necessarily be accepted<sup>65</sup>.

<sup>64</sup> For an explanation of sentence numbers and abbreviations used in this section, cf. Appendices A and B.

<sup>65</sup> Zapletal (1923, 212 and 213) and Soggin (1981, 234) accept the emendation. Moore (1949, 321) states (with reference to Gesenius): "The discord in number between the verb and its subject is not impossible in Hebrew. ... but it is more probable that the plural is to be attributed to a scribe ..." Levi (1987, 231 232) indicates that the matres lectionis may or may not be present: "Es ist bekannt, dass im Hebräischen das Suffix und das Substantiv im Dual und Plur. durch ך verbunden sind, dagegen wird das Substantiv im Sing. mit dem Suffix ohne ך verbunden. Diese Regel wird im biblischen Hebräisch sehr oft nicht eingehalten. Häufig werden diese



- 13:13 BHK (lower): It is proposed that the verb **חִשְׁמֵר** (juss. fem.) should be read **יִשְׁמֵר** (juss. masc.). The same change is proposed for the verbs **חָאֵל** (2X), **חִשָּׁה** and **חִשְׁמֵר** in vs. 14. **ס** is used as supportive argument for this proposal. However, the verbs used in **ס** (**φυλαξάσθω**, **φάγεται** and **πέτω** in Codex A; **φυλάσσεται**, **φάγεται** and **πέτω** in Codex B) can either be masculine or feminine<sup>66</sup>. In 13:4, where the **יְהוָה מִלֵּאךְ יְהוָה** originally addressed the woman, **ס** clearly understands the prohibitions to be applicable to the mother. It can thus be assumed that 13:13,14 (the **יְהוָה מִלֵּאךְ יְהוָה** now addresses Manoah) also refer to the woman<sup>67</sup>. The only ground on which the verbs could be understood as masculine, is the fact that some Greek manuscripts have **αυτω**, instead of **αυτη** in vs. 14. However, this can be regarded as a deliberate attempt to apply the Nazirite vow to Samson, and not to the mother. The present reading of MT can thus be accepted<sup>68</sup>.
- 13:19 BHS and BHK (lower): BHS presumes that the present reading **וּמִפְּלֵא לַעֲשׂוֹת** resulted under influence of the dittography which probably occurs in vss. 19 and 20 (the words **וְאִשְׁתּוֹ רֵאִים מִנָּח** were accidentally copied from vs. 20). According to BHS the phrase should probably be emended to **וְהוּא מִפְּלֵא לַעֲשׂוֹת**<sup>69</sup>. BHK refers to various Greek, Syriac and Latin manuscripts which have the equivalent of **הַמִּפְּלִי** instead of the equivalent of **וּמִפְּלֵא**, and which transpose the sentence pause (the *atnah*) to the equivalent of **לַעֲשׂוֹת**. Another possibility is to move the whole phrase **וּמִפְּלֵא לַעֲשׂוֹת** to a position after the *atnah* in vs. 20. Codex A reads **τῷ θαυμαστά ποιῶντι κυρῶ**, and thus regards it as appositional phrase of **יְהוָה**<sup>70</sup>. According to the rule that the more difficult reading should be preferred, the present reading is not emended.
- 14:2-10 In ch. 14 a problem occurs with regard to the role played by Samson's parents. Between whom did the conversation in vss. 2 and 3 take place: between Samson and his father, or between Samson and both of his parents? In vs. 2 Samson addresses both parents when he orders them to take the Philistine woman as wife for him. In vs. 3, however, he addresses only his father with the same words. Did his parents accompany Samson to Timnah? If they did, how was it possible that Samson could kill a lion along the way without his parents knowing it? When they arrived in Timnah, who went to the woman (vs. 10)?

---

Veränderungen durch Ketib und Qere angezeigt, so auch in verschiedenen Versionen von MSS und in den Übersetzungen." **דְּבָרִיךְ** serves as one of his examples.

- 66 Cf. also Wharton's (1973, 59) discussion.
- 67 Kegler (1985, 104) erroneously understands these verbs as 2 singular Imperfectum. According to his view, the Nazirite stipulations are then also made applicable to Manoah. However, this view cannot be accepted.
- 68 Cf. also De Fraine (1955, 87), Van Daalen (1966, 23) and Soggin (1981, 234). Gese (1962, 42) is of another opinion.
- 69 Cf. Rudolph (1931, 206). Moore (1949, 324 325), however, argues that this conjecture will not fit into the context. He accepts the variant of **ס** as a better reading. Cf. also Zapletal (1923, 213), Van Daalen (1966, 24 25) and Gray (1967, 346).
- 70 Some commentators (e.g. Gray, 1967, 345 346) regard this phrase as an attribute to the altar (**הַצִּיּוֹר**). Keil and Delitzsch (1980, 408), however, state: "These words form a circumstantial clause which is not to be attached ... to the subject of the principal clause, but to **לַיהוָה**." Grimm (1981, 92ff.) investigates the possibility of relating the name **פְּלִיא** (vs. 18) and **וּמִפְּלֵא** (vs. 19) with a local deity in Zor'ah. He then endeavours to trace a religious historical development which identified the cult place with Jahwism.

Various proposals have been made to account for the discrepancies in the text<sup>71</sup>. BHS and BHK follow the same lines: It is proposed that לאמו in vs. 2 should be deleted, that the imperative קח in vs. 2 should be in the singular (קח), that ואמו in vs. 3 should be deleted, that ואביו ואמו in vs. 5 should be deleted, that the verb ויבאו should be in the singular form ויבא, that אביו in vs. 10 should be substituted with שמשון, and that שמשון later in vs. 10 should be deleted. The acceptance of these proposals then results in a conversation between Samson and only his father (vss. 2-3), and with Samson travelling alone to Timnah. However, this still does not explain why the mother is mentioned together with the father in vss. 4 and 9.

It is notable, however, that all these proposals are made without any supportive arguments from translations and manuscripts. Only in the case of 5<sup>b</sup> does the Greek translation (together with certain Latin and Syriac versions) provide support for a possible emendation. Codices B and C have the singular equivalent for the verb ויבא. The translators probably rationalized the problem by supposing that Samson diverged from the way he was travelling with his parents. On this detour he encountered the lion, and he killed it without his parents knowing it. This also explains the reading of Codex A which translates the verb with ἐξέκλινεν (to diverge). In all the other cases mentioned above, however, the Greek translations support the present readings of MT.

The present readings of MT can thus be accepted. The grammatical construction in vs. 3 (ואביו ואמו with the singular verb ויאמר) should provide no difficulty, because it also appears elsewhere in the Hebrew Bible<sup>72</sup>. Other discrepancies should be accounted for in another way. A question should be asked as to whether these textual difficulties should be solved on a text critical level, or on a literary critical level<sup>73</sup>. The benefit of the latter possibility is that the textual material which would have been deleted in TK, would then be accounted for on a subsequent exegetical level.

14:14-18 A difficulty regarding the sequence of events during Samson's wedding festival is encountered in these verses. The duration of the festival was seven days (cf. vs. 12). According to vs. 14 the friends of the bridegroom could not solve the riddle for three days. On the seventh day (according to vs. 15) they threatened

<sup>71</sup> Van Doorninck (1894, 14) regards the following as later additions: the whole of vs. 4, the words ואביו ואמו in vs. 5, the words in vs. 6 from ולא to the end of the verse. In addition, the verb in vs. 5 ויבאו should be in the singular form. Zapletal (1923, 215-216) sees no reason for emendations in vss. 2-3 (regarding this specific case), but states that emendations in vs. 5 are probably necessary. Eissfeldt (1925, 84) also emends vss. 5 and 10 to exclude the parents from the marriage festival. Cf. also Wiese (1926, 50), Moore (1949, 329ff.), De Fraine (1955, 90ff.), Gese (1962, 42 and 1985, 264), Van Daalen (1966, 27), Gray (1967, 348), Wharton (1973, 55), Soggin (1981, 239ff.).

<sup>72</sup> Cf. König (1897, par. 349), Davidson (1902, par. 113), Gesenius (1909, par. 146), Brockelmann (1956, par. 50, 132) and Joüon (1982, par. 150). For a comprehensive discussion of this phenomenon, cf. Levi (1987, 43-53).

<sup>73</sup> In addition, socio cultural information should be taken into consideration in determining whether Samson's father (or parents) accompanied him to Timnah. Contemporary marriage customs can shed light on this textual difficulty. Various commentators (e.g. Herzberg, 1953, 230) associate Samson's marriage with the so called *Ṣadika* marriage custom which is still in use in the Orient. According to this custom, the wife does not accompany her husband after the marriage ceremony, but remains in her father's house. The husband then occasionally visits her at her father's house. However, reference to this marriage custom does not provide an answer as to whether the bridegroom's parents are involved in the marriage ceremony. Martin (1975, 164) refers to a marriage custom which is still practised among the bedouin Arabs.

Samson's wife in order to get hold of the solution to the riddle. She nagged Samson for seven days (according to vs. 17), and on the seventh day (according to vs. 17) Samson revealed the solution to her. The following questions arise: What did the friends do on days 4, 5 and 6? Why did the wife nag Samson for seven days if she was threatened only on the seventh day?<sup>74</sup>

Two different solutions to this difficulty are proposed in the text critical apparatus of BHS and BHK<sup>75</sup>. The first (supported by a Hebrew Ms) is to change שלשה in vs. 14 to שבעה, and to delete the words ויהי ביום השביעי in vs. 15. The other solution (supported by S<sup>76</sup>) is to keep שלשה in vs. 14, and to change השביעי in vs. 15 to הרביעי<sup>77</sup>. However, the second solution does not give an adequate reply to the question as to why Samson's wife nagged him for seven days.

The first solution may provide a satisfactory explanation of the sequence of events. If 'three' in vs. 14 is emended to 'seven', this sentence can be understood as a protruding summary of the events during the seven day festival. Vss. 15-17 then describe the detail of the events<sup>78</sup>. If the first three words in vs. 15 are omitted (as proposed), the text reads smoothly. It is then not explicitly mentioned on which day the friends threatened Samson's wife, but the context of vs. 17 makes it clear that it happened on the first day<sup>79</sup>. However, this reading is supported by only one Hebrew manuscript, and cannot merely be accepted.

No final answer to this problem can thus be provided on a text critical level. It seems more appropriate to treat this dilemma on a literary critical level (as an example of a tension in the text). This example again emphasizes that the boundary between *Textkritik* and *Literarkritik* is not absolute.

- 15:16 BHS and BHK (lower): The vocalization of חמרהים is problematic. The present vocalization of MT regards the words חמר חמרהים as substantives (i.e. "heap", "two heaps"). S, L and D regard them as inf. abs and finite verb (1 sing. + 3 pl. sf.) which results in the following vocalization of the phrase: חָמַר הַחֲמָרִים. The

<sup>74</sup> Keil and Delitzsch (1980, 412), following Ibn Ezra, explain it as follows: "The woman had already come to Samson every day with her entreaties from simple curiosity; but Samson resisted them until the seventh day, when she became more urgent than ever, in consequence of this threat on the part of the Philistines." However, this statement is based on the unverifiable assumption of the woman's curiosity, and cannot merely be accepted.

<sup>75</sup> Van Doorninck (1894, 14) reads ששה ('six') in vs. 14 instead of שלשה ('three'). Nowack (1902, 125) and Zapletal (1923, 221) propose that the words from שלשה in vs. 14 to השביעי in vs. 15 should be omitted. Cf. also Wiese (1926, 51), Moore (1949, 335-337), De Fraine (1955, 92), Van Daalen (1966, 28), Gray (1967, 351), Soggin (1981, 241-242).

<sup>76</sup> Cf. Codices A and B.

<sup>77</sup> Boling (1975, 231) opts for this possibility.

<sup>78</sup> The seven days of vss. 15-17 are thus not to be counted with the seven days of vs. 14. They are the same sequence of seven days.

<sup>79</sup> Barthélemy (1982, 107) mentions that this solution has gained acceptance among various scholars: "Stade (Miscellen IV 253) fait remarquer qu'aucune de ces deux corrections ne s'accorde avec le vs 17 qui nous dit que c'est durant les sept jours du banquet que la femme a accablé Samson de ses pleurs pour obtenir de lui la solution de l'énigme. Aussi propose-t-il d'omettre les mots qui commencent par שלשה du vs 14 et s'achèvent par השביעי du vs 15, omission qu'adoptent Lagrange, Ehrlich, Burney, Zapletal, Schulz."



phrase would then have the meaning: "I surely heaped them up." In the light of the parallel verse which follows, the change in vocalization can be accepted<sup>80</sup>.

- 16:13,14 BHS and BHK (lower): At the end of the verse homoioteleuton occurred<sup>81</sup>. At the hand of Ⓢ the part which accidentally fell away, can be reconstructed. After the last word in vs. 13 the following should be added: **וְחָקְעָה בִּיחָד אֶל־הַקִּיר**. Before the first word in vs. 14 the following should further be added: **וְחִישָׁנָה וְחֶאֱרִיג אֶחָד־שָׁבַע מִחִלְפוֹת רֹאשׁוֹ עַם־הַמַּסְכָּח**. Ⓢ further adds the equivalent of **אֶל־הַקִּיר** after **בִּיחָד** (vs. 14). Because homoioteleuton provides an adequate explanation for the error in vss. 13 and 14, together with the ample evidence from the Greek translations, the proposals of BHS and BHK can be accepted, and the text should be emended accordingly.

Summary: The text of Judges 13-16 was transmitted in a relatively good condition. The more 'serious' textual variants have been selected to serve as illustrations in the above-mentioned section. In the majority of text critical cases in the Samson Cycle, the rule "The shorter / more difficult reading is to be preferred to the longer / less difficult reading" provides sufficient means to make decisions.

### 3.3.1.2 *Literarkritik*

In this section the whole Samson Cycle will be taken into consideration. Because LK has the aim of determining the constituent parts of the text, it is impossible to limit the discussion as yet to only one smaller textual unit. Only when the constituent parts have been established in this exegetical step, can such a limitation take place.

#### 3.3.1.2.1 Beginning and end of the textual unit

The beginning of the textual unit is quite obvious. In 12:8-15 some biographical information on the leaders Ibsan, Elon and Abdon is given. In 13:1 a new historical scenario is introduced, i.e. the Philistine threat to Israel. Israel sinned again against Jahweh, and He delivered them in the hands of the Philistines. The same formula (**וַיִּסַּף בְּנֵי יִשְׂרָאֵל לַעֲשׂוֹת הָרָע בְּעֵינֵי יְהוָה**) which was used to introduce the periods of Othniël (3:7), Ehud (3:12), Deborah and Barak (4:1), Gideon (6:1) and Jephtah (10:6), is now applied in 13:1. The main character during this period, Samson, is introduced by means of the subsequent birth account (13:2-25). From 14:1ff.

<sup>80</sup> Van Doorninck (1894, 14) and Zapletal (1923, 230) accept the change in vocalization. Cf. also Moore (1949, 346). Gray (1967, 355) and Soggin (1981, 247). De Fraine's (1955, 96) translation "Met een ezelskinnebakken heb ik ze flink als ezels behandeld ..." cannot be accepted. Cf. also Van Daalen (1966, 32-33).

<sup>81</sup> The eye of the scribe 'jumped' from **עַם־הַמַּסְכָּח** in vs.13 to the word following **עַם־הַמַּסְכָּח** in vs. 14. Van Doorninck (1894, 27) and Zapletal (1923, 238) accept this emendation. Cf. also Moore (1949, 354-355), Gray (1967, 358), Boling (1975, 249) and Soggin (1981, 254). Van Daalen (1966, 36 and 113), however, regards the reconstruction of the MT at the hand of Ⓢ as naive.



Samson's confrontations with the Philistines which was implied by 13:1, are described. The unit thus starts in 13:1.

In 16:30 and 31a-d the death and burial of Samson are reported, together with a remark on the duration of his leadership of Israel in 16:31e. In 17:1 a new character is introduced, i.e. Micha from the Ephraim mountains. The Samson Cycle thus ends with 16:31.

### 3.3.1.2.2 The *Einheitlichkeit* or *Uneinheitlichkeit* of the textual unit 13:1-16:31

At a first glance the Samson Cycle (13:1-16:31) seems to form a self-contained unit which covers the life of Samson from the announcement of his birth to his parents in ch. 13 to his death and burial in ch. 16. However, closer investigation discloses the following tensions and repetitions in the text:

(a) The 'theological' style of ch. 13 stands in contrast to the apparent 'secular' style of chs. 14-16. Although genre should be taken into account, the distribution of the name of God in the cycle is already illuminating in this regard:

Ch.	Jahweh <sup>82</sup>	'Elohim <sup>83</sup>
13	18	8
14	3	0
15	2	1
16	2	2

In addition, ch. 13 tells of appearances of a divine messenger, of a vow, and of a sacrifice. The religious context is thus apparent<sup>84</sup>.

<sup>82</sup> Alone, or in combination with other elements (מלאך).

<sup>83</sup> With, or without article ה; alone, or in combination with other elements (איש, מלאך).

<sup>84</sup> Cf. Von Rad (1987a, 346): "Diese Vorgeschichte des Lebens Simsons bei Gott stellt dem Leser das eigentliche Problem der Simsonerzählung; denn wer von der frommen Berufungsgeschichte herkommt - von einer Gotteserscheinung, von Opfer und Gelübde war die Rede -, der muß sich über den Wirbel von sehr ungeistlichen Abenteuern wundern, in denen sich Simson verliert."

(b) Whereas the Nazirite vow plays such an important role in ch. 13<sup>85</sup>, and is referred to in ch. 16:17, it is not even mentioned in chs. 14-15<sup>86</sup>.

(c) Both 13:1 and 13:2 seem to be introductory formulae. 13:1 introduces a new epoch in Israel's history. They continued to do what was wrong in the eyes of Jahweh, and He therefore gave them into the hands of the Philistines for forty years<sup>87</sup>. From the remaining part of the Samson Cycle, it is clear that the period described in chs. 13-16 does not cover the full forty years. Cf. 15:20 and 16:31e where it is mentioned that Samson judged Israel for (only) twenty years. From 1 Samuel 1ff. it is clear that the Philistine threat continued for quite a number of years<sup>88</sup>. 13:1 thus seems to be an introduction to a wider context than Judges 13-16<sup>89</sup>. 13:2,3 on the other hand, introduce only the Samson Cycle. The following information is given in this introduction: place of origin (מצרעה), tribe (ממשפחת דרני), name (ושמו מנוח), detail (ואשמו עקרה ולא ילדה) and beginning of action (... וירא מלאך-יהוה)<sup>90</sup>. Cf. 1 Sam. 1:1 for a similar formula.

<sup>85</sup> It is important to note that the reference to the Nazirite vow in 13:5 incorporates only the prohibition of cutting Samson's hair. The other prohibitions (i.e. to abstain from alcohol and unclean food) are only applicable to the mother. Cf. 13:4,7,14. It may be used as an argument that כִּי in vs. 7 establishes a direct link between the mother's eating and drinking habits and the Nazirite of the boy. However, this link is missing in vs. 5. There the second כִּי in the verse establishes a link between the prohibition of cutting the boy's hair and his Nazirite. In Numbers 6:1-21 the prescriptions for a Nazirite are given. Also included are the prohibitions to drink or eat anything from the vine, and to touch any corpse. Various exegetes allude that Samson's gathering honey from a lion's corpse and his (drinking) festivity (משחה) with his friends at his marriage festival violate his Nazirite vow. Samson seems to be unaware of any such restrictions. The question remains whether these prescriptions were included in Samson's vow.

<sup>86</sup> Cf. Gese (1985, 263): "Ist Simson in c. 13 von vornherein Nasiräer, so ist er das in c. 14f ... ganz und gar nicht. Von Alkoholabstinenz bei der ausgedehnten Hochzeitsfeier ist nicht die Rede, vor allem scheut sich Simson nicht, in den Löwenkadaver zu greifen." Von Rad (1974, 52) maintains that Samson did not live up to the expectations which were evoked in ch. 13: "So zeigen uns die Simson Geschichten das Bild einer vertanen Gotteskraft; vertan im Niederreißen. Sie zeigen das klägliche Unterliegen in dem Kampf zwischen Eros und Charisma. Simson schafft nichts, und er geht zuletzt in dem Chaos unter, das er um sich herum verbreitet." Cf. also Van Doorninck (1894, 17) and Gunkel (1913b, 48).

<sup>87</sup> Cf. 3:12, 4:1 and 10:6 where similar formulae appear.

<sup>88</sup> Cf. Vollborn (1959, 192ff.) and Warner (1978, 455ff.) for a discussion of the problems regarding the chronology of the Book of Judges.

<sup>89</sup> Cf. Herzberg (1953, 224): "... am Schluß ist man nicht weitergekommen als am Anfang: Israel ist nach wie vor in der Hand der Philister, und nur ein kleiner Beginn des 'Rettens' liegt vor (13,5). Simsons Betätigung ist also eine Art Vorspiel; die eigentlichen Philisterbefreier sind Samuel, Saul und vor allem David ..." Cf. also Gese (1985, 262): "Mit Simson wird schon ein Anfang der Errettung Israels von den Philistern gemacht so heißt es ausdrücklich in dem c. 13 fest verankerten v. 5b in einer Sprache, die das dtr. Richterbuch voraussetzt, und was die spätere Fortsetzung dieses Errettungswerkes angeht, so muß man am ehesten an Samuel denken ..." Kegler (1985, 104) states that the verbal root חלל I plays a significant role in this regard. Cf. further De Fraine (1955, 83). Gray (1967, 343), Keil and Delitzsch (1980, 405) and Soggin (1981, 228).

<sup>90</sup> Richter (1963, 13) describes this introductory formula similarly.

(d) It is not exactly clear from 14:2-4 between whom the conversation took place, i.e. between Samson and both parents, or Samson and his father. Cf. Samson's words in vs. 2d-e in contrast to that in vs. 3e-f.

(e) From the present text one gathers that Samson met the Timnite woman twice (14:1ff. and 7) before he finally went down to marry her (14:8). In both cases it is mentioned that Samson liked the woman. However, in vs. 7 it seems to be the first time Samson ever met the woman<sup>91</sup>.

(f) It is not exactly clear from the present text whether and when Samson's parents accompanied him to Timnah. Although 14:5a states that both parents accompanied him on his way, they stayed unaware of the fact that he killed a lion with his bare hands on the roadside (cf. vs. 6)<sup>92</sup>. In vs. 10 Samson's father is mentioned again. However, it is doubtful whether his father should be the subject of *וירד* in this verse. In 14:16h another reference to Samson's parents occurs, but again it seems to be an artificial passage. After 14:16 no reference to Samson's parents occurs in the cycle<sup>93</sup>.

(g) Two similar formulae occur in 15:20 and 16:31e. In both cases it is mentioned that Samson 'judged' Israel for twenty years. In 15:20 the verb is *וַיִּשְׁפֹּט* (N 3 Sing) with the addition of *בִּימֵי פְלִשְׁתִּים*, while 16:31e has the inverted verb form *וַהֲרֹא שָׁפֹט* (Cop + ProP 3 Masc Sing + P 3 Sing). The literary critic not only has to account for the repetition of this conclusive formula, but also for the tension between Samson as judge and the portrayal of him in the remainder of the cycle<sup>94</sup>.

<sup>91</sup> Cf. the discussion of Margalith (1987, 68).

<sup>92</sup> Cf. section 3.3.1.1 of this study where the textual difficulties are discussed.

<sup>93</sup> Cf. Gunkel (1913b, 47): "Ein noch kunstvolleres Gebilde ... ist die Komposition 14,1-15,17, wo eine Reihe von ursprünglich selbständigen Volkssagen zu einem 'Sagenkranz' zusammengewoben sind: den Anfang bildet die Erzählung, wie Simson sich in Timna verliebt und daselbst heiratet; eingewoben ist die Sage, wie er einen Löwen erschlägt. Beides ist eigentlich so verbunden gewesen, daß er bei seinem ersten Marsche nach Timna den Löwen tötet und das Mädchen liebgewinnt, beim zweiten Marsche den Honig im Löwen findet und das Mädchen heiratet. Diese leichte und schöne Verknüpfung der beiden Motivreihen ist im gegenwärtigen Text durch einen Bearbeiter zerstört, der bei Simsons Eheschließung seine Eltern vermißte und diese nachtrug, dadurch aber das Ganze in Unordnung brachte."

<sup>94</sup> Cf. Soggin's discussion (1981, 228ff.). "Samson appears as a judge only in a manner of speaking ... He did not liberate Israel either from the power of the Philistines or from that of any other oppressor ... Samson never commanded an army, whether local or consisting of all Israel; he is the typical individualistic hero of popular fantasy. The story is really interested only in his actions, a mixture of extravaganza, of provoked sexuality, of historically irrelevant anecdotal elements, pervaded with a rigid sense of retribution ..." For further discussions on the office of 'judge', cf. Noth (1950, 71ff.), Ishida (1973, 514ff.), Weisman (1977, 399ff.), Rösel (1981, 180ff.) and Niditch (1990, 608ff.). Rösel in particular provides a comprehensive overview of research done on this topic until 1980. He also provides ample literature references. Reference should also be made to section 3.1.2 of this study.

(h) The contents of ch. 16:4ff. proceed parallel to that of ch. 14<sup>95</sup>. In both cases Samson is in love with a (presumable) Philistine woman. In ch. 14 the Philistines threaten the woman to disclose the secret of Samson's riddle, while Delilah is bribed by them in ch. 16 to disclose the secret of Samson's strength. In both cases Samson retaliates by killing numerous Philistines.

From the above-mentioned discussion of tensions and repetitions in the Samson Cycle, the following assumptions can be made about which parts do not belong together: (i) 13:1 should be separated from the rest of the material [cf. (c) above]. (ii) Ch. 13:2ff. should be separated from chs. 14-16 [cf. (a) and (b) above]<sup>96</sup>. (iii) Chs. 14 15 should be separated from ch. 16 [cf. (h) above]. (iv) The following verses (or parts thereof) in ch. 14 should be separated from the remainder of the chapter: 1-4, the words **וַאֲבִי וַאֲמֹ** in vs. 5, 6b, 9אבגכ, the word **אֲבִיהוּ** in vs. 10, and 16b [cf. (d), (e) and (f) above]. (v) 15:20 and 16:31e should be separated from the rest of the material [cf. (g) above].

The assumption can be made that the following parts belong together<sup>97</sup>: (A) 13:1<sup>98</sup>; (B) 13:2-25<sup>99</sup>; (C) 14:1 4; the words **וַאֲבִי וַאֲמֹ** in 14:5; the words **עַשָּׂה ... וְלֹא** in 14:6; the words **וַיִּלֶךְ הַדָּבָר ... אֶל-אֲבִי** in 14:9; the word **אֲבִיהוּ** in 14:10; the words **וַיֹּאמֶר לֵה ... אֲנִיד** in 14:16<sup>100</sup>; (D)

<sup>95</sup> Eissfeldt (1926, 82 and 86) and Gese (1962, 42 and 1985, 263ff.) acknowledge this fact. Radday *et al* (1977, 469ff.) add ch. 13 to ch. 14f. to form the first version of the parallel account. From a statistical linguistic perspective, these scholars assert that it is improbable to discern different authors in the parallel accounts of the Samson Cycle. They conclude after their computeratic statistical study of the book of Judges: "A ... high degree of improbability applies to the theory that the two Samson traditions, namely chs. 13-15 vs. ch. 16, derive from different sources. Statistical linguistics cannot enlighten us on the question whether or not the stories contained in chs. 13 16 are parallel versions of one and the same incident, as is usually assumed. However, the resulting probability value lying at 86 p.c. seriously undermines the proposition that chs. 13 15 and ch. 16 were penned by different hands. It follows that even if they are to be taken as parallel variants, it cannot be presumed that they were written by different authors. From this it results that the mere presence of parallel traditions in a Biblical book or any other extensive stretch of Biblical text, cannot be taken as an indication that in the unit under review different narrative strands or sources were interwoven, at least not without additional proof of a different character" (1977, 496).

<sup>96</sup> This fact is generally accepted in scholarly discussions. Cf. (among others) Van Doorninck (1894, 14ff.), Gunkel (1913b, 48), Blenkinsopp (1962, 68) and Gese (1985, 263). Zapletal (1923, 244) and Moore (1949, 314), however, disagree.

<sup>97</sup> It should not be denied that the larger units (Units B, D and F) may have been composed of several (oral) traditions. However, these can no longer be distinguished from each other with due certainty.

<sup>98</sup> Brueggemann (1981, 101ff.) interprets this and similar formulae in the light of social criticism and social vision.

<sup>99</sup> Richter (1963, 140) regards the following as *Zusätze*: (i) **כִּי הִנֵּךְ הָרָה וַיִּלְדָּת בֶּן** (vs. 5); (ii) **וְהוּא יָחַל לְהוֹשִׁיעַ** (vs. 5); (iii) **וּמִנְחָה וַאֲשֶׁר רָאִים** (vs. 19); (iv) **וְהָיָה רוּחַ יְהוָה לִפְעָמָה בְּמִסְתַּחֲדָן בֵּין צָרָעָה וּבֵין** (vs. 25). Gunkel (1913b, 48) regards vss. 5aα, 16b, 19bβ and 21 as additions.

<sup>100</sup> Gese (1985, 264 265) comes to the same conclusion.



14:5<sup>\*</sup>, 6a c, 7 8, 9a-b, 10<sup>\*</sup>, 11 15, 16a-f, 17 20; 15:1 19; (E) 15:20, 16:31e; (F) 16:1 3, 4 31a d<sup>101</sup>.

The following classification of the material can now be made: B, D and F are *Einfache Einheiten*. A, C and E are *Erweiterungen*. Chs. 14 15 and 16 as a whole are both *Erweiterte Einheiten*, and the whole Samson Cycle (chs. 13-16) can be classified as *Zusammengesetzte Einheit*.

### 3.3.1.2.3 *Literargeschichte* of Samson Cycle

It may be assumed that units B, D and F could have existed as independent stories at various stages in the pre-textual history. Unit D seems to be unaware of the Nazirite vow which was described in the account of Samson's birth (unit B). It can thus be postulated that unit D is older than unit B. Unit D also seems to be older than unit F. The second part of unit F (16:4ff.) is not only a parallel account of the story told in unit D, but it also refers back to unit D<sup>102</sup> and takes the story to a climax in 16:30. Unit F mentions the Nazirite vow (16:17), but it has no theological connotation here. The Nazirite vow is only mentioned in the context of Samson's physical strength. It thus seems that unit B is younger than unit F.

A relative chronology for the Samson Cycle may now be postulated. The oldest material is found in unit D. This unit was later extended by unit F (consisting of two stories). Because of the reference to the Nazirite vow in 16:17, unit B was later added. With this addition the vow was put in a theological context. Because Samson's parents (and especially his mother) play such an important role in unit B, unit D was extended by unit C to get the parents involved in the rest of the story. Units A and E were later added when the cycle was incorporated into a bigger whole. The two remarks of unit E were then added at the end of each of the older units (D and F).

### 3.3.1.3 *Sprachliche Analyse*

It is necessary now to describe each separate unit (which was identified in the previous section) grammatically. In this section a linguistic analysis of Unit B (ch. 13:2 25) will be made as an

<sup>101</sup> Although it is evident that two different stories are involved in this unit (i.e. vss. 1 4 and 5 31a d) they cannot be separated into two different units. There is a lack of arguments strong enough to prove such a separation.

<sup>102</sup> Cf. 16:30 וידיו דמחים אשר דמיה במתו רבים מאשר דמיה בחייו which is regarded as a reference to ch. 15 (Gese, 1985, 264).

illustration of this method. However, in Appendix B a sentence division of the whole cycle is made.

### 3.3.1.3.1 Syntactic-stylistical Analysis

The majority of sentences in ch. 13:2-25 are VS<sup>103</sup>. It is important to note that more than half of the sentences (IS:DS = 48:59) are in DS (3c-5e, 6c 7f, 8c e, 10e f, 11e-f.h, 12b c, 13b-14d, 15b-c, 16b d, 17b d, 18b c, 22b-c, 23b-e). Whereas the majority of IS sentences are introduced by N (2a, 3a-b, 6a-b, 8a-b, 9a-b, 10a d, 11a-d.g, 12a, 13a, 15a, 16a, 17a, 18a, 19a-b, 20b.d, 22a, 23a, 24a-25a)<sup>104</sup>, only one DS sentence (7a) is introduced by this construction. This construction in 7a introduces a section of reported direct speech (7b f). The narrative sequence in indirect speech is interrupted in the following cases: 2b-c (NS), 2d (obiVS), 9c (PK), 9d (NS), 16f-g (obiVS), 19c (PK), 20a (היה + InfCstr functioning as temporal indication, or as the so called *Gliederungsformel*), 20c (PK), 21a c (obiVS). With the exception of 21a-c, all these sentences provide background information<sup>105</sup>. Relative sentences appear in 8d, 10f, 11f, 13c and 14b.f all of them in direct speech.

Various sentence links and dividers were identified<sup>106</sup>. As an introduction to direct speech sections, the verbal root **סמך** functions as link. The following cases occur in ch. 13:2-25: 3b (links 3c-5e), 6b (links 6c-7f), 7a (links reported direct speech 7b-f), 8b (links 8c<sub>1</sub> f), 10d (links 10e f), 11d (links 11e-f), 11g (links 11h), 12a (links 12b-c), 13a (links 13b-14d), 15a (links 15b-c), 16a (links 16b-g), 17a (links 17b-d), 18a (links 18b-c), 22a (links 22b-c) and 23a (links 23b-e). The ePP also have a joining function. All the cases shown in Table I of Appendix C refer to an antecedent. From Table I it is clear where common subjects are being used. Subject changes (which can also be deduced from Table I) function as text dividers. However, the changes from subject to indirect object (addressee) help to keep the different parts of a conversation together.

In the light of the information provided in Table I and the discussion above, the following division can be made: [Ia] 2a d; [Ib] 3a 5e; [II] 6a-7f; [IIIa] 8a f; [IIIb] 9a 10f; [IV] 11a-18c; [V]<sup>107</sup> 19a 23e; [VI] 24a-25a.

<sup>103</sup> For the discussion in this paragraph, cf. the columns 'Sentence Types', 'Speech' and 'Subordinate Sentences' in Table I of Appendix C.

<sup>104</sup> The verbal root **סמך** appears in 14 of these cases.

<sup>105</sup> As ObjS 16g is linked to 16f which provides the speaker's perspective. Cf. Claassen (1983).

<sup>106</sup> Cf. last column in Table I of Appendix C.

<sup>107</sup> Kübel (1971, 225ff.) endeavours to indicate that vss. 15-21 constitute "eine überarbeitete Altarätiologie". As a parallel account to that of Judges 6:18-24, he then reconstructs the text to contain the necessary elements of

On a word level the following observations can be made: Event verbs dominate this passage. The majority of these verbs are in the indicative modus, with imperatives and jussives appearing in the direct speech parts. In the indirect speech parts the narrative is the dominating tempus, while perfectum, imperfectum and perfectum consecutivum appear regularly in the direct speech parts. These observations with regard to the verb forms support the division which was made on sentence level.

More or less two thirds of the substantives used in ch. 13:2-25 are of the type 'concrete human'. The divine designations יהוה and האלהים is found in 3a, 5d, 6c.d, 7f, 8a, 8c<sub>1</sub> (2X), 9a, 13a, 15a, 16a.d.g, 17a, 18a, 19b, 20b, 21a.c, 22c, 23b, 24d and 25a. In fourteen of these cases the divine designations form part of status constructus constructions in which the divine messenger is named. Three variants occur: מלאך יהוה (3a, 13a, 15a, 16a.g, 17a, 18a, 20b, 21a, 21c); מלאך האלהים (6d, 9b); איש האלהים (6c, 8c<sub>1</sub>)<sup>108</sup>. Apposition occurs only in 9d.

Adjectives are used sparingly: in 2c, 3c an adjective is used to refer to the woman (עקרה) and in 6d, 18c adjectives are used to refer to the divine messenger. The occurrences of independent grammatical morphemes are indicated in Table II of Appendix C. It is noteworthy that the majority of the prepositions are used to indicate indirect object (addressee). The mainly conversational character of the passage is emphasized by this fact. Adverbs and pronomina occur sparingly.

The conversational character of the passage is also the main stylistical characteristic. The speech introductory formula N(אמר)-S-אל-IO appears regularly. Direct speech is alternated by short sentences in indirect speech which have mainly event verbs as predicates. The action between the direct speech parts develops quickly. The threefold repetition of the birth announcement also serves as a stylistic characteristic. An example of a concentric construction is attested in vss. 13-14: 13b corresponds to 14e (וויחי/אמרתי ... חשבר); 14a corresponds to 14d (תאכל); 14c forms the centre (תשת). Thus a pattern of A=B=C=B=A emerges. Two characteristic word constructs occur in this passage, namely מלאך / איש האלהים / יהוה and נזיר אלהיך. Whereas the combination מלאך יהוה appears in various passages in the Old Testament<sup>109</sup>, the combination מלאך האלהים occurs only eight times (Gen. 31:11; Ex. 14:19; Judges 6:20; 13:6,9; 2 Sam. 14:17,20; 19:28). The expression איש האלהים is quite common in the Old Testament<sup>110</sup>, concentrated mainly in the books of Kings. The word נזיר (with this

---

the proposed *Altarätiologie*. His literary critical analysis, however, cannot be accepted, because the argument is based on speculation.

<sup>108</sup> In 10e, 11c.e only איש is used to refer to the divine messenger.

<sup>109</sup> It occurs 58x in the Old Testament - 10x in the passage under discussion.

<sup>110</sup> The expression does not occur in the first four books of the Old Testament.

specific meaning<sup>111</sup>) occurs in the Old Testament only in Numbers 6 (6X), Judges 13 (2X), Judges 16 (1X) and Amos 2 (2X). It occurs only in Judges 13 and 16 in combination with אלהים.

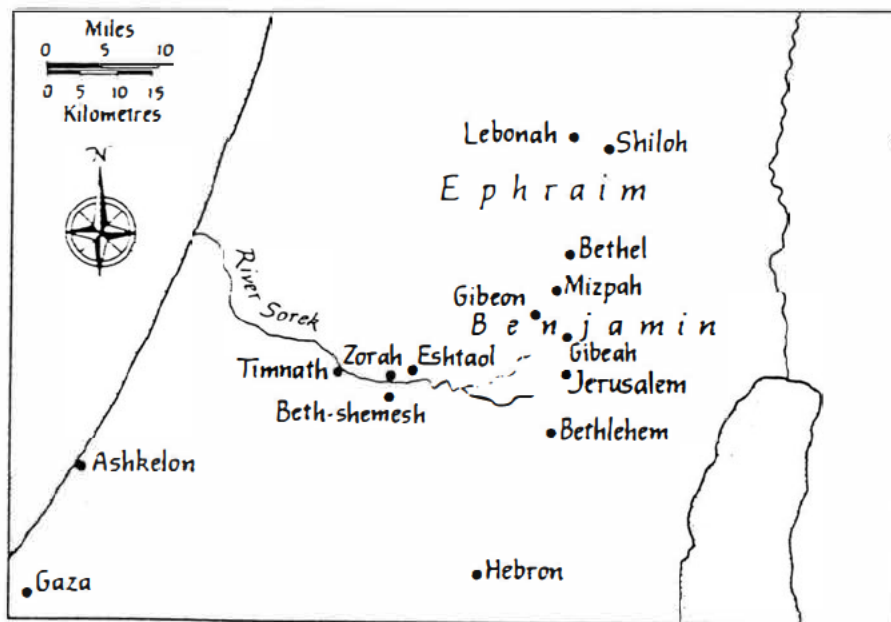
### 3.3.1.3.2 Phonemic-phonetical Analysis

Because ch. 13:2-25 is a prose text, only a few remarks will be made regarding this aspect of the analysis. In 2a-d two examples of assonance are encountered (the first words in each sentence, and the second words in the last two sentences). In 17b-d an example of assonance also occurs. In 22b the use of the infinitivus absolutus constitutes an example of alliteration. The repetition of the *wa-* in the N verb form is a prominent phonetic feature (especially in 10a d; 11a d; 24a-25a).

### 3.3.1.3.3 Semantical Analysis

For this discussion a choice was made from expressions in Judges 13:2-25.

צרעה



The Samson stories and the war against Benjamin (chs. 13–16, 19–21)

<sup>111</sup>

According to Lisowsky (1981, 913) צרעה also occurs with the meanings of "prince" (Gen. 49:26, Deut. 33:16 and Threni 4:7) or "unpruned vine" (Lev. 25:5,11).



This place name occurs in 13:2.25, but also in 16:31a as part of the Samson Cycle. It is mentioned in other passages in the Old Testament, too<sup>112</sup>. It is noteworthy that it almost always occurs together with the place name **אֶשְׁחָזַל** which must have been in the vicinity. The place is already mentioned in the Amarna letters as *Šarḥa*. **צִרְעָה** is identified with the modern village of Šar'ah, situated more or less 6 km south of Latrun, and 22 km west of Jerusalem. Also in the vicinity was Beth-Shemesh, a Philistine city. Cf. the above map (taken from Martin, 1975, 156).

### משפחת דרני

The reference to Dan is problematic<sup>113</sup>. Either the Samson Cycle has its setting in the period before the Danite migration to the north (cf. Judges 17ff.), or the reference to Dan designates the remnant of Danites who remained in Judah and settled among the inhabitants of Judah<sup>114</sup>. The use of **משפחה** in vs. 2 (instead of **שבט**<sup>115</sup>) probably points to the second possibility. Zobel (1986, 87) indicates that the word **משפחה** "meint keine regionale oder politische Größe, sondern eine ethnische oder engere menschliche Gemeinschaft." If it is assumed that Manoah's family was part of a Danite remnant group who settled among the Judahites (and did not migrate to the north)<sup>116</sup>, it provides a possible explanation for the fact that the "men of Judah" got involved in the struggle between Samson and the Philistines<sup>117</sup>.

<sup>112</sup> E.g. Jos. 15:33; 19:41; 1 Chron. 2:53; Neh. 11:29.

<sup>113</sup> Cf. also vs. 25. Van der Hart (1975, 720ff.) associates the **מַחֲנֵה־דָן** of Judges 13:25 and 18:12 with two locations along the route that the Ark followed on its way back to Jerusalem (1 Sam. 6:14 and 6:21 7:1), namely "the farm of Josua" and "Kirjat Je'arim". He further asserts that "When we are therefore told that it was at Mahaneh Dan that the spirit of Yahweh began to stir Samson, this statement could well be making a specific connection between Samson and the Ark" (1975, 727). Other commentators (e.g. Soggin, 1981, 235 236), however, are of the opinion that **מַחֲנֵה־דָן** in ch. 13:25 cannot be specifically located. "We are no longer in a position to be able to locate the 'Field of Dan'; in 18.12 ... it is to the east of Kiriath-jearim, present day dir el 'azar ..., but this place is too far away from the scene of Samson's exploits, about 12 kilometres to the north east" (Soggin, 1981, 236). Cf. also Malamat's (1970, 1ff.) comparison of the account of the Danite migration to that of the pan Israelite Exodus Conquest.

<sup>114</sup> Cf. Täubler (1958, 63ff. and 85ff.) and Soggin (1981, 225ff.) for a discussion of the problem involved.

<sup>115</sup> Cf. Judges 18:1.

<sup>116</sup> This view is supported by Martin (1975, 155). Gunkel (1913b, 39) is of the opinion that the Danites were still present in this area, and the story reflects a time before the Danite migration. Cf. also the discussions of Herzberg (1953, 225), Gray (1967, 347) and Soggin (1981, 226ff.).

<sup>117</sup> Cf. Judges 15:10ff.

אִישׁ הָאֱלֹהִים and מַלְאֲךְ הָאֱלֹהִים, מַלְאֲכֵי־יְהוָה

מַלְאֲךְ normally has the meaning of "... Person(en) ..., die als Beauftragte eines einzelnen oder einer Gemeinschaft die Interessen ihrer Auftraggeber über eine räumliche Distanz hinweg bei anderen, seien es einzelne oder Gemeinschaften, zur Geltung zu bringen haben" (Ficker, 1971, 901). In combination with the divine names יְהוָה or אֱלֹהִים, the word has the special meaning of "... Beauftragte Gottes, der bei den Menschen seinen Auftrag auszurichten hat, der einmal - ebenso wie bei den von Menschen gesandten mal'akîm in der Übermittlung einer Botschaft bestehen kann. So verkörpert der mal'ak Jhwh das die Erde berührende Reden und Handeln Gottes" (Ficker, 1971, 904). The activity of מַלְאֲכֵי־יְהוָה often introduces salvation from danger, or is the proclamation of salvation. Such is the case in Judges 13, too. The birth of Samson will not only save his mother from her barren destiny, but he will be the one to save Israel from the Philistine threat (13:5).

It is noteworthy that the מַלְאֲךְ יְהוָה is also named אִישׁ הָאֱלֹהִים in this passage<sup>118</sup>. This expression is normally used for human agents of God, e.g. the prophets, Moses, Elijah, Elisha, Samuel, and David<sup>119</sup>. It can thus be assumed that Manoah and his wife were initially unaware of the fact that the messenger was actually a divine being. Cf. also vss. 10e and 11e where both of them refer to the divine messenger as אִישׁ. After Manoah had recognized that the אִישׁ הָאֱלֹהִים was actually a מַלְאֲךְ יְהוָה (vs. 21), he feared that they might die, because they had seen אֱלֹהִים (vs. 22). For a further discussion of the identification of the messenger of God with God Himself, cf. section 3.3.2.2 of this study.

נָזִיר אֱלֹהִים

The word נָזִיר originally had the meaning of 'kept apart from everyday life; dedicated for a special purpose'. Samson is the only Old Testament figure explicitly characterized as נָזִיר of God, although the idea is also present in other passages<sup>120</sup>. The classical Old Testament passage for Nazirite stipulations is Numbers 6. There are various notable differences between the stipulations in Numbers 6 and Samson's Nazirate. In both cases the drinking of wine and other alcoholic beverages, as well as the eating of any fruit from the vine, is prohibited. The

<sup>118</sup> In vss. 6c (the woman is speaking) and 8c<sub>1</sub> (Manoah is speaking) this expression is used. The narrator never uses this expression.

<sup>119</sup> Cf. Köhlewien (1971, 136ff.) and Bratsiotis (1973, 249ff.).

<sup>120</sup> Cf. Samuel (1 Sam. 11ff.).

difference is that in Judges 13 this prohibition is applicable to Samson's mother<sup>121</sup>, and it is not a matter of personal choice (as is the case in Numbers 6). Only the prohibition of cutting Samson's hair, is directly applicable to the boy<sup>122</sup>. In Judges 13 no mention is made of touching a corpse, as is explicitly prohibited in Numbers 6. Another major difference is the fact that Samson is meant to be a life-long נזיר, contrary to the character of the temporary Nazirate described in Numbers 6<sup>123</sup>.

## פלשתים

The Philistines are normally regarded as part of the so-called 'Sea People' who settled on the Palestinian southern coastal plain round about 1200 B.C. It is still uncertain where they came from, but the most probable theory is that they originated from the Aegean area (Caphtor = Crete?)<sup>124</sup>. After their settlement they organized themselves in the form of a pentapolis (Ashdod, Ashkelon, Ekron, Gath and Gaza), with סרנים<sup>125</sup> ruling over them. Because their deities had Canaanite names (e.g. Dagon, Baäl, Ashtarte), it can be assumed that integration with the local Palestinian population took place.

## שמשון

The name is often associated with the Hebrew word for 'sun' (שמש). On the grounds of this association, some exegetes even found elements of a Canaanite solar mythology in the Samson figure. However, the fact that the Samson Cycle was accepted into the Old Testament tradition,

<sup>121</sup> Martin (1975, 156-157) discusses the problem extensively. He offers two possible explanations for the fact that the vow was applied to the mother, and not to Samson himself: "One is that the prohibition applied to the mother before Samson's birth and that once the child was born the prohibition would then apply to him. ... The alternative explanation then offered is this. The idea that Samson was a Nazirite was suggested to the compiler of the Samson stories by the motif of his long hair. This motif, however, is not to be explained on the grounds that Samson was a Nazirite but in terms of sun mythology. ... In this context we can say that the motif ... has been historicized in terms of the Israelite religious office of the Nazirite." Margalith (1986a, 231) is of the opinion that "the narrator did not intend to tell the story of a Nazir as defined by Num. vi but the story of a man wearing a miracle-working nezer of hair which was different from all those known in the Bible, and conferred superhuman powers as long as it remained unshorn." Cf. also Kegler's discussion (1985, 102-103).

<sup>122</sup> In accordance with the stipulation in Numbers 6.

<sup>123</sup> Cf. Van Daalen's discussions (1966, 67ff. and 1982, 77ff.).

<sup>124</sup> Cf. De Fraigne's discussion (1955, 84). Margalith (1986a, 233) mentions recent archaeological excavations at Tel Qassile (near Jaffa – thus in ancient Philistine territory) which revealed the cultural ties between the Philistines and Mycenaean.

<sup>125</sup> Cf. Judges 16:5.



makes this theory improbable<sup>126</sup>. Furthermore, the name of Samson is often contrasted with that of Delilah<sup>127</sup>.

### 3.3.1.3.4 Structural Analysis

'Outer' structure:

As was already mentioned in section 3.3.1.3.1 of the present study, the alternation between direct and indirect speech forms the main structuring element in ch. 13:2-25. In Tables I and II of Appendix C an overview of the syntactical elements (on sentence and word level) were provided in diagrammatical form. These tables should again be taken into consideration as illustration of the outer structure of the passage. In Table I the structuring function of **אמר** is indicated, as well as common subjects and changes in subject<sup>128</sup>. As for the dialogues in vss. 11a-18c and 22a-23e the changes from addressee -> subject -> addressee -> ... are indicated. In addition, the information contained in Table II should be taken into consideration. The changes in tempus<sup>129</sup>, the use of substantives<sup>130</sup> and of prepositions<sup>131</sup> are to be noted especially.

'Inner' structure:

Bearing in mind the outer structure which is described above, the following description can be given of the inner structure of the passage under discussion:

<sup>126</sup> Cf. the discussions of Gunkel (1913b, 61), Zapletal (1923, 214 and 249 252) and De Fraine (1955, 88 89). Martin (1975, 152) sums up: "There are probably too many parallels between the Samson cycle and sun mythology for us to doubt that there is at least some connection between the two. But we must not forget that we have no specific evidence of sun worship at Beth-shemesh. Nor can we fail to realize that these stories as we now have them are far from purely mythological; they read very much like stories rooted in a historical context. They may have been mythological in their origins, but their nature now is best described as that of the folk tale or hero-legend."

<sup>127</sup> **שמש** 'sun, light' in contrast to **לילה** 'night, darkness'. Segert (1984, 459) regards the names **שמשון** and **דלילה** as examples of paronomasia in the Samson Cycle. He not only mentions the possible derivation of the name from **שמש**, but also refers to another verbal root **שםש** ('to serve'). However, this seems improbable, because this root is not attested in Biblical Hebrew. It only occurs in Post Biblical Hebrew and Biblical Aramaic (Dan. 7:10). For the name **דלילה** many and different etymologies have been proposed in scholarship. One of these etymologies relates the name to the Arabic *dalla*, and indicates the meaning of the name as 'flirtatious'.

<sup>128</sup> Cf. vss. 6a, 8a, 11a, 19a and 24a.

<sup>129</sup> Cf. vss. 6a, 8a, 11a, 19a and 24a.

<sup>130</sup> Especially Km, Km(E) and Km(G).

<sup>131</sup> Especially **אל** to indicate IO.



Exposition	2a d	יְהוָה NS (2x) iVS (Formula)	place of origin tribe name name detail information	Manoah Wife
Corpus	3a-23e			
1st scene	3a-5e	N	action DS	<i>Mal'ak</i>
2nd scene	6a-7f	N	action DS	Wife
3rd scene	8a-f	N	action DS	Manoah
4th scene	9a-10f	N(2x) PK NS N	action  action DS	( <i>'Elohim</i> ) <i>Mal'ak</i>  Wife
5th scene	11a-18c	N	action DS (Conversation)	Manoah <i>Mal'ak</i> /Manoah
6th scene	19a-23e	N (2x) PK יְהוָה + inf N PK N iVS (2x) NS	action  action  DS (Conversation)	Manoah  <i>Mal'ak</i> Manoah/Wife Manoah/Wife
Conclusion	24a-25a	N (5x)	action	Wife Samson <i>Jahweh</i> <i>ruah Jahweh</i>

It is clear that there are three main characters in this passage, i.e. Manoah, his wife<sup>132</sup> and the *מלאך יהוה*<sup>133</sup>. Their interaction is structured by the alternation between direct speech<sup>134</sup> and action (indirect speech). After background information had been provided in the exposition by means of a formula (Manoah's wife is barren and unable to give birth), the corpus of the narration follows in six scenes. These scenes are well defined by the alternation between action and direct speech parts, and flow into each other because of their introduction by the N verbal form. The narration builds up to a climax in scene 5 (the conversation between Manoah and the

<sup>132</sup> Although Manoah's wife plays a relatively important role in this passage, she is never named explicitly.

<sup>133</sup> In vs. 9a *האלהים* is subject, but rather in a passive role (predicate *וישם*). In the conclusion (24a-25a) Samson, Jahweh and the *רוח* of Jahweh also act as subject of verbs.

<sup>134</sup> In scenes 5 and 6 the direct speech forms a conversation (dialogue) between two subjects (= subject and addressee). On the other hand only one subject speaks in scenes 1-4.

(מלאך יהוה), and unwinds in scene 6 (the recognition of the האלהים as אִישׁ יהוה as מלאך יהוה, with accompanying fear) and the conclusion to the solution of the situation which was introduced in the exposition. The barren woman gives birth to a son. The exposition starts with a Danite from Zor'ah, and the passage concludes with Samson in מחנה-דן between Zor'ah and Eshta'ol. An important characteristic of the inner structure is the threefold repetition of the birth announcement in direct speech. The מלאך יהוה informs the woman (scene 1) that she will become pregnant, of what she should not eat and drink and that she should not cut the boy's hair. She reports the appearance of the מלאך to her husband, Manoah, and repeats the information that was given to her (scene 2). However, the prohibition of cutting the boy's hair is omitted in this case, and she adds that the boy would be a Nazirite 'until his death'. The information is repeated a third time when the מלאך re-appears and speaks to Manoah (scene 5). Again the prohibition of cutting the boy's hair is absent, and this time no mention is made of the boy's Nazirate. Only in the first instance (vs. 5e) it is mentioned that the boy would start saving Israel from the Philistines (וְהוּא יִחַל לְהוֹשִׁיעַ).

### 3.3.1.3.5 Function of Textual Unit

It is evident that the conversational character of the passage has more than just an informational function. The announcement and birth history of Samson, told in the style of ch. 13:2 25, characterizes the boy as someone who should be 'kept separate for a special purpose'. The threefold repetition of the birth announcement emphasizes the 'theological' significance of the boy who is to be born. The מלאך יהוה is directly involved in the announcement. The narration is structured to develop to a climax, i.e. the conversation between Manoah and the מלאך יהוה (vss. 11a-18c). Furthermore, the boy is explicitly characterized as נִזְרִי אֱלֹהִים. It can thus be assumed that this textual unit not only has the function of characterizing Samson as 'God given' and 'God-protected' person, but also to arouse expectations of his life and deeds.

### 3.3.1.3.6 Horizon of Textual Unit

On a literary level the following identifies the horizon of the textual unit: Although the introduction to this unit provides enough information to assume that it could have been the beginning of a literary work, the passage is 'open ended' in the sense that expectations are evoked. The constructions in vss. 5e and 25a (auxiliary verb Hiph'il of וָלַל + inf. cstr.) make it clear that Samson will be a significant figure. More information on his life and deeds are to be expected. It can thus be assumed that this passage is part of a more extensive literary work. Also the word combination מלאך יהוה which occurs in several other Old Testament passages suggests a wider literary setting.

On a socio-cultural level the following may indicate a wider context: (i) The formula<sup>135</sup> by means of which Manoah and his wife are introduced in the exposition, points to a setting beyond the boundaries of the textual unit. (ii) Several established meaning syndromes are already identifiable, but will rather be described and discussed in section 3.3.1.5. They are: (a) the miraculous birth given by a barren woman; (b) the promise of a son; (c) hospitality towards a divine visitor; (d) the recognition of the deity; (e) the fear of death. These elements may all contribute to illuminate the socio-cultural setting of the text.

### 3.3.1.4 *Formen- und Gattungskritik*

Judges 13:2-25, the smaller unit which was identified in section 3.3.1.2, and which was linguistically analyzed in section 3.3.1.3, again serves as an example text. In the exegetical process similar operations should be carried out on all the identified smaller units after they have been analyzed linguistically.

Before starting this operation, reference should again be made to Fohrer's distinction between *Form* and *Gattung* (which was described in section 3.2.2.4 of this study: "Während unter Form in folgenden die Beschreibung eines Einzeltextes aufgrund der formalen Analyse verstanden wird, bezeichnet Gattung die theoretische Größe, die Einzelformen vorausliegt und sie prägt, gewissermaßen die 'typische' oder 'ideale' Form" (Fohrer *et al*, 1989, 84-85).

Another distinction which should be borne in mind during this operation, concerns the two criteria to which *Formen* should comply to be classified as a *Gattung*: (i) At least one other structurally similar form should be available; (ii) These similar forms should be independent from each other, and should not be part of the same literary work.

It should also be emphasized that these methods (*Formen- und Gattungskritik*) build completely on the previous step, i.e. the linguistic analysis. In the previous section the 'inner' and 'outer' form of the textual unit were investigated, and the linguistic description outlined the syntactic-stylistical, phonemic-phonetical and semantical relations in the textual unit. In addition, the function and horizon of the unit were described. In comparing this unit to structurally similar units, it should be evident that these units should also be analyzed similarly. In this regard the exegete has to rely on research done in this scholarly area. It is not the intuition of the exegete which should guide him/her in determining structurally similar *Formen*

---

<sup>135</sup> Richter (1963, 140) calls this formula *Eröffnungsformel*.

and *Gattungen*<sup>136</sup>. Rather, he/she should utilize formal criteria to describe and to motivate the identification of *Formen* and *Gattungen*.

Fohrer *et al* (1989, 195) states explicitly that the practical situation in contemporary scholarship should be taken into account when applying these methodological steps. "Nachdrücklich ist auf die ... Forschungslage hinzuweisen: Sie erlaubt nur bedingt ein Vorgehen, das an den ... aufgestellten methodischen Grundsätzen orientiert ist. Vorerst wird in der Praxis des wissenschaftlichen Alltags ... notgedrungen ein Verfahren geübt werden müssen, das von den vorliegenden Gattungsbestimmungen ausgeht und sie mit solchen Gattungsbeschreibungen vergleicht, die aufgrund der modernen Sprachwissenschaft entstanden sind. Zweckmäßigerweise wird dabei der methodische Schritt der Formenkritik mit dem der Gattungskritik verbunden."

With the above-mentioned guidelines as a background, this study will now proceed to the following investigation.

### 3.3.1.4.1 Determining the *Gattung*

In scholarly literature the type of literature in Judges 13 has been characterized divergently. It has been designated by "Sage"<sup>137</sup>, "hero-legend"<sup>138</sup>, "folk-tale"<sup>139</sup>, "Geburtserzählung"<sup>140</sup>, "Erzählung"<sup>141</sup>, "Ankündigungsgeschichte"<sup>142</sup>, "Geburtsgeschichte"<sup>143</sup> and "Vorgeschichte der Geburt"<sup>144</sup>. In all these cases, however, no formal criteria were provided to prove why a specific designation had been utilized<sup>145</sup>.

---

<sup>136</sup> Cf. Richter's (1963, 344-353) critique against such a procedure.

<sup>137</sup> Gunkel (1913b, 39).

<sup>138</sup> Gray (1967, 343) and Martin (1975, 152).

<sup>139</sup> Martin (1975, 152).

<sup>140</sup> Smend (1989, 127).

<sup>141</sup> Rendtorff (1988, 179).

<sup>142</sup> Grimm (1981, 92).

<sup>143</sup> Gese (1985, 264).

<sup>144</sup> Kegler (1985, 97).

<sup>145</sup> It should be acknowledged that all these scholarly discussions did not have the aim of providing a comprehensive *gattungskritische* investigation. It is further not clear whether formal criteria had been utilized, or whether the contents had been the decisive factor in determining the type of literature.



In order to determine the *Gattung* of the textual unit, Judges 13:2-25, reference should again be made to the previous section (especially section 3.3.1.3.4). The structure of the textual unit was analyzed and visualized in a diagram. The established structure should now be compared to the description of *Gattungen* which have already been identified in research.

Richter's (1963, 376ff.) description of the *Gattung* "Erzählung" seems to be appropriate. He identifies the following criteria for this *Gattung*: (i) "Deutlicher Einsatz und Schluß. Belieb ist die nominale Eröffnung mittels einer Formel. ... Der Schluß ist eine die Handlung schnell zu Ende führende Folge von Narrativen ..." Ch. 13:2-25 completely complies with this criterion. The exposition (vs. 2a-d) has ידדי in the initial position, followed by two NS and an iVS. It was identified as the so called *Eröffnungsformel*. The conclusion is short, consists of five sentences with N, and provides the solution to the problem which was introduced in the exposition (problem: barren wife; solution: birth of Samson). (ii) "Deutliche Gliederung des Aufbaus, nicht stereotype Abfolge von Narrativen. Die Gliederung kann erfolgen durch gezielten Gebrauch der Inversion, durch ידדי mit vorgezogener Zeitangabe, durch die Rede." The passage under discussion consists of six scenes, all clearly defined by the occurrence of DS. Each scene is made up by an action followed by a DS part. (iii) "Das Gespräch fehlt in keiner Erzählung. Es ist beschränkt auf die Hauptszene. .... Es hat zwei Funktionen: entweder bildet es den Auftakt zur Hauptszene; der Schwerpunkt liegt dann in der Handlung. Oder es beherrscht die Hauptszene; das Gewicht liegt dann in ihr." Conversation also occurs in this textual unit. The main scene (scene 5) consists of a conversation between Manoah and the מלאך יהוה. (iv) "Angaben vom Umständen, die für die Handlung von Gewicht sind, stehen in der Form von nominalen *hal*<sup>146</sup>- oder Relativsätzen, möglichst bei der Hinführung, zur Not auch als Nachtrag beim Schluß. Verbale Nebensätze sind spärlich." Circumstantial sentences occur in vss. 2b-d (2X NS; VS), 9c-d (PK; NS), 16f-g (VS+ObjS), 19c (PK), 20c (PK). (v) "Der Mangel an Formeln und kategorischen (verneinten) Aussagen. Der Einfluß von Schemata kann sich andeuten, vor allem am Anfang und Schluß, aber auch im Korpus. Darin spiegelt sich der Einfluß von Tradenten; es zeigt also einen vorliterarischen, aber späteren Traditionsstand." In the action parts (IS) of the corpus no formulae or other established constructions occur. (vi) "An Beobachtungen, die nicht auf der Syntax und Stilistik gründen, kommen hinzu die ... Gesetze der Dreizahl, der szenischen Zweiheit, des Gegensatzes, der von der Hauptperson auf die Nebenpersonen wirkt. Weitere Züge sind ihre Anschaulichkeit, die Einheit der Handlung und wohl das Mittel der Wiederholungen." Three characters (Manoah, his wife and the מלאך יהוה) play the main roles in the passage. The contrast between human (Manoah and his wife) and divine (the מלאך יהוה) is especially evident in scene 6 where Manoah expresses his fear of

146

Richter (1963, 14, fn. 90) uses this term to designate a "Umstandssatz".

death, because they had seen God. Repetition, as was mentioned earlier, occurs in this passage (the threefold birth announcement).

The above-mentioned comparison reveals the quite obvious structural similarities between the passage under discussion and the established *Gattung* proposed by Richter, and it can now be asserted that Judges 13:2-25 belongs to the *Gattung Erzählung*.

A more precise designation for the *Gattung* of Judges 13:2-25 may also be attempted. Smend's designation, *Geburtserzählung* (1989, 127), endeavours to reflect the contents of the passage. However, the main emphasis of the textual unit is not on the birth of Samson<sup>147</sup>, but on the announcement of his birth. The announcement does not manifest itself as a human action, but is performed by supernatural intervention, i.e. the appearance and disappearance of the *ידוה מלאך* - thus religiously concerned. The aim of the passage is not inherent in the action which takes place, but in the announcement. With due certainty it can be asserted that Judges 13:2-25 belongs to a special category of *Erzählungen*, i.e. the *Gattung Aussage-Erzählung*<sup>148</sup>.

#### 3.3.1.4.2 *Sitz im Leben*

In determining the *Sitz im Leben* of a particular *Gattung*, the exegete should also consider the content of the textual unit<sup>149</sup>. In this discussion<sup>150</sup> it was noted that a few expressions play a significant role in the passage. These expressions are: *איש האלהים*, *מלאך האלהים*, *מלאך ידוה* and *נזיר אלהים*. From these expressions it can be deduced that the narrative had its origin in a community with religious interests<sup>151</sup>. The function of the textual unit<sup>152</sup> already points in this direction. The unit endeavours to characterize Samson as a 'God-given' and 'God-protected' person. The Nazirate of Samson is directly associated with the intervention of the divine messenger.

<sup>147</sup> His birth is only mentioned in the conclusion.

<sup>148</sup> Cf. Richter's (1963, 132) discussion of the *Gattung* of the unit Judges 6,11a.18f.21-24. He also classifies the following units under the *Gattung Aussage Erzählung*: Judges 6,27b 31 (1963, 165); 8,5-9.14-21aba (1963, 229); 9,26-40 (1963, 269).

<sup>149</sup> Cf. Richter (1971, 146): "Bei der Erarbeitung von Daten zur näheren Bestimmung des 'Sitzes im Leben' kommt man erstmals in den bisherigen methodischen Schritten nicht ohne inhaltliche Angaben aus. Diese lassen sich in der Regel nicht in der untersuchten *Gattung* finden, sondern sind beliebig in der Literatur verstreut oder ergeben sich aus anderen Sachdaten."

<sup>150</sup> Cf. section 3.3.1.3. The stylistical and semantical analyses in particular refer.

<sup>151</sup> Richter (1963, 165) identifies the *Gattung* of Judges 6,27b-31 as *Aussage-Erzählung*. He adds that "die Erzählung ist religiös interessiert; ... Sie bestätigt zugleich, daß es nicht nur profane Erzählungen gegeben hat, sondern auch religiös interessierte mit gleichen formalen Aufbau."

<sup>152</sup> Cf. section 3.3.1.3.5.

Additional information in the textual unit indicates its religious background. Sacrificial terminology occurs in the passage: The divine messenger orders Manoah to offer a *עלה* to Jahweh (vs. 16d); Manoah took *גדי העזים* and *המנחה* (vs. 19), and offered (*ויעל*) it on a rock (*הצור*) (vs. 19) which is later called *המזבח* (vs. 20). After Manoah recognized that the messenger was a *יהוה*, מלאך *יהוה*, he feared that they might perish, because they had seen God (vs. 22). From this information the religious origin of the textual unit is apparent, and a religious community can thus be assumed as *Sitz im Leben*.

A more precise identification cannot be undertaken, because the passage provides too little information. On the grounds of vss. 19-20 (specifically the occurrence of *פלאי* and *ומפלא* (*לעשות*)) the exegete could speculate whether the text reflects a time when the monolatry of Jahwism still stood in rivalry with other local religions<sup>153</sup>. However, this argument can be nothing more than mere speculation.

It is also not the task of the exegete to determine an exact historical setting at this stage of the exegetical process<sup>154</sup>. This question will be answered in section 3.3.1.8 (*Zeit- und Verfasserfrage*).

### 3.3.1.5 Motiv- und Traditionskritik

The textual unit Judges 13:2-25 again serves as an example. The *Motiv- und Traditionskritik* (MTK) builds on the aspects which were discussed in the preceding sections. However, one important difference exists between MTK and *Formen- und Gattungskritik*: Both aim at identifying established ("geprägt") material in texts. Whereas *Formen- und Gattungskritik* endeavours to identify established structures ("geprägte Strukturen"), MTK has established meaning syndromes (EMSs) as an object of study<sup>155</sup>.

#### 3.3.1.5.1 Determining whether EMSs are present

In a previous section it was mentioned that EMSs are identifiable in Judges 13:2-25. However, the discussion of this established material was suspended until this section. These EMSs which

<sup>153</sup> Cf. Grimm (1981, 92ff.).

<sup>154</sup> Richter (1971, 147) warns: "Der 'Sitz im Leben' ist keine historische Größe; man hat mit ihm kein historisch genau festlegbares Datum erreicht."

<sup>155</sup> This does not mean that the MTK operates on the level of contents. Richter (1971, 155) maintains that the formal side of the text should serve as point of departure. This safeguards the exegete from subjective conclusions: "Es muß sichergestellt sein, daß das abstrahierte Motiv nicht nur im Kopf des Forschers existiert und beliebig in die Texte eingetragen und dann wieder aus ihnen herausgeholt wird."

were identified with the help of the exegete's own knowledge of the biblical text, commentaries and concordances, all have the fact in common that they also appear in other biblical texts.

The EMSs which were identified in Judges 13:2-25, are<sup>156</sup>: (a) the miraculous birth given by a barren woman (cf. Gen. 18: Isaac; 1 Sam. 1: Samuel)<sup>157</sup>; (b) the promise of a son (cf. Gen. 18<sup>158</sup>); (c) hospitality towards a divine visitor (cf. Gen. 18 and Judges 6); (d) the recognition of the deity (cf. Judges 6); (e) fear for death after 'seeing' God (cf. Gen. 28, Ex. 3 and Judges 6).

### 3.3.1.5.2 Classification of EMSs and *Motivengeschichte*

It is not possible to establish a particular "Tradentenkreis" for each of the identified EMSs. They can therefore not be classified as traditions. They should rather be regarded as motives. None of these motives has a reference character. They can thus also not be classified as established symbols (*geprägte Bilder*). An appropriate classification of the identified motives seems to be as established themes (*geprägte Themen*). All the motives could have functioned independently. The only exception is motif (e). It seems that this motif does not function independently. 'Fear of death' only appears after it is established that the messenger (or other appearing figures) is a deity. Motif (e) thus functions in combination with, and is dependent on motif (d) and can thus be classified as an established trait (*geprägter Zug*).

A comparison of the textual unit under discussion to Gen. 18 and Judges 6 may reveal important information regarding the development which took place in the reworking of these motives<sup>159</sup>. Motives (a)-(c) are (with minor differences) present in Gen. 18. In Gen. 18 the birth of a son is announced by Jahweh Himself, whereas the מלאך יהוה is the messenger in Judges 13 (motif (b)). Whereas the hospitality of the prepared meal is accepted in Gen. 18, the מלאך יהוה declines the meal from the start in Judges 13, and advises Manoah to sacrifice to Jahweh. In Judges 6 motives (c)-(e) also appear. Again the detail of motive (c) differs. In Judges 6 the meal is prepared, but the מלאך יהוה intervenes to dedicate it to Jahweh as a

<sup>156</sup> For a comprehensive discussion of the EMSs identified in ch. 13, cf. Richter (1963, 140ff.). The Samson Cycle as a whole is rich in established material. In various scholarly publications numerous examples of EMSs are identified by means of biblical and extra-biblical parallels. Cf. the following discussions: Gunkel (1913b, 38ff.), Zapletal (1923, 205ff.), Moore (1949, 312ff.), Margulies (1974, 56ff.), Soggin (1981, 225ff.), Gese (1985, 261ff.), Kegler (1985, 97ff.), Margalith (1985, 224ff.; 1986a, 225ff.; 1986b, 397ff.; 1987, 63ff.) and Niditch (1990, 608ff.).

<sup>157</sup> Initial barrenness was also the case before the birth of Esau and Jacob (Gen. 25) and Joseph (Gen. 30). Cf. Margalith's (1986b, 63ff.) discussion.

<sup>158</sup> Jahweh promises the son. In Judges 13, however, the מלאך יהוה announces the birth.

<sup>159</sup> Cf. Richter's (1963, 140ff.) discussion of this diachronic aspect.



sacrifice<sup>160</sup>. The recognition of the messenger as a divine being (motif (d)) in Judges 6 results from the so-called fire miracle. In Judges 13 the text states that Manoah drew his conclusion from the fact that the **יהוה מלאך** did not re-appear. Whereas Manoah fears death because he has seen **אלהים** (motif (e)), in Judges 6 Gideon fears, because he has seen **יהוה מלאך**. He is then comforted by Jahweh. In Judges 13 the fear is overcome by means of a rationalistic argument by Manoah's wife.

The comparison of the motives in these three textual units evokes the impression that Judges 13 was composed of two different schemata of motives. Richter (1963, 142) concludes: "Diese Kombination der Motive aus zwei Schemata sieht nicht wie literarische Abhängigkeit, sondern wie erreichtes Endstadium der Motiventfaltung aus. Dann muß man aber eine weitere Verbreitung des Motivs 'Besuch Göttlicher bei Menschen' vermuten und eine beliebte Verwendung in Erzählungen."

### 3.3.1.5.3 Function of EMSs

It can be maintained that the use of these specific motives has the aim of highlighting the miraculous birth of Samson. The author/redactor wants his audience to know that Samson's birth has a special pre-history. Through the intervention of a divine messenger, the son-to-be-born is characterized as a Nazirite of God. Ch. 13 has the aim of relating this Nazirite vow to the life and deeds of Samson<sup>161</sup>.

### 3.3.1.5.4 Information regarding socio-cultural background

The use of motives can assist the exegete in gaining more information regarding the socio cultural background of the textual unit. The motives utilized in Judges 13:2-25 reflect a religious background. The community in which the textual unit was written/composed, had a religious interest in their national heroes<sup>162</sup>. The author/redactor therefore formulated the birth history of Samson to clearly relate his later deeds to this religious context.

<sup>160</sup> Richter (1963, 141) concludes that motif (c) "ist nicht nur erzählerisch sehr knapp und viel weiter an das Ende gerückt gegenüber Gen 18 und Ri 6, sondern auch viel stärker neutralisiert ... Das Motiv ist hier am meisten bearbeitet."

<sup>161</sup> Cf. Richter (1963, 142): "Die Kombination verschiedener Anwendungen in Ri 13 geschah zu dem Ziele, die Kraft des Simson erzählerisch-anschaulich auf das Nasiräat zurückzuführen, dann aber möglichst gleich als Anordnung bei verheißener Geburt."

<sup>162</sup> The use of the third motif especially ('hospitality towards a divine visitor') assists in determining this socio cultural information. "... die dreimalige selbständige Verwendung eines Motivs (weist) auf dessen Beliebtheit hin. Dabei wird das Motiv sowohl im Süden (Mamre Gen 18,1) als in Dan (Ri 13) und Manasse (Ri 6) verwandt, ist also auch lokal verbreitet. Die damit ausgezeichneten Personen sind offensichtlich bei Erzählern und Hörern beliebt: Abraham als der Patriarch und Religionsgründer, Gideon als der große Befreier, Simson als der Schelm und Recke. Das Motiv der Gastfreundschaft ist aber religiös gefärbt schon in seinen Anfängen (angedeutet in

### 3.3.1.6 Überlieferungskritik

The main concern of *Überlieferungskritik* is the pre-literary history of the textual unit. The oral elements (or temporary literary elements which existed before the final fixation of the text)<sup>163</sup> which were utilized and adapted to form the present literary textual unit, are thus the object of research. Fohrer *et al* (1989, 129ff.) offers six criteria according to which these elements can be identified in a textual unit. Some of these criteria will now be applied to determine whether *Überlieferungen* are still discernable in the textual unit, Judges 13:2-25. The discussion will be limited to only one unit in the Samson Cycle, because it should merely serve as illustration of the exegetical method.

Two of the mentioned criteria are of particular significance in an *überlieferungskritische* discussion of Judges 13:2-25, namely (i) "Hinweise aus dem Vergleich von Einheiten", and to a lesser extent, (ii) "Hinweise aufgrund des ätiologischen Characters".

In a previous section (3.3.1.5.2) a comparison was drawn between Judges 13 and other textual units (e.g. Gen. 18 and Judges 6). Various common motives were identified. These motives can help to determine the pre-literary history of the text<sup>164</sup>. It should be borne in mind that the history of motives is not exactly the same as the history of the traditions ("Überlieferungen")<sup>165</sup>. The first-mentioned is concerned with the description of the changes to the particular motives (and combination with other motives) which occurred in the pre literary and/or literary stages of tradition<sup>166</sup>. The last mentioned, however, provides a diachronical description of the pre-literary phase in the development of a specific textual unit.

---

den drei Männern, die mehr sind als Menschen), und das Religiöse an diesem Motiv wird immer weiter entfaltet (drei Männer *mal'ak Jahweh*, Mahl - Opfer)" (Richter, 1963, 142-143).

<sup>163</sup> "Die Überlieferungskritik fragt nach dem vorliterarischen Stadium einer Einheit oder nach einem eventuell vor ihrer überlieferten Gestalt liegenden vorläufigen und nicht mehr unmittelbar greifbaren Verschriftungsstadium" (Fohrer *et al*, 1989, 121).

<sup>164</sup> "... in anderen Fällen (ist) vom Vergleich mehrerer Einheiten des Alten Testaments miteinander auszugehen. Dabei ist gegebenenfalls auf Ergebnisse der Motiv- und Traditionskritik zurückzugreifen, da selbständige Motive, geprägte Themen und Traditionen auf Vorstufen schließen lassen können" (Fohrer *et al*, 1989, 137).

<sup>165</sup> Richter (1963, 142), in his discussion of the motives which are present in Judges 13, emphasizes: "Auch für Ri 13 ist also literarische Selbständigkeit zu vermuten. Auch hier zeigte sich, daß Motivgeschichte nicht gleichzusetzen ist mit Überlieferungsgeschichte."

<sup>166</sup> Such a description is provided in section 3.3.1.5.2 of this study.

A comparison between Judges 13:2-25 and Gen. 18 shows some common material. Three common motives were identified<sup>167</sup>, namely (a) the miraculous birth by a barren woman; (b) the promise of a son; and (c) hospitality towards a divine visitor. Research has shown that these common elements cannot be explained as a result of literary dependency<sup>168</sup>. The existence of a story<sup>169</sup> (a birth announcement containing the motives which have been mentioned earlier) in a pre-literary stage can thus be assumed with due probability. The various authors (or redactors) then used this oral story as framework, and furnished it with appropriate information<sup>170</sup>. However, it is not possible to establish the finer detail of this pre literary story. It is thus not possible to verify whether the identification of the divine being(s) within the context of Jahwistic monolatry had already occurred in the pre-literary phase, or whether this particular identification was introduced into the story by the authors (redactors) of the textual units under discussion.

A comparison between Judges 13 and Judges 6 may provide additional information regarding the pre history of the textual unit. A second criterion of Fohrer *et al*<sup>171</sup> should be considered in the discussion of this particular textual comparison. These two textual units share three motives: (a) hospitality towards a divine visitor; (b) the recognition of the deity; and (c) fear of death after 'seeing' God (Jahweh/Elohim). In both textual units mentioned these three motives are combined in the narration of a sacrificial rite<sup>172</sup>. However, the text in Judges 13 does not provide enough information to refer to it as an altar aetiology<sup>173</sup>. For example, mention is not

<sup>167</sup> Cf. section 3.3.1.5.1.

<sup>168</sup> Cf. the quotation of Richter in a footnote above.

<sup>169</sup> The term 'story' is here used in a neutral, non technical sense.

<sup>170</sup> In Gen. 18 the framework was used to announce Isaac's birth to his parents, Abraham and Sarah. In Judges 13 the characters are Samson and his parents, Manoah and his wife.

<sup>171</sup> Fohrer *et al* (1989, 131): "Hinweise aufgrund des ätiologischen Characters."

<sup>172</sup> Gen. 18 differs in this respect. The three divine messengers accept the meal which was prepared by Abraham. In Judges 6 Gideon prepares a meal, but the messenger orders him to offer it on a nearby rock. In Judges 13 the messenger declines the meal from the outset, and orders Manoah rather to offer it to Jahweh.

<sup>173</sup> Against Kübel (1971, 225ff.): "Dieser Beitrag will versuchen zu zeigen, daß die Verse 15-21 eine überarbeitete Altarätiologie darstellen." Kübel is of the opinion that the two aetiologies (in Judges 6 and 13) both appear to have originally belonged to a Canaanite sanctuary. In their present context both have been modified: the one in Judges 13:15-21 is hardly recognizable, but the one in Judges 6:18-24 has been preserved as a piece of tradition intact. Accordingly the process of formation of Judges 13:15-21 cannot be described properly. However, according to Kübel, in Judges 6:11-24 it is clear that this section originated at Ophrah, at a time when the aetiology continued to be passed down in written form although sacrifices were no longer offered on the altar. Apart from the fact that Kübel's delimitation of ch. 13, namely to present vss. 15-21 as sub unit, is unacceptable (cf. the syntactical analysis which was illustrated by means of the tables in Appendix C), his classification of this textual unit as an "Altarätiologie" and his reconstruction of the text cannot be maintained, due to the fact that it is only based on speculative arguments.

made of the naming of the altar/cult place to commemorate the special event which took place<sup>174</sup>. The formula "until this day"<sup>175</sup> is also absent. However, on the grounds of the material which Judges 6 and 13 have in common, one may postulate a pre literary story which told of a divine messenger who declined a meal, and 'redirected' it as an offering on a rock altar in dedication to the deity. Whether this pre literary story had a Jahwistic contents from the beginning, cannot be deduced from the available textual material.

On the grounds of the common motive "hospitality towards divine visitors" which occurs in Gen. 18 and Judges 13, one can ask whether the two stories (the birth announcement and the offering stories) did not originally constitute one story in the pre literary phase. This question should be answered negatively. The comparison between Judges 13 and Judges 6 has shown that the offering story had an existence separate from the birth announcement. Although the offering story is used in Judges 6, there is no sign of any birth announcement.

In conclusion, one can assume that, in the literary formation of Judges 13:2-25, two stories which already existed in a pre-literary phase, were used. These stories were extended by the particular information necessary to tell the history of Samson, and were transformed to serve in a Jahwistic context. A precise description of these transformations can, however, not be undertaken.

### 3.3.1.7 *Kompositions- und Redaktionskritik*

Whereas the exegete's attention was focused on the pre literary history of the text in the previous section, the object of study in *Kompositions- und Redaktionskritik* is the post literary<sup>176</sup> phase in the textual development. The exegete takes as his point of departure the textual units which were outlined in the *Literarkritik*, and were subsequently analyzed by means of various exegetical methods. He/She thus endeavours to explain how (and with what strategy) these separate textual parts ("einfache Einheit, Erweiterung, zusammengesetzte Einheit") had been combined to constitute the present form of the text<sup>177</sup>. Although the discussion in this section will recommence with the analyzed textual unit, Judges 13:2 25, it should also incorporate the other units which were outlined in section 3.3.1.2.2 of the present

<sup>174</sup> Cf. Judges 6:24 and Gen. 28:19.

<sup>175</sup> Cf. Judges 6:24.

<sup>176</sup> 'Post literary' is used here solely as a contrasting term to 'pre literary'. The 'post literary' phase in the textual development also commences at the "erste Verschriftung", but runs in the opposite historical direction than the pre literary phase.

<sup>177</sup> Steck (1989, 17) correctly characterizes these methods as "synthetischer Arbeitsgang".



study. The aim will thus be to offer a description of how various textual materials were assembled to form the Samson Cycle, and how this cycle was incorporated into a bigger whole.

In this section the exegetical results of the methods which have already been applied to Judges 13:2 25, should be considered. Especially the classification of material which was made in section 3.3.1.2.2, the *Literargeschichte* which was described in section 3.3.1.2.3, and various aspects of the grammatical analysis (section 3.3.1.3) may assist in determining how the text came to its present form.

In the *Literarkritik* six units were distinguished from each other. Three of them<sup>178</sup> were classified as *Einfache Einheiten*, and three<sup>179</sup> as *Erweiterungen*. In the *Literargeschichte* a relative chronology of these units was established<sup>180</sup> (from older to younger): D, F, B, C, A and E. Furthermore, the *Sprachliche Analyse*<sup>181</sup> indicated that the exegete not only has to account for the relationship between these textual units, but also for the relationship of the cycle as a whole to its wider context<sup>182</sup>.

(i) The present discussion commences with an explanation of the compositional process which formed the main body of the Samson Cycle. The definition of *Kompositionen* presented by Fohrer *et al* (1989, 141) can be taken as a point of departure: "Als Kompositionen können gelten die mehr oder weniger kunstvolle Zusammenstellung oder Verknüpfung von mehreren Einheiten zu Erzählungszyklen ..., zu fortlaufenden Großerzählungen ... und zu Sammlungen, sofern es sich nicht nur um ein unverbundesenes Nebeneinander handelt ..." The Samson Cycle fits this definition well. As was discussed earlier, three bigger, originally independent units can be distinguished in this cycle. Whether these units had all been available to the *Kompositor* in a written form, cannot be established with certainty. Unit D as the oldest textual material<sup>183</sup> was

<sup>178</sup> Namely (B) 13:2 25; (D) 14:5<sup>\*</sup>, 6a c, 7 8, 9a b, 10<sup>\*</sup>, 11 15, 16a f, 17 20; 15:1 19; (F) 16:1-3, 4 31a-d. Cf. section 3.3.1.2.2 of this study.

<sup>179</sup> Namely (A) 13:1; (C) 14:1 4; the words *וַאֲבִי וַאֲבִי* in 14:5; the words *עַשָּׂה ... וְלֹא* in 14:6; the words *יִלְךְ אֶל־* *הַדְּבַשׁ* ... *אֲבִי* in 14:9; the word *אֲבִיהוּ* in 14:10; the words *אֲנִיד ... וַיֵּאמֶר לֵה* in 14:16; (E) 15:20; 16:31e. Cf. section 3.3.1.2.2 of this study.

<sup>180</sup> Cf. section 3.3.1.2.3 of this study.

<sup>181</sup> Cf. especially section 3.3.1.3.6 of this study.

<sup>182</sup> The *Kompositionen und Redaktionskritik* are based on the results of an exegetical process which was applied to ALL the relevant textual units. However, the present study (as an illustration of an historical critical methodology) incorporates the exegesis of only one textual unit in the Samson Cycle, namely Judges 13:2 25. For the discussion of the *Kompositionen und Redaktionskritik* of the cycle as a whole, and of the wider context in which it was embedded, exegetical results presented in secondary literature will be taken into consideration.

<sup>183</sup> Cf. Gese (1985, 261ff.).

used as a 'core' around which the cycle was built. This unit tells of Samson marrying a Philistine woman, and landing up in a series of conflicts with the Philistines<sup>184</sup> after the riddle conflict on his marriage festival. The unit closes with Samson saved from a possible death at the Fountain of Legi.

Unit F, which seems to be a parallel account of unit D<sup>185</sup>, was then added by the *Kompositor*. In this unit, Samson again comes into conflict with the Philistines. Unlike unit D, this unit ends with Samson dying not at the hand of his enemy, but as a result of his last battle against the Philistines. Ch. 16:30 thus states triumphantly that Samson then killed more Philistines than in the rest of his life (referring to the stories told in ch. 15).

The last of the independent units which was incorporated into the cycle by the *Kompositor* is the birth announcement in ch. 13<sup>186</sup>. A theme which played an important role in unit F, namely Samson's strength situated in his hair<sup>187</sup>, was then taken up, and was put into a religious context.

(ii) A second level of compositional reworking is constituted by the additions of unit C. The addition of unit B to the cycle juxtaposed material which seemed to have relatively little in common. The main characters in unit B are Manoah and his wife, but in unit D no references to them occur. Through a series of reworkings, the parents of Samson are then introduced to ch. 14<sup>188</sup>.

At this stage the Samson Cycle (without the remarks in 13:1, 15:20 and 16:31e) was a compositional whole. The exegete now has to account for the additions of units A and E, and for the incorporation of the cycle into the Book of Judges.

(iii) The discussion of Unit A is closely linked to the questions when and in what manner the Samson Cycle had been incorporated into the Book of Judges<sup>189</sup>. Scholars are more or less

<sup>184</sup> Gese (1985, 266ff.) describes Samson's encounters with the Philistines as a series of actions and reactions with implications on a juridical level.

<sup>185</sup> The position of ch. 16:1-3 is unclear. It seems that these verses had once existed independently, but had been attached to the rest of the chapter at a relatively early stage. Vss. 1-3 are therefore not regarded as a separate unit in this study.

<sup>186</sup> It is well acknowledged in scholarly literature that a birth account of a hero is almost always a later construction. An interest to describe the birth of a hero only develops after he/she has become famous. The birth announcement of Samson can thus be regarded as affixed to the units D and F.

<sup>187</sup> Cf. also the reference in ch. 16:17 to the Nazirite.

<sup>188</sup> Gunkel (1913, 47) already acknowledged this fact. Cf. also Gese (1985, 264).

<sup>189</sup> Cf. later in this section.

unanimous in their opinion that ch. 13:1 constitutes a part of the Deuteronomic Redaction<sup>190</sup> of the original Book of Judges<sup>191</sup>. Richter (1963 and 1964)<sup>192</sup> is of the opinion that ch. 13:1 is part of a DtrG reworking of the original *Retterbuch* according to a *Retterschema*. Only the first two elements of this pattern<sup>193</sup>, namely the *Sündenformel* and *Übereignungsformel* were incorporated into this introductory verse<sup>194</sup>. With this addition to the existing textual material, DtrG endeavoured to shape the Samson Cycle according to a pattern which had already been present in the rest of the material<sup>195</sup>. Furthermore, a so-called 'judge pattern' was added by means of ch. 15:20 and 16:31e<sup>196</sup>.

Although scholars are unanimous on the deuteronomistic character of this introductory verse, opinions remain divergent on the question as to which textual unit was introduced by this formula. From the above-mentioned discussion it is clear that Richter<sup>197</sup> regards 13:1 as introduction to the Samson Cycle. Although Samson did not manage to liberate Israel from the Philistine threat, he 'started' (13:5) the action which was completed after Samuel asked Jahweh for salvation (1 Sam. 7:7ff.)<sup>198</sup>. According to Noth (1943, 61), however, it is possible that the deuteronomistic redactor did not know the Samson Cycle<sup>199</sup>, and that 15:20 and 16:31e may

<sup>190</sup> The definition of Fohrer *et al* (1989, 141) applies: "Zur redaktionellen Bearbeitung gehören insbesondere ... die Bearbeitung von schon fertigen Schriften (z.B. deuteronomistische Redaktion)."

<sup>191</sup> Cf. the discussion in section 3.1.2 of this study.

<sup>192</sup> Cf. Schlauri's (1973, 380ff. and 402) summary and interpretation of Richter's results.

<sup>193</sup> The six elements are: (i) *Sündenformel* (2:11; 3:7; 3:12ab; 4:1; 6:1; 10:6; 13:1); (ii) *Übereignungsformel* (2:14; 3:8; 3:12,14; 4:2f.; 6:1; 10:7f.; 13:1); (iii) *Notschreiformel* (3:9; 3:15; 4:3; 6:6f.; 10:10); (iv) *Erweckungsformel* (3:9; 3:15); (v) *Beugeformel* (3:30; 4:23; 8:28; 11:33); (vi) *Ruheformel* (3:11; 3:30; 5:31; 8:28). Cf. Schlauri's (1973, 380 381 and 394) summary.

<sup>194</sup> "13.1 beginnt die Simson Geschichte mit den ersten beiden Gliedern des Retterschemas ... Die Sündenformel hat den für DtrG typischen Anschluss mit *wayyosipû*, ist aber nicht durch die Fremdgötterformel erweitert. Auffallend ist die Zahl 40 für die Jahre der Bedrückung, die sonst nur für die Jahre der Ruhe steht" (Schlauri, 1973, 385).

<sup>195</sup> In a first deuteronomistic reworking the pre dt *Retterbuch* was already supplied with characteristic opening and closing sentences which were formulated according to the *Retterschema*. Cf. discussion in section 3.1.2.

<sup>196</sup> Cf. the discussion later in this section. Richter (1964, 139) holds that the Gideon story (chs. 6 8) probably served as an example to designate Samson as both 'saviour' and 'judge'.

<sup>197</sup> Schlauri (1973, 385): "W. Richter bezieht die Simson Geschichte nicht in seine Untersuchungen ein, weist aber deren Einfügung ins Richterbuch aber dem DtrG zu."

<sup>198</sup> Richter (1964, 138 139), in his discussion of the chronology of the Book of Judges, maintains that the numeral (40) used in 13:1 does not necessarily refer to a specific time span, but may be an indication of the severeness of the Philistine threat (in comparison to the Ammonite threat: 18 years mentioned in ch. 10:8).

<sup>199</sup> Gese (1985, 261 262), following Noth, also hints in this direction.

not be deuteronomistic reworkings, but later additions<sup>200</sup>. The conclusion would then be: "Dann fehlt den Simson Geschichten jede Spur einer Arbeit von Dtr; und da in 1 Sam. 12,11 so auffällig der Name Simson in einem sonst auf Vollständigkeit bedachten Zusammenhang (v. 9-11) fehlt, wird man mit der Möglichkeit rechnen müssen, daß die Simson Geschichten erst nachträglich dem Werke von Dtr eingefügt wurden. Dann wäre bei Dtr auf Ri. 13,1 sogleich 1 Sam. 1,1 gefolgt<sup>201</sup>, und Dtr hätte hier wie sonst einer bestimmten Fremdherrschaft auch nur eine einzelne bestimmte 'Retter' Gestalt zugeordnet, in diesem Falle Samuel, bei dem die Erzählung über seine Anfänge ebenso über den Beginn der Fremdherrschaft zeitlich zurückreichte, wie das bei Jephthah (Ri. 11,1-3) der Fall gewesen war" (Noth, 1943, 61).

It seems impossible to provide a final answer to this issue. However, Richter's investigation into the so-called 'judge pattern' (*Richterschema*), and his attribution of 15:20 and 16:31e to this pattern, provide convincing arguments to assume that the Samson Cycle was known to, and reworked by, DtrG.

(iv) The two remarks in 15:20 and 16:31e have already been discussed above. Richter (1964, 75) indicates that these two remarks are structured according to the second element of a 'judge pattern' (*Richterschema*)<sup>202</sup> which can be detected in the lists of the so called 'Minor Judges' (chs. 10:1-5 and 12:7-15). These remarks were suffixed to the two older textual units in the cycle during the phase of incorporation of the Samson Cycle into the already formed Deuteronomistic Book of Judges.

The exegete should also account for the fact that the *Richterformel* occurs twice in the Samson Cycle<sup>203</sup>. A possible explanation is provided by Gunkel (1913b, 60)<sup>204</sup>: "Daß sich die chronologische Schlußangabe nicht nur am Ende des Ganzen, sondern auch schon vor der

<sup>200</sup> Noth (1943, 61): "... diese Bemerkungen (gleichen) so sehr dem späteren Zusatz 1 Sam. 4,18b, daß sie wie dieser doch von einer späteren Hand zu stammen scheinen."

<sup>201</sup> Judges 17-21 are generally regarded as later additions to the Book of Judges.

<sup>202</sup> The elements of this pattern are: (i) *Sukzessionsformel* (3:31; 10:1; 10:3; 12:11); (ii) *Richterformel* (12:7; 15:20; 16:31b); (iii) *Todesformel* (3:11; 12:7); (iv) *Grabesformel* (12:7). Cf. Schlauri's (1973, 387 and 394) summary. Although 16:31a-d resembles the *Grabesformel* it is regarded as part of the original material, and not as part of the redactional reworking.

<sup>203</sup> Two different verbal forms are used: in 15:20 the N verbal form of the root  $\text{C}^{\text{D}}\text{D}$  occurs, and in 16:31b the construction is cop + ProP + P of the root  $\text{C}^{\text{D}}\text{D}$ . "Die Meinung dieser Bemerkungen, deren doppeltes Vorkommen keine Unstimmigkeit darstellt und nicht zu literarkritischen Schlußfolgerungen berechtigt, ist die, daß Simson nach seinen ersten Taten das 'Richter' Amt auf 20 Jahre übernahm (15,20), was nach seinem Tode in 16,31b noch einmal rückblickend festgestellt wird" (Noth, 1943, 61).

<sup>204</sup> He refers to Budde (1897, 312ff.). Cf. also Gese (1962, 42): "Erst sekundär scheint Ri 13-16 in das deuteronomistische Geschichtswerk eingearbeitet zu sein (Noth), wobei zunächst Ri 13-15 (eingeführt durch 13,1, abgeschlossen durch 15,20) aufgenommen wurde, später 16,1-3 und 16,4-31a (endgültig abgeschlossen durch v. 31b; Budde)."



Delila-Geschichte findet, beweist, daß ein Redaktor diese ihm höchst bedenkliche Geschichte ausgelassen hatte, worauf sie aber später wieder hinzugefügt worden ist." For Fohrer *et al* (1989, 146-147) the Book of Judges serves as illustration of redactional reworking. As part of the first step in this reworking process, he mentions the "Hinzufügung der Simsonerzählungen in 16 mit der Schlußformel 16,31b". He is thus of the opinion that ch. 16 was suffixed to the rest of the cycle at a later stage, but that this addition was still done by a deuteronomic redactor. This provides an adequate explanation for the repetition of the *Formel* in 15:20 and 16:31e. The fact that ch. 16 was added at a later stage, does not necessarily mean that it constitutes the youngest body of textual material in the Samson Cycle. The *Literargeschichte* and *Kompositionsgeschichte* which were provided in this study, can thus be maintained. The deuteronomic redactor probably opted to leave out the last part of the cycle initially. The motivation could have been that the redactor found this part to be a "höchst bedenkliche Geschichte"<sup>205</sup>, or that ch. 16, because it is a parallel account of chs. 14f., was regarded as redundant. The reason why the redactor eventually added ch. 16 to the Book of Judges is, however, unknown.

(v) In the above-mentioned discussion of 13:1, 15:20 and 16:31e much has been said about the incorporation of the Samson Cycle into the rest of the Book of Judges. For an extensive discussion of the incorporation of the Book of Judges into the *Deuteronomistische Geschichtswerk*, reference is made to the literature which is cited in section 3.1.2 of the present study.

As a conclusion to this section, the nature of compositional and redactional changes which the textual material of Judges 13-16 underwent, can be summarized. Ch. 16 was added to the older chs. 14f. not only to serve as parallel account, but also to provide a climactic development of the story. The reference to the Nazirate in ch. 16:17 with the accompanying motif of 'strength situated in the hair', prompted the addition of ch. 13. In this birth announcement the Nazirate vow is revealed, and is closely associated with the religious background of Jahwism. The prominent role played by Samson's parents in ch. 13, necessitated certain additions to ch. 14 to get the parents involved in the marriage account. The Samson Cycle was then completed (from birth announcement until burial) as an account of an individualistic hero. The redactional reworking incorporated the cycle into the Book of Judges. By means of formulae chosen from a 'judge pattern' and a 'saviour pattern' (13:1, 15:20 and 16:31e) the cycle was 'tied' to the rest of the material. The account of the individualistic hero was thus taken up in the 'wider' context of Israel's leadership in the pre-monarchical era.

205

Cf. Gunkel (1913b, 60).

### 3.3.1.8 Zeit- und Verfasserfrage

A precise dating of Judges 13:2-25, and the Samson Cycle as a whole, is impossible. No absolute chronological references occur in the text<sup>206</sup>. The only references which can possibly assist in determining a date of origin for Judges 13:2-25 are (i) references to the Nazirite; (ii) references to the Philistines; and (iii) references to Dan. However, only the first one (references to the Nazirite) seems to be of any concrete assistance<sup>207</sup>. Von Rad (1987a, 76)<sup>208</sup> is of the opinion that the Nazirite had its origin at a time of opposition against a syncretism between Jahwism and the Canaanite cult. "Wohl reichte die Auseinandersetzung zwischen Jahweh und Baal bis in die Zeit der Einwanderung ins Kulturland zurück, aber in jener frühen Zeit konnte sie viel mehr aus der unangetasteten Substanz des Jahweglaubens heraus bestanden werden. In der Königszeit aber wurden die alten Jahweüberlieferungen durch die ständige Symbiose mit der ehemalige kanaänischen Bevölkerung einer immer stärkeren Synkretisierung ausgesetzt oder in anderen Fällen in eine oppositionelle Isolierung gedrängt. .... Als ein oppositionelles Symptom gegen die Kanaanisierung des Jahwekultus sind die Nasiräer zu verstehen." It can thus be assumed that Judges 13:2-25 had its origin in the early monarchical period<sup>209</sup>.

For the dating of the deuteronomistic redaction of the Samson Cycle and the Book of Judges, Noth's (1943, 12) opinion is generally accepted<sup>210</sup>. According to Noth a *terminus a quo* can be postulated on the grounds of the fact that DtrG knows of the release of King Jehoiachin in 562 B.C. (2 Kings 25:27-30). As *terminus ad quem* can be assumed the year 538 B.C. in which the return from exile took place. DtrG seems to be unaware of this important historical fact.

The author(s) of Judges 13:2-25 cannot be identified with any certainty. The text provides no indications for such an identification. The redactor of the DtrG, however, was identified by Noth (1943, 89) as someone belonging to the Judaeans who were not deported in the

<sup>206</sup> The chronological references in 13:1, 15:20 and 16:31e are relative to the Philistine threat, and should not be regarded as accurate indications of dating. Cf. Richter's (1964, 132ff.) discussion of the chronology in the Book of Judges.

<sup>207</sup> The references to the Philistines and to Dan are too vague. Numerous scholarly dilemmas are associated with these references. "Schon das Deborahlied setzt Dan im Norden voraus (Ri 5,17), und die Zeit des Daniten Simson, der in Sora zu Hause ist, ist die Zeit bald nach der philistäischen Landnahme noch vor der Mitte des 12. Jahrhunderts, während die jetzige Komposition nach Jephtah und vor Samuel die Philisterbedrohung zu verwechseln scheint mit der Zeit der philistäischen Suprematie seit der Mitte des 11. Jahrhunderts" (Gese, 1985, 262). Cf. the discussion in section 3.3.1.3.3 of this study.

<sup>208</sup> He refers to Pedersen (1940, 264ff.) and Eichrodt (1957, 159ff.). Cf. also Fohrer (1969, 146ff.) and Kühlewein (1976, 51).

<sup>209</sup> However, the time of Josiah cannot be excluded with certainty.

<sup>210</sup> Cf. Jenni (1961, 103), Radjawane (1973, 180) and Weippert (1985, 218).

Babylonian Exile. He probably wrote his work in the province of Samaria. Noth's thesis of DtrG being an individual 'freelance' historian who wrote in Samaria, had not gained widespread approbation. The later developments in the field of *Deuteronomistische Geschichtswerk* (the postulation of DtrN, DtrP and DtrH) further demanded a re examination of Noth's theses. As yet, no identification can be made with absolute certainty.

The exegetical investigation has now been concluded. The text of the Samson Cycle (especially that of Judges 13:2 25) was investigated by means of various methods, the one building upon the other. In the *Textkritik* the exegete endeavoured to ascertain the original form of the text (as far as possible). In the *Literarkritik* tensions and repetitions in the text were investigated to determine whether the text was *einheitlich* or *uneinheitlich*. After the *Uneinheitlichkeit* was determined, the question was asked which smaller textual units were present in the cycle. In the *Sprachliche Analyse* one of the smaller units (which were identified in the *Literarkritik*) was analyzed grammatically. The *Formen- und Gattungskritik* determined whether there were other textual units with structures comparable to that of the unit under investigation, and whether these common structures could be derived from a common theoretical denominator, a *Gattung*. In the *Motiv- und Traditionskritik* it was determined whether established meaning syndromes were present in the text. They were classified, and their function was described. The *Überlieferungskritik* focused on the pre literary history of the text. The *Kompositions und Redaktionskritik*, on the other hand, had the post-literary phase in the textual development as an object of study. In the last exegetical step, the *Zeit- und Verfasserfrage*, an attempt was made to determine the dating and author(s) of the textual unit.

The investigation can now proceed to the interpretation of the textual unit.

### 3.3.2 Interpretation

As was mentioned earlier<sup>211</sup> the text is no longer object of investigation, but it now becomes a dialogue partner in a communication process. The aim of the interpretational process is (as far as possible) to understand the text in the same way as the original hearers or readers understood it.

Whereas this discussion is not only a summary, but also the culmination of exegetical results into an interpretation, the results of the exegetical process which was conducted in section 3.3.1 of this study are presupposed. Although the aim of this section is to provide an

<sup>211</sup> Cf. section 3.2.3 of this study.

interpretation of the Samson Cycle as a whole, the textual unit Judges 13:2-25 will again be used as an illustration.

### 3.3.2.1 Einzelauslegung und zusammenfassende Exegese

The first step in this section will be to provide a verse by verse description of the textual unit, Judges 13:2-25. Thereafter, the exegetical results will be summarized in the *zusammenfassende Exegese*.

- v. 2            Two of the main characters of this textual unit are introduced in this verse, namely Manoah and his wife. This is done by means of an introductory formula (*Eröffnungsformel*) which provides the following information: place of origin, tribe name, name of main character, and detailed information regarding this character. In the detailed information Manoah's wife is introduced. Noticeably, her name is not provided - only her barren state is mentioned. Throughout the textual unit she remains without a name. For a detailed discussion of צרעה and במשפחה הדני, cf. section 3.3.1.3.3.
  
- v. 3            The narrative starts with the immediate introduction of the third main character, namely the מלאך יהוה. For a detailed discussion of the expression מלאך יהוה, cf. sections 3.3.1.3.3 and 3.3.2.2. The messenger, as an introduction to his announcement, repeats the background information which was provided in v. 2, namely the barren state of Manoah's wife. He immediately announces that she will become pregnant, and give birth to a son. Already from the outset it is clear that this pregnancy will not be a usual one. A relationship between Jahweh and the son-to be born is established by this announcement.
  
- v. 4            The מלאך elaborates on the special nature of the pregnancy by stipulating what the woman should not eat and drink. These stipulations remind of the description of the Nazirate in Numbers 6 (although variations occur). Significant is that the stipulations are made applicable to the mother, but not *expressis verbis* to the child. The intention is that the boy should be kept from any defilement *in utero*. From the context of the Samson Cycle, it is not sure whether these stipulations were also applicable to Samson after his birth.
  
- v. 5            The birth announcement is repeated, and it is stipulated that no razor should come upon the head of the child. This is the only stipulation with a direct bearing on the boy. The reason for this prohibition is provided after כי: the boy will be a נזיר אלהים from the womb. Cf. section 3.3.1.3.3 for a description of this expression. The Nazirate is thus explicitly made applicable to the boy. It differs from the description in Numbers 6 in the sense that no voluntary Nazirate is at issue in the present text. This status is attributed to the boy by the מלאך יהוה himself. The messenger further states that the boy would start liberating Israel from the Philistine power. By juxtaposing this fact to the explicit reference to the Nazirate, the narrator relates the boy's future historical role to his religious attribute. Expectations are raised, and a context is provided for Samson's future acts.
  
- v.6            The woman now informs her husband, who has been absent at the messenger's appearance, of what has happened to her. She refers to the מלאך as איש האלהים which illustrates that she is unaware of the fact that he is a divine messenger,



- and not a human prophet. Cf. the discussion in section 3.3.1.3.3 of the present study. She noticed that his physical appearance was like that of a מלאך האלהים. His terrifying countenance, however, kept her from asking (according to the custom of hospitality) where he came from and what his name was.
- v. 7 The woman repeats the announcement to her husband, but with notable differences. No reference is made to the prohibition of cutting the boy's hair, and the Nazirate is now said to be applicable to the day of the boy's death. The permanent nature of the Nazirate is thus made explicit (in contrast to that described in Numbers 6).
- v. 8 Manoah now prays to Jahweh, and asks that the איש האלהים should re-appear to them. Manoah apparently does not want an affirmation of the birth announcement, but he needs to know what they should do with the boy-to-be-born.
- v. 9 God grants Manoah's request, and the מלאך האלהים re-appears. However, instead of appearing to Manoah, he reappears to the woman where she is sitting alone in the field. The reason for not appearing directly to Manoah, is not stated explicitly.
- v. 10 Manoah's wife hurriedly runs back to call her husband. She tells him that the האיש who appeared to her previously, has re-appeared.
- v. 11 Manoah follows his wife to the place where the מלאך has appeared. Manoah asks the מלאך (referring to him as איש) if he was the man who spoke to his wife. Manoah, still thinking that the messenger was a human being, apparently wants to make sure that it is the same person who spoke to his wife. The מלאך answers in the affirmative.
- v. 12 Manoah inquires as to what the boy's way of living should be. His concern is thus not to ascertain what exactly the announcement was. The sentence "When your word comes true" should therefore not be understood in a conditional sense, but in a temporal sense.
- v. 13-14 The מלאך יהוה does not answer Manoah's question. Instead, he repeats the stipulations of what the woman should not eat and drink. The Nazirite vow seems to be the main concern. His reply is structured artistically: vss. 13b-14f forms an inclusive chiashtical pattern (A=B=C=B=A). An additional stipulation occurs (not to eat anything from the vine), and the prohibition of cutting the boy's hair is again omitted. No reference is made to the Nazirite status of the child, either.
- v. 15 Manoah, still under the impression that the visitor is a human, though prophetic, figure, wants to hold him back in order to prepare a meal for him. Here the גדי עזים should not be understood as an offering, but as a token of Manoah's hospitality.
- v. 16 The מלאך declines the invitation. Instead he urges Manoah, to offer a burnt offering, by means of which the whole animal is consumed by fire, to Jahweh. As was described in section 3.3.1.5.2 of this study, the course of events in this textual unit differs from that in texts where the same motif occurs. In Gen. 18 the meal is accepted by the divine visitors, and in Judges 6 the messenger transforms it into an offering after it has been prepared. At this stage of the story, the narrator affirms the suspicion of the hearers/readers that Manoah was not aware of the fact that the visitor was a מלאך יהוה.

- v. 17      Manoah now asks what his wife previously forgot: the name of their visitor. The reason why Manoah wants to know the name of the מלאך is also stated explicitly. When his prediction comes true, they want to honour him. Still Manoah is unaware of the fact that the visitor is a divine being.
- v. 18      The מלאך יהוה does not answer Manoah's question, but wants to know why he is asking this question. By replying as such, the מלאך insinuates that Manoah's question is inappropriate. He adds that his name is פלאי - too wonderful to pronounce or comprehend. Still Manoah does not realize that the visitor is מלאך יהוה.
- v. 19      Manoah obeys and takes the גדי העזים, together with המנחה, and brings an offering to Jahweh. This act is performed on a rock in the next verse reference is made to an altar. It is improbable that this text contains remnants from an ancient altar aetiology. The reference to ומפלא לעשה is an enigma. It is usually interpreted as an attribute to Jahweh - referring to the predicted birth of a son. Cf. the discussion in section 3.3.1.1 of this study. A participial clause states that Manoah and his wife are watching (while the sacrifices are burning).
- v. 20      While Manoah and his wife are still watching, the מלאך יהוה ascends to heaven in the altar's flame. As an act of reverence Manoah and his wife fall upon their faces to the earth. It is hinted that they have realized the messenger's true nature, but it is only attested in the next verse.
- v. 21      As the מלאך does not appear again, Manoah finally comes to the conclusion that their visitor must have been a מלאך יהוה. This recognition not only reveals the nature of the מלאך to the reader. It also draws attention to the special significance of the birth announcement and accompanying prohibitions. Now Manoah (and his wife) definitely know that their son will be a God given wonder, dedicated to God for a special purpose.
- v. 22      After he realizes that the visitor was a divine being, Manoah fears of death. He probably knows that nobody who has seen God, can stay alive (cf. Ex. 33:20). His identification of the מלאך יהוה with אלהים is significant. Cf. section 3.3.2.2 of this study.
- v. 23      With rationalistic arguments Manoah's wife comforts him. According to her it would be contradictory if, on the one hand Jahweh would like to kill them, and on the other hand, accept their sacrifice and let them hear and see such wonderful things.
- v. 24      The passage concludes with the solution to the situation which was announced in vs. 2: the barren woman who was unable to give birth, now gives birth to a son. This is also the fulfilment of the divine messenger's prediction. She gives the boy the name of Samson. No explicit reason is given why this particular name was chosen. Cf. section 3.3.1.3.3 for a discussion of this name. Samson grows up, and Jahweh blesses him. The special bond between Jahweh and Samson which has been established by means of a divine messenger announcing his birth, is now affirmed.
- v. 25      As was already clear from the previous verse, and was to be expected after vs. 5, the Spirit of Jahweh now starts stirring Samson. The readers/hearers should now expect that Samson would start his liberating activities (according to vs. 5). For a discussion of the place names mentioned in this verse, cf. section 3.3.1.3.3 of this study.

After the *Einzelauslegung* which was done in a verse-by-verse sequence, the discussion can now proceed to the *Zusammenfassende Exegese*. The aim will be to provide a summary of the contents of the textual unit, and to highlight the intention of the unit<sup>212</sup>.

It was established in the previous discussion<sup>213</sup> that the *Gattung Erzählung* was used to structure this particular story. It was further determined that a special category of *Erzählung* is present in Judges 13:2-25, namely *Aussage-Erzählung*. The narrative opens with an introduction of the main characters which immediately reveals the shortcoming in their lives: Manoah's wife is barren. As if in an *inclusio*, the pericope concludes with the birth of Samson. The problem which was mentioned in the introduction, is now solved. However, the narrative is not restricted to a barren wife becoming pregnant and giving birth to a son. The narrative attributes special significance to the pregnancy of Manoah's wife by elaborating on the divine intervention which brought about the pregnancy. The interaction between the מלאך יהוה and Manoah/his wife is described in six scenes, each containing direct speech. By means of a special technique<sup>214</sup> the birth announcement is repeated three times in these scenes. It is made clear that the son-to-be-born will not be like any other. He is already *in utero* prepared to serve a special purpose. Therefore the Nazirite stipulations are already made applicable to his mother. Because Manoah and his wife do not realize initially that their visitor is a divine being<sup>215</sup>, the narrative is allowed to build up to a climax in the conversation between Manoah and the מלאך. At the end of scene 5 the מלאך reveals his true nature by replying that his name is too wonderful to pronounce or comprehend (פלאי). Still Manoah (and his wife) did not recognize to whom they were talking. Only after the מלאך had disappeared in the altar's flame, and did not reappear, reality dawned on them. Manoah's fear of death, and his wife's rationalistic explanation, serve to emphasize the significance of the event.

To determine the intention of the text, the following question should be addressed: 'Why did the author of Judges 13:2-25 chose such a detailed description for Samson's birth announcement?' In addressing this question, the context of the Samson Cycle should be closely considered. The original author<sup>216</sup> intended the readers/hearers to recognize that Samson was a significant figure, consecrated towards a divine purpose. Samson is not only an individualistic hero, but also a servant of Jahweh, the God of Israel. This very interpretation of

<sup>212</sup> Cf. section 3.2.3.1 of this study.

<sup>213</sup> Cf. 3.3.1.4 of this study.

<sup>214</sup> The announcement is made to the wife. She repeats it to her husband who was not present at the messenger's first appearance. At the second appearance, the מלאך repeats the announcement.

<sup>215</sup> Manoah's wife only had a vague suspicion. Cf. vs. 6.

<sup>216</sup> In contrast to the *Kompositor* who incorporated this unit into the Samson Cycle.

Samson's character, has immense implications for the interpretations of his deeds in the remainder of the Samson Cycle. The *Kompositor* who incorporated ch. 13:2-25 into the cycle, intended the reader/hearer to understand Samson's life and deeds against the background of the introductory textual unit. This fact, however, poses immense interpretational difficulties in the remainder of the cycle<sup>217</sup>. There Samson seems to be unaware of the fact that he is a Nazirite with a divine purpose. In his encounters with the Philistines, he acts as an individualistic "Schelm und Recke"<sup>218</sup> seemingly without any consciousness of the fact that he has to "start liberating Israel from the Philistine power"<sup>219</sup>. However, when interpreting these textual units, it should not be overseen that ch. 13 was prefixed to the cycle. This also applies when evaluating Samson's role in the Book of Judges (thus in the Deuteronomistic redaction).

### 3.3.2.2 *Theologische Kritik*

#### 3.3.2.2.1 The writer's position with relation to the text

Three points can be mentioned with regard to the writer's position with relation to the text: (i) Before the exegetical investigation was conducted on the Samson Cycle (with special reference to Judges 13), the writer spelt out his pre-understanding of the text<sup>220</sup>. The exegetical study followed against the background of a contradictory pre-understanding of the Samson figure (i.e. heroic figure vs. rowdy figure). (ii) The exegetical investigation that followed provided insight into the finer nuances of the Samson Cycle. It was established that the introductory chapter, the birth announcement, was used by a *Kompositor* to provide the reader/hearer with a framework against which the remainder of the cycle should be understood. (iii) It should be borne in mind that the present exegetical study aims to be a scholarly investigation which serves as illustration of the exegetical methodology proposed by Fohrer *et al* (1989).

#### 3.3.2.2.2 The appropriateness of the question

Ample references to God are incorporated in the Samson Cycle (especially in ch. 13): מלאך (13:3, 13, 15, 16, 17, 18, 20, 21); מלאך האלהים (13:6, 9); איש האלהים (13:6); רוח יהוה (13:25; 14:6, 19; 15:14); יהוה (13:1, 8, 16, 19, 23, 24; 14:4; 15:18; 16:20, 28); נזיר אלהים

<sup>217</sup> As the remainder of the cycle was not treated in this exegetical investigation, no further discussion will be conducted on this issue. In this respect, literary references which were provided in this study, should be considered.

<sup>218</sup> Cf. Richter (1963, 142).

<sup>219</sup> Cf. 13:5.

<sup>220</sup> Cf. the discussion at the beginning of section 3.3 of this study.



(13:5, 7; 16:17); האלהים (13:9; 16:28); אלהים (13:22; 15:19). It should be obvious that the question concerning the discourse about God in these chapters is both appropriate and necessary.

### 3.3.2.2.3 Discourse about God

(a) The first step should be to classify the use of expressions for God in the Samson Cycle. It is noteworthy that every designation for God in the cycle is used as nominator. יהוה is used as proper name (*Eigenname*) in the cases where it stands alone<sup>221</sup>, as well as in combinations with בעיני<sup>222</sup>, מלאך<sup>223</sup> and רוח<sup>224</sup>. These combinations can be classified as *Kennzeichnungen* in which a predicator<sup>225</sup> is linked to the proper name יהוה. The designation (ה)אלהים can be classified similarly. אלהים occurs as a proper name<sup>226</sup>, but does not stand in any combination in these chapters. האלהים occurs as proper name alone<sup>227</sup>, and in combination with the predicators איש<sup>228</sup>, מיר<sup>229</sup> and מלאך<sup>230</sup> to form *Kennzeichnungen*.

The following predications with regard to God (used as *Eigenname* or *Kennzeichnung*) were established in the Samson Cycle:

Jahweh	has	eyes	(13:1)	Gen.Abs.
Jahweh	delivers	Israel	(13:1)	(נחן)
Jahweh	has	messenger	(13:3,13,15,16,17,18,20,21)	Gen.Abs.
'Elohim	has	Nazirite	(13:5,7; 16:17)	Gen.Abs.
'Elohim	has	man	(13:6,8)	Gen.Abs.
'Elohim	has	messenger	(13:6,9)	Gen.Abs.
'Elohim	hears	Manoah	(13:9)	(שמע)
Jahweh	is pleased	to kill	(13:23)	(חפץ)
Jahweh	blesses	Samson	(13:24)	(ברך)
Jahweh	has	Spirit	(13:25; 14:6,19; 15:14)	Gen.Abs.
Jahweh	provides	wife	(14:4)	(averbal)

<sup>221</sup> 13:8,16,19,23,24; 14:4; 15:18; 16:20,28.

<sup>222</sup> 13:1.

<sup>223</sup> 13:3,13,15,16,17,18,20,21.

<sup>224</sup> 13:25; 14:6,9; 15:14.

<sup>225</sup> מלאך and רוח, respectively.

<sup>226</sup> 13:22; 15:19.

<sup>227</sup> 13:9; 16:28. Both of these cases pose text critical problems. In 13:9 **ס** reads the equivalent of יהוה instead of the equivalent of האלהים, and in 16:28 it is proposed (with **ס** as textual witness) that האלהים should probably be deleted.

<sup>228</sup> 13:6.

<sup>229</sup> 13:5,7; 16:17.

<sup>230</sup> 13:6,9.

'Elohim	splits	mortar	(15:19)	(בקע)
Jahweh	leaves	Samson	(16:20)	(סור)

The following cases show that predication is also established in the opposite direction:

Manoah	prays to	Jahweh	(13:8)	(עחר)
Manoah	offers to	Jahweh	(13:16,19)	(עלה)
Man./Wife	see	'Elohim	(13:22)	(ראה)
Samson	calls	Jahweh	(15:18; 16:28)	(קרא)

From the above mentioned notation it should be clear that all predicators in these chapters are so-called multiple predicators<sup>231</sup>. It is noteworthy that, although they are used as predicators for God, they all have a 'human character' in the sense that they are normally used as predicators for human beings. The only exception is עחר (13:8). According to Lisowsky (1981, 1143) this verb is always used in the Old Testament with God on 'the receiving end'. In the Qal and Hiph'il only human beings occur as the subject of the verb, and the prayer is always directed to God. In the Niph'al God always serves as subject (of a passive construction). It thus seems that God is mostly represented in a human way in the Samson Cycle. However, the specific use of predicators in the context of the narrative, should also be taken into account. Richter (1963, 140 141)<sup>232</sup> provides the following explanation for the use of the names of God in ch. 13:2-24: "Jahwe (v.8.16.19.23) spricht und erscheint nie, dgl. Elohim (v.22, mit Artikel v.9). *Mal'ak Jahwe* kommt nur im Munde des Erzählers vor<sup>233</sup> (v.3.13.15.16 [2X].17.18.20.21 [2X], *mal'ak ha-Elohim* v.6.9); v.6 dient er als Vergleich, Jahwe bleibt unsichtbar und deshalb auch unvergleichbar. An ihn, Jahwe, geht das Gebet v.8<sup>234</sup>, das Opfer v.16.19, er ist Ursache und Ziel aller Einzelzüge v.23<sup>235</sup>, er bleibt unsichtbar, also der Höchste, während Elohim gesehen werden kann. Deshalb erhalten sowohl der Mann (הא) v.6.8 als auch der *Nazir* (א) v.7 nicht das Epitheton Jahwe, sondern Elohim. Durcheinandergeraten sind nur הא und הא מלאך v.9."

Although a clear distinction is made between יהוה and מלאך יהוה in ch. 13<sup>236</sup>, the relationship between these entities has been the topic of several scholarly discussions<sup>237</sup>. Ficker (1971,

<sup>231</sup> Fohrer *et al* (1989, 214) calls them "... mehrstellige Prädikatoren, da sie nicht einfach nur einem Gegenstand zugesprochen werden, sondern Relationen zwischen mehreren Gegenstände herstellen."

<sup>232</sup> Cf. also Jenni (1956, 269ff.) and Freedman and Willoughby (1984, 899).

<sup>233</sup> The same could be said of יהוה רוח (13:25; 14:6,9; 15:14).

<sup>234</sup> Cf. also 15:18 and 16:28 with verb קרא.

<sup>235</sup> The same could be said of 14:4 and 16:20. The use of אלהים instead of יהוה in 15:19, is questionable. Cf. the reading of D.

<sup>236</sup> Cf. vv. 15-16.

<sup>237</sup> Cf. Gen. 16:7ff.; 21:17ff.; 22:11ff.; 31:11ff.; Ex. 3:2ff. where no clear distinction is made between the מלאך and אלהים/יהוה.

907)<sup>238</sup> summarizes the different theories which are held on this issue: (i) The מלאך יהוה is the same as the divine Word (*Logostheorie*); (ii) The מלאך יהוה is a created messenger who acts in the Name of, and by order of God (*Repräsentationstheorie*); (iii) The מלאך יהוה is Jahweh Himself who appears to people in a human form (*Identitätstheorie*); (iv) The מלאך יהוה is a hypostase of Jahweh (*Hypostasentheorie*); (v) The מלאך יהוה is a later interpolation in the text which was undertaken to do away with the anthropomorphic representation of Jahweh (*Interpolationstheorie*). Ficker (1971, 907) opts for the second possibility: "Von diesen Theorien hat wohl die Repräsentationstheorie die größte Berechtigung, da sie der Funktion des m.J. [מלאך יהוה LCJ] als einem von Gott zum Reden und Handeln Beauftragten am besten gerecht wird"<sup>239</sup>. Die Schwierigkeit, daß Jahwe und sein *mal'ak* teilweise identifiziert werden, besteht dann nicht mehr, wenn man bedenkt, daß ein *mal'ak* allgemein mit seinem Auftraggeber identifiziert werden kann."

Subsequently one should pay attention to the discourse types which are used in the Samson Cycle. Descriptive discourse is dominant in the cycle. However, examples from ch. 13 suffice to indicate that other types of discourse also occur (especially in direct speech). Direct speech uttered by the מלאך יהוה is mostly in a prescriptive-normative style<sup>240</sup>. Furthermore, after Manoah has recognized that the messenger was a מלאך יהוה, he reacts with emotive discourse<sup>241</sup>. His wife, on the other hand, reflects on the situation in a valuative style<sup>242</sup>. These discourse types which are attested in direct speech, are subordinate to the descriptive style in indirect speech. They serve the description of the encounter between the מלאך יהוה and Samson's parents.

(b) An overview of the Samson Cycle reveals that no situation independent utterances are made about God. The cycle does not reflect any generalizations about God or his interaction with men. Rather, references to God in Judges 13-16 reflect the situation in which they occur. However, that does not mean that no general view of God (theological view) can be detected behind the words of the text. Jahweh is described as the One who has power to deliver Israel into the hands of the Philistines; it is in His power to create life in a barren woman's womb; God commands Samson to serve a special purpose; God listens to Manoah's and Samson's prayers; to see God means that you have to fear death; the Spirit of Jahweh can stir Samson,

<sup>238</sup> Cf. also Freedman and Willoughby (1984, 901).

<sup>239</sup> Ficker (1971, 904) therefore states: "So verkörpert der *mal'ak Jhwh* das die Erde berührende Reden und Handeln Gottes."

<sup>240</sup> Especially the threefold repetition of Nazirite stipulations. They are twice pronounced by the מלאך יהוה, and once reported by the woman.

<sup>241</sup> 13:22.

<sup>242</sup> 13:23.

but can leave him too; Jahweh seeks an opportunity against the Philistines. Although these utterances about God are used with regard to a specific situation, they all reflect a general view on God's nature. Closer investigation into the Deuteronomistic reworking of the textual material in the Book of Judges reveals furthermore that the redactor endeavoured to describe the history of Israel before God<sup>243</sup>.

(c) The last step in this section should be to determine which *Daseins- und Handlungsorientierung* can be deduced from the Samson Cycle in general, and from ch. 13 in particular. The cycle starts with the Deuteronomistic note which reflects the redactor's concept of Israel's life before God. Israel persisted in doing what was wrong in the eyes of Jahweh, and consequently, Jahweh allowed the Philistine to overpower the people of Israel. Israel's religious existence before God is thus clear: Jahweh does not approve of Israel's behaviour. As the God of Israel, He has the right and the power to punish His people. But He also has the grace to provide someone who can save Israel from the Philistine threat<sup>244</sup>. Samson's life and deeds should thus be understood in this context. He did not operate as military commander of Israel<sup>245</sup>, but Jahweh's struggle<sup>246</sup> against the Philistines is represented by Samson's personal struggle.

The introductory chapter has the purpose of establishing the close relationship between Jahweh and Samson<sup>247</sup>. The birth announcement by a *מלאך יהוה* reflects a mythical world view according to which it is possible for Jahweh to send His messenger (who can be confused with a *איש האלהים*) to human beings. Jahweh is portrayed as One who can intervene in human life, and who has the power of consecrating someone for His special purpose<sup>248</sup>. Although a clear distinction between man and God is revered<sup>249</sup>, God is portrayed as approachable<sup>250</sup>. This portrayal of the interaction between man (God's people) and God, provided the paradigm for the *Daseins- und Handlungsorientierung* of the first hearers/readers of the Samson Cycle (in particular ch. 13). Not the traditional view that 'to see God, means death', but the interaction

<sup>243</sup> Cf. Jenni (1956, 272ff.).

<sup>244</sup> Cf. 13:5.

<sup>245</sup> As did, for example, Gideon or Jephtah.

<sup>246</sup> Cf. 14:4.

<sup>247</sup> Although (or perhaps because) this close relationship is not explicitly portrayed in the remainder of the cycle.

<sup>248</sup> A question can be asked as to what extent this view is also held in the individual textual units from which the cycle is made up. However, this view is at any rate the one provided by the *Kompositor* and redactor of the cycle.

<sup>249</sup> Cf. 13:22 and the above mentioned discussion of the distinctive usage of *יהוה* and *אלהים* in this passage.

<sup>250</sup> Cf. 13:8,19; Even in the context of Samson's rowdy adventures ( cf. 15:18; 16:28) God is still approachable.



between God (through his mediator) and man<sup>251</sup>, is decisive for Israel's existence and orientation.

### 3.3.2.2.4 The point of view of the exegete

Conclusively the exegete should formulate the point of view which was established within the text, and the view on human existence and behaviour provided by the text. This investigation started with a description of the exegete's pre understanding of the text. A contradictory understanding of the Samson figure was formulated: Samson as heroic figure vs. Samson as rowdy figure. Although this contradiction was never repealed in the exegetical process, it was relativized against the background of ch. 13 and the Deuteronomistic introduction to the cycle. In the previous section it was described how the special relationship between God and Samson was presented as *Daseins und Handlungsorientierung* for Israel. The logic of the Samson Cycle thus seems to tolerate the contradictory portrayal of Samson in the textual material which was used. Even the later interpretation of Samson seems to be in congruence with the logic of the Samson Cycle: Hebrews 11:32 mentions Samson as one of the heroes of faith in Israel's history (alongside with Gideon, Barak, Jephtah, David, Samuel and the prophets)<sup>252</sup>. It thus seems appropriate to conclude with Wharton (1973, 65-66): "For Israel, the Samson stories, ribald and lusty as they are, are memories of Yahweh underway toward the present and the future. They embrace the whole cross-section of human existence reflected in these tales and claim it as Yahweh's domain. Remembering Yahweh in such a way, where might Israel not expect to discover him next, penetrating, permeating, claiming the very stuff of human life, for purposes perhaps evident to no man? In what is remembered, hope is spawned intelligible hope, because Yahweh is remembered as faithful; hope ready for the unexpected, because Yahweh is remembered as free. In what is remembered, Israel affirms that the Lord who began to free Israel from the power of the Philistines, through his unlikely servant Samson, is still underway in the world. He alone commands the liberating secret of the present moment in the present story. In what is remembered, Israel also affirms that it is no light thing to be pledged to Yahweh's future; that the only proper mode of hoping in him is fidelity under pressure."<sup>253</sup>

<sup>251</sup> Cf. Manoah's wife's answer to his fears (13:22,23).

<sup>252</sup> Herzberg (1953, 234) goes so far as to see Samson as 'type' of Christ: "Der Mann, der mit seinem Tode mehr tötete als je in seinem Leben, steht in merkwürdiger Beziehung zu dem Jesus, der mit seinem Tode einer Welt - das Leben gab." For a discussion of the various (contradictory) interpretations of the Samson figure which have been attempted throughout the ages, cf. Soggin (1981, 258ff.) and especially Crenshaw's (1978, 136ff.) "From Saint to Tragic Hero".

<sup>253</sup> Cf. also Van Daalen (1966, 117ff.) and Crenshaw (1978, 149ff.)

---

### 3.4 TRANSLATION OF JUDGES 13:2-25

A translation of chapter 13 is provided in Appendix D<sup>254</sup>.

---

<sup>254</sup>

The translation is provided in an appendix, because reference will again be made to it in section 4.3.1.2 of this study.

**PART III**

**THE SAMSON CYCLE (JUDGES 13-16) - A SYNCHRONICAL  
METHODOLOGY**

## CHAPTER 4

### A NARRATIVE METHODOLOGY

In Part II a diachronical (historical-critical) methodology was described and utilized to analyze the Samson Cycle. In this part, however, attention will be given to a synchronical (narrative) methodology. An overview of the history of research in this field will be provided in order to serve as an orientation aid in distinguishing the principles fundamental to this direction in biblical exegesis. In this overview a distinction will be made between the vast amount of specific approaches which can be associated with a narrative methodology. The term 'narrative' will be defined, and a delimitation will be made as to the specific methodology which will be applied in this chapter.

#### 4.1 HISTORY OF RESEARCH

##### 4.1.1 General

Although it has only been in the past three decades that unprecedented attention has been given to the literary qualities of the biblical text, the long prehistory of literary approaches should not be overlooked. Longman (1987, 13ff.) and Morgan (with Barton, 1988, 205ff.) therefore dedicate considerable attention to the "precursors to the literary approach" (Longman, 1987, 13)<sup>1</sup>. While not trying to provide an exhaustive discussion of the pre-twentieth century literary interests, this discussion will only focus on two high points, i.e. the patristic interpretation, and Robert Lowth's study of Hebrew poetry. Subsequently, attention will be given to the work of a more recent forerunner of a literary approach, Hermann Gunkel. However, the development in the field of biblical exegesis cannot be properly understood without taking into account the history of research in secular literary science. An overview will thus be provided of the main shifts in thought that occurred in secular literary theory, and subsequently, of the influence it had in biblical scholarship.

---

<sup>1</sup> Cf. also Alonso Schökel (1988, ch. 1).



#### 4.1.1.1 Forerunners to a literary approach

The first stage in this development which should be mentioned is the interpretation of the early *church fathers*. Many of them were well educated in classical rhetoric and poetics. Consequently, they often applied the principles of classical literature to their study of biblical texts. Biblical stories and poems were frequently compared to ones already known to them in classical literature. Jerome's treatment of certain Hebrew poems and Augustine's use of classical stories as comparative material in his analysis of biblical stories, may serve as examples. Augustine's conclusion was that the biblical literature had a lower literary quality than classical literature. However, this represented a test of faith and humility for him. The message of the Bible should still be believed, although the intellectual may find the Bible to be inferior literature. Other church fathers, contrary to Augustine's view, attempted to prove that the Bible was actually superior to pagan literature in its form as well as in its content.

It was inappropriate for the church fathers to utilize literary standards and categories which were developed for foreign literature in their literary approach to the Bible. However, "the positive aspect of the Fathers' approach is that they recognized the literary qualities of the biblical stories, an awareness that gradually diminished as the content of the Scriptures was abstracted into various theological systems" (Longman, 1987, 15).

A second important stage in the development of the literary study of the Bible was the study of Hebrew poetry which took place during the eighteenth century. The name of *Robert Lowth*, a professor of English at Oxford, should be mentioned in particular. His monumental work *Lectures on the Sacred Poetry of the Hebrews* (first published in 1753)<sup>2</sup> provided an analysis of the workings of Hebrew poetry, particularly parallelism. His study should be seen against the background of the intellectual climate in England during the second half of the eighteenth century. The Bible was still regarded as inferior to classical literature<sup>3</sup>, and only its traditional religious standing could preserve it in modern culture. Lowth saw his task as vindicating Scripture by showing that ancient Hebrew literature was different from the classics but not inferior to them, because it had its own rules and conventions which were no less rigorous than those of Greek and Latin literature. Lowth's reflection on Hebrew poetry established it as an alien system but a mature and serious one. He indicated that stress and rhyme are not the basic criteria for distinguishing between Hebrew verse and prose (although they also occur), but emphasized the use of synonyms and antonyms to create balanced pairs of lines.

---

<sup>2</sup> Cf. Baker (1973, 429-440) for a description of Lowth's contribution.

The value of Lowth's work should not be underestimated. Morgan (with Barton, 1988, 209) correctly characterize his work as "a vital breakthrough in understanding the literary forms of Hebrew literature." Not only his attention to the literary character of the biblical text, but also his emphasis on the unique character of the biblical literature (different from classical literature), should be evaluated positively. "Lowth's results, though eventually receiving considerable modification, aided in the correct reading of the poetry of the Old Testament" (Longman, 1987, 15).

It is not customary to associate the form critical work of *Gunkel* (1862 1932) with a literary approach to the biblical material. In section 3.1.1 of this study his enormous role in the history of historical-critical research was described. However, he introduced certain concepts to biblical exegesis which could be associated with literary categories. Gunkel developed his understanding of form criticism in an interdisciplinary context. His use of the concepts of *Gattung*, *Form*, and *Sitz im Leben* are heavily informed by literary and sociological theories of his day<sup>4</sup>. In the development of form criticism, however, the literary and sociological dimensions were not pursued until the 1960s<sup>5</sup>.

#### 4.1.1.2 Developments in secular literary studies

An important shift in thought, which had an immense influence not only in secular literary studies, but also in biblical studies, took place with the emergence of the *New Criticism* in the 1930s. Particularly in Britain<sup>6</sup> and North America<sup>7</sup>, where English literature had been taught in universities since the late nineteenth century with a strongly historical and philological emphasis inherited from the educational model provided by the study of classical literature, the New Criticism gained acceptance. "The New Criticism won independence from that (educational) model, and integrity for the new curricula, by insisting on the autonomy of the individual work of art, which was to be judged by aesthetic norms. This successful struggle for the discipline's identity involved a reaction against the historical emphasis ..." (Morgan

---

<sup>3</sup> Cf. Augustine's view.

<sup>4</sup> Longman (1987, 16) and Morgan (with Barton, 1988, 209ff.) interpret Gunkel's contribution to biblical studies in a similar manner.

<sup>5</sup> Cf. the discussion of Muilenberg (below).

<sup>6</sup> Leavis made a contribution here.

<sup>7</sup> Brooks, Warren and Wimsatt are American scholars who are closely associated with the New Criticism.

with Barton, 1988, 217). Although the New Criticism had no immediate impact on biblical exegesis<sup>8</sup>, the influence of this direction could be detected at a later stage<sup>9</sup>.

Barton (1984, 140ff.) summarizes the presuppositions of the New Criticism in three points: (i) "A literary text is an artefact." According to this view, the meaning of a poem, or of any work of literature, was regarded as a quality of the text itself. The meaning is no entity which the author wants to convey through the work of literature. It is also no experience or emotion in the author's soul to which the work of literature offers the reader access<sup>10</sup>. (ii) "'Intentionalism' is a fallacy."<sup>11</sup> The meaning of a text is not dependent on the intention the original author had when he/she created the text. "Texts have a life which continues after their authors are dead; texts continue to have meaning in ever-new contexts. The meaning is the sense the words can bear, not the meaning the author intended them to convey" (Barton, 1984, 148). (iii) "The meaning of a text is a function of its place in a literary canon." The implication is that the canonical meaning depends on the canon of existing literature, "which both determines what meaning a new work is capable of bearing and, in turn, is modified in its overall meaning every time a significant new work is added to it" (Barton, 1984, 151).

Although it would be possible to provide an extensive evaluation of the New Criticism<sup>12</sup>, the aim of this discussion is to give an overview of the history of research in this field. Consequently, the discussion will now proceed to outline the similarities which exist between the New Criticism and the ~~the~~ subsequent direction in literary studies, namely *Structuralism*<sup>13</sup>. The linguist Ferdinand de Saussure is often called the father of structuralism. In a posthumous compilation of his lecture notes, *Cours de Linguistique Générale*, he made (amongst others) three distinctions, which were of considerable importance for future linguistic (and literary) studies: (i) between *langue* and *parole*<sup>14</sup>; (ii) between the *signifier*

<sup>8</sup> "... biblical scholarship remained firmly within the historical paradigm, even where the 'form' and 'style' criticism of Gunkel ... was throwing new light on the literature" (Morgan with Barton, 1988, 217).

<sup>9</sup> Cf. for example Barton's (1984, especially chapters 6, 7, 10 and 11) discussion of Child's Canonical Criticism.

<sup>10</sup> Cf. Dever (1990, 9) who describes the Bible as artefact.

<sup>11</sup> Cf. Wimsatt and Beardsley in their publication "The Intentional Fallacy" (1954).

<sup>12</sup> For an evaluation of the New Criticism, cf. Barton (1984, ch. 11, 158ff.)

<sup>13</sup> Whereas New Criticism had a relatively minor impact on biblical studies, structuralism is of major importance in contemporary research on the Old and New Testaments. It should be borne in mind that structuralism "... is more a diverse collection of methods, paradigms and personal preferences than it is a 'system', a theory or a well formulated thesis" (Poythress, 1978, 221). Further, "structuralism describes a broad movement that affects many disciplines. Linguistics, anthropology, law, philosophy, and sociology are just a few, though perhaps the most discussed, of the fields of study in which an application of structural thinking may be found" (Longman, 1987, 27). This discussion will concentrate on the effect structuralism has had on literary studies.

<sup>14</sup> *Langue* may be defined as the inherent human competence of producing language. *Parole*, on the other hand, refers to the product of the application of this competence, i.e. the latter refers to actual sentences in writing or speaking.

and the *signified*<sup>15</sup>; and (iii) between *syntagmatic* and *paradigmatic*<sup>16</sup> analysis. Meanwhile in Eastern Europe (especially in Moscow and Prague) avenues were explored that eventually led to common concerns and approaches with European and American structuralists. This group of scholars came to be known as the *Russian Formalists*<sup>17</sup>. Longman (1987, 29) is of the opinion that structuralism as a major school of literary criticism only began in the 1960s. He agrees with Felperin<sup>18</sup> that Roland Barthes's publication *Critique et vérité* (1966) marked the beginning of literary structuralism. "Here, Barthes proclaimed the importance of what he called the 'science of literature', which is concerned not with the interpretation of particular works but with the 'conditions of meaning'" (Longman, 1987, 29-30). Biblical studies also came under the influence of literary structuralism. In particular, the work of Greimas<sup>19</sup> had an immense impact, and his actantial model served as theory for several studies on the biblical text<sup>20</sup>.

Barton (1984, ch. 12, 180ff.) is of the opinion that various similarities between New Criticism and Structuralism could be identified. He mentions five: (i) Both concentrate on 'the text itself' rather than on authors, intentions and historical contexts. (ii) They share the belief in the non-referential character of literature. (iii) Both have a concern for the shape, form and genre of a text. (iv) They share the belief that there is no such thing as true synonymy. (v) They share the belief that the meaning of texts is determined - by the canon of literature, by the conventions of writing, by the structures of language - and it is publicly accessible.

Whereas the New Criticism and Structuralism represent a shift from a study of the origin and development of a piece of literature<sup>21</sup> to a study of the text itself, a new phase was introduced with the concentration on the reader's role in the production of meaning<sup>22</sup>. Although few biblical scholars have argued for an exclusively *reader response approach* to exegesis, an

15 The linguistic sign has two aspects: (i) the actual word or acoustical image (*signifier*) and (ii) the concept evoked by the signifier (*signified*).

16 On the level of the sentence this distinction can be explained most simply: *Syntagmatic* refers to the relations on a horizontal level between the various words of the sentence. *Paradigmatic*, on the other hand, refers to the relations each element of the sentence has with alternative expressions. For a more extensive discussion of this distinction, cf. Jonker (1986, 9ff.).

17 Jakobson and Propp are particularly important in this regard. Cf. McKnight's (1985, 16-25) discussion of the contributions of Eastern European scholars.

18 Cf. Felperin (1985, 74).

19 Greimas refined Propp's theory, which was formulated in his *Morphology of the Folktale*, to a more manageable method. Cf. Patte's (1990b) implementation of Greimas' model.

20 Cf. various articles in Semeia (1974).

21 In biblical studies this gave rise to the historical critical methodology.



increasing recognition of the role of the reader in interpretation takes place. This approach has gained widespread acceptance, especially amongst liberation theologians and feminist scholars<sup>23</sup>.

The most recent phase in the development of literary theory, *deconstruction*, is closely associated with the work of Jacques Derrida. Longman (1987, 41ff.) discusses this direction subsequently to the author-, text- and reader centered theories, because it "questions the grounds of all these approaches"<sup>24</sup>. The influence of deconstruction in biblical studies has so far been relatively small<sup>25</sup>. However, scholars such as Crossan<sup>26</sup> and Miscal<sup>27</sup> implement Derridean ideas in their studies.

#### 4.1.1.3 Developments in biblical studies

The main trends in literary studies of the past sixty years were discussed in the above paragraphs. Attention should now be focused on individual studies which have evoked new interest in the literary character of the Bible, and brought about a "breakthrough" (Morgan with Barton, 1988, 221) from the traditional historical-critical paradigm of thought<sup>28</sup>. Although many more names could have been mentioned<sup>29</sup>, this discussion will concentrate on the work of only two scholars: Auerbach and Muilenburg<sup>30</sup>.

<sup>22</sup> Cf. Lategan (1984, 3), Barton (1984, 201) and Longman (1987, 18) for schematic illustrations of the shifts that occurred in literary studies (and in biblical studies). Cf. also the discussion in section 2.2.4 of this study.

<sup>23</sup> Cf. Smit's (1990a, 16ff.) discussion of "new voices from the USA" (Thiselton, Tracy, Wellner, Schüssler Fiorenza), and their implication for the South African situation (1990b, 29ff.). Cf. also Smit (1991).

<sup>24</sup> Cf. section 2.2.4 of this study.

<sup>25</sup> However, cf. *Semeia* 23 (1982) entitled "Derrida and Biblical Studies".

<sup>26</sup> Cf. his *Cliffs of Falls: Paradox and Polyvalence in the Parables of Jesus* (Seabury, New York, 1980).

<sup>27</sup> Cf. his *The Workings of Old Testament Narrative*. (Fortress Press, Philadelphia, 1983).

<sup>28</sup> It should be questioned whether this "breakthrough" as described by Morgan (with Barton, 1988, 221) really was a change in the sense of a "paradigm shift". It seems that their use of the word "breakthrough" is too strong.

<sup>29</sup> Cf. various publications by Alonso Schökel (especially his *Estudios de poética hebrea* (1963) and *A Manual of Hebrew Poetics* (1988)). In Dutch circles, the following should be mentioned: Fokkelman (especially his *Narrative Art in Genesis*. (1975) and *Narrative Art and Poetry in the Books of Samuel. Parts I III* (1981 1990)) and the Kampen School of Theology. For an overview of the methodology developed at Kampen, cf. Van der Meer and De Moor (edd.) (1988). Cf. also the work of Weiss (1963, 1965 and 1971), Licht (1978), Bar Efrat (1989, first published in Hebrew in 1979) and Powell (1990).

<sup>30</sup> This choice can be motivated as follows: Although the studies of Auerbach and Muilenburg do not reflect the vast amount and diversity of research which has been done during the past three decades or more, they represent decisive moments in the development history. The frequently quoted work of Auerbach has opened the modern discussion as to the literary character of the Bible. Muilenburg, in his presidential address at a SBL Meeting, made an impact which influenced numerous scholars. The fact that Muilenburg took his point of departure in *Formkritik*, emphasizes his importance for this study.

In 1946 *Erich Auerbach*, a scholar of secular literature, published his monumental work *Mimesis*. He starts with a comparison of a scene from Homer's *Odyssey* with the realism of the Abraham and Isaac stories in Genesis 22. In this example, amongst others, he endeavours to illustrate that the human beings in the biblical stories have greater depth of time, fate and consciousness than do the human beings in Homer. Although the merit of such a comparison may be heavily debated, Auerbach should be credited for the fact that he again, after "The Eclipse of Biblical Narrative"<sup>31</sup>, managed to focus attention on the *literary* qualities of the biblical text.

In 1968 *James Muilenburg* delivered his presidential address to the Society of Biblical Literature<sup>32</sup>. This event "has since become a touchstone for holistic and literary approaches to the study of the Bible" (Longman, 1987, 16). In his proposed rhetorical criticism, he does not want to negate the methodology and results of form criticism: "... my allegiance is completely on the side of the form critics, among whom, in any case, I should wish to be counted" (Muilenburg, 1969, 4). On the contrary, his proposals "... do not imply a rejection so much as an appeal to venture beyond the confines of form criticism into an inquiry into other literary features which are all too frequently ignored today" (Muilenburg, 1969, 4). His main criticism against the Form Criticism is that "there has been a proclivity among scholars in recent years to lay such stress upon the typical and representative that the individual, personal, and unique features of the particular pericope are all but lost to view" (Muilenburg, 1969, 5). He continues to develop his own approach in which he endeavours to determine the structure within the literary unit, the configuration of its component parts, the rhetorical devices utilized in expressing both sequence and movement within the pericope, and shifts and breaks in the writer's thought. Rhetorical devices include parallelism, chiasmus, repetition of certain words or lines, acrostics, stanzas, and the use of particles<sup>33</sup>. Sprinkle's (1989, 301) evaluation of Muilenburg seems to be appropriate: "Although Muilenburg's formulation of rhetorical criticism was inadequate - one should note that Martin Kessler<sup>34</sup> has gone a long way in correcting this lack of definition - nonetheless Muilenburg's essay has raised in biblical scholars the consciousness of the need for a new literary criticism and thus prepared the way for more recent proposals<sup>35</sup>."

<sup>31</sup> Hans Frei, in his *The Eclipse of Biblical Narrative* (1974) discusses the eighteenth and nineteenth century shift in biblical scholarship from a literary to a more historical frame of reference.

<sup>32</sup> Published as "Form Criticism and Beyond", *JBL* 88 (1969), 1-18.

<sup>33</sup> Black (1989, 253) summarizes Muilenburg's aim as follows: "the study of the characteristic linguistic and structural features of a particular text in its present form, apart from its generic rootage, social usage, or historical development."

<sup>34</sup> Cf. Kessler (1982, 1-19).

<sup>35</sup> Cf. e.g. Patrick and Scult (1990).

Some of the more recent proposals referred to in the above-mentioned quotation are those by *Robert Alter*, *Adele Berlin* and *Meir Sternberg*<sup>36</sup>. However, an extensive discussion of their theoretical presuppositions will be delayed until section 4.2 of this study.

In conclusion, the overview in this section may be summarized as follows: Certain forerunners of a literary approach in the 'pre New Critical' phase (Church Fathers, Robert Lowth and Hermann Gunkel) were discussed. Subsequently, an overview was provided of the trends in secular literary studies since the emergence of the New Criticism. Apart from the New Criticism, attention was given to Structuralism, the Reader response approach and Deconstruction. Thereafter, two scholars, namely Erich Auerbach and James Muilenburg, who brought about a "breakthrough" in biblical studies from a historical frame of reference to a literary one, were discussed<sup>37</sup>.

Before proceeding to the next section, the following three important observations should be stated explicitly: (i) Morgan (with Barton, 1988, 226) are correct in their opinion that "there are potentially as many different literary approaches to the Bible as there are different approaches to literature." It should therefore be necessary in this study to define exactly what is meant by 'narrative methodology'. This will be done in section 4.2 where the view held in this study will be discussed at the hand of three contemporary scholars work, namely Alter, Berlin and Sternberg. (ii) It should further be emphasized that this study applies a literary approach which concentrates on *narrative* material. The narrative methodology, as applied here, therefore excludes other literary approaches, such as approaches with structural<sup>38</sup> or stylistic<sup>39</sup> concerns. However, this exclusion does not imply that a narrative methodology is the only valid literary approach<sup>40</sup>. (iii) Partly due to the fact that a literary theory of the Bible is a relatively recent development, and partly as a result of the very nature of this approach, "we lack an established method of literary study that can bring about 'assured results' of the sort possible with the historical approach" (McKnight, 1985, 1). To apply a narrative methodology in this study, it will thus be necessary to 'filter' out a methodological 'frame of reference' from existing studies. This will be done in section 4.2.4 where Alter (1981), Berlin

<sup>36</sup> Cf. Sprinkle (1989, 301, footnote 12).

<sup>37</sup> It should be noted that the literary frame of reference has gained support in Anglo Saxon, Dutch and French academic circles. However, in Germany, where the historical-critical paradigm is still predominant, only a few scholars have interest in literary approaches.

<sup>38</sup> Cf. e.g. the different approaches followed by Jobling (1986) and the Kampener School (as reflected in Van der Meer and De Moor (edd.), 1988). The semiotic approaches followed by various scholars at the universities of Tilburg and Nijmegen (Netherlands) are also excluded.

<sup>39</sup> Although various aspects of Alonso Schökel's stylistic approach (1988) will be utilized, the main emphasis of this study will be on different literary features of the text. Whereas Alonso Schökel concentrates on poetic texts, this study will engage in the analysis of narrative prose sections.



(1983) and Sternberg (1985) will feature as sources of reference, together with the helpful publication by Ska (1990).

Before defining the narrative methodology used in this study, a short overview will be provided of literary studies done on the Samson Cycle.

#### 4.1.2 Regarding the Samson Cycle

During the past thirty years the Book of Judges has proved to be very popular for literary studies. Not only the interesting and adventurous contents of the stories, but also the fact that several well-defined stories<sup>41</sup> are found in the book (as if it were a compilation of short stories brought together according to a central theme) led to its popularity among biblical (and other) scholars with literary concerns. The obvious literary character<sup>42</sup> of stories such as that of Othniel, Ehud, Deborah and Barak, Gideon and Samson made them into popular themes for literary studies.

The Book of Judges therefore frequently serves as illustration material for various literary theoretical proposals. One of the first studies that focused attention on the literary character of the Book of Judges, was that of Alonso-Schökel<sup>43</sup>. Referring to Auerbach and Gunkel in his introduction, he continues to develop, using material taken from the Book of Judges, his view of stylistic analysis<sup>44</sup>. Several other studies, advocating varying literary approaches, followed after 1961<sup>45</sup>.

---

<sup>40</sup> The application of a specific narrative methodology serves as an illustration in this study, and does not imply that the writer advocates it.

<sup>41</sup> 'Story' is here not used in a technical sense, but only to refer to a particular narrative unit. Its use is also no evaluation of the historicity of the text.

<sup>42</sup> Cf. Alonso Schökel (1961, 147): "Erzählkunst finden wir, wenn nicht am typischsten, so doch vielleicht am reinsten im Richterbuch." Crenshaw (1974, 470): "The Samson saga is Israelite narrative art at its finest."

<sup>43</sup> Cf. Alonso Schökel "Erzählkunst im Buche der Richter", *Bib.* 42 (1961), 143-172. In his *Estudios de Poética Hebraea* (1963) he offered a detailed discussion of the stylistic phenomenology of the literature of the Old Testament.

<sup>44</sup> He does not negate the validity and results of historical critical study, but regards his stylistic analysis as complementary to the historical-critical exegesis (especially source criticism): "... so wie Stilanalyse nicht von Quellenkritik absehen darf, (ist) heute auch eine Quellenkritik, die prinzipiell von jeder stilistischen Tatsache absieht, methodisch nicht mehr angemessen ... Bei der Untersuchung eines literarischen *Kunstwerks* was ja viele at.lische Texte sind sollte man die *Kunst* mit ihren Mitteln auch berücksichtigen ... So möchte ich die beiden hier untersuchten Proben der Erzählkunst des Richterbuches als gültigen Beitrag zum Verständnis des AT vorlegen" (Alonso Schökel, 1961, 169).

<sup>45</sup> To mention but a few: Gros Louis (ed.) (1974); Gunn (1974); Webb (1987); Klein (1988); Bal (1988).

The stories in the Book of Judges also provide ample material for literary studies from a feminist point of view. Characters such as Deborah, Jael and Delilah frequently feature in these studies.



Similarly the Samson Cycle has evoked the interest of many scholars. The Samson story is not only the longest in the Book of Judges (four chapters: ch. 13-16), but the character of Samson is portrayed in a fairly unusual way compared to the other judges mentioned in this book. Samson's robust character, his impulsive romantic experiences, his heroic struggle against the Philistines, and his death in his last battle against his enemy have attracted the attention of various literary and biblical scholars<sup>46</sup>.

Notable contributions were made in publications by James Crenshaw<sup>47</sup>. He utilizes an approach which he would like to call aesthetic criticism. However, he has "no desire to inaugurate a new kind of criticism to replace the many approaches available to biblical critics ... Although I consider myself a literary critic, I have avoided that term because of its confusion with source criticism" (Crenshaw, 1978, 155, note 21). In his approach he wants to be sensitive to the beauty and art of a literary piece. His aesthetic criticism therefore "endeavors to accept the narrative at face value, and seeks to delineate the ramifications of the story as fully as possible. It enters into the spirit of the text being studied insofar as possible, rather than quarreling about the absurdity or illogicality of any given incident or statement" (Crenshaw, 1978, 21-22).

Another scholar who dedicated numerous publications and papers to a literary study of the Samson Cycle, is Cheryl Exum<sup>48</sup>. Although much research has been done on the Samson Cycle in the past<sup>49</sup>, "little attention ... has been given to the literary characteristics ..." (Exum, 1980, 44) of this material. Exum, in her studies of the Samson story, "... proposes to focus attention on the relationship between literary structure and meaning in this material on the premise that proper delineation of form contributes to proper articulation of meaning. ... our aim is to explore the role of literary devices such as repetition and inclusion in giving it shape and to discern clues to its major emphases by studying carefully the arrangement of words, phrases, and larger units of material. Style and meaning are inseparable; what a text says is inextricably bound up with how it says it" (1980, 44). It is clear that Muilenburg's rhetorical analysis has been a major influence in her work. However, she disagrees with Muilenburg on

<sup>46</sup> These qualities of the Samson story also had an impact on the arts during the past centuries. Cf. amongst others the several paintings by Rembrandt; the oratorio *Samson* by Händel; the opera *Samson et Delilah* by Camille Saint Saëns; Milton's *Samson Agonistes*.

<sup>47</sup> Cf. his "The Samson Saga: Filial Devotion or Erotic Attachment?", *ZAW* 86 (1974), 470-504; *Samson. A Secret Betrayed, a Vow Ignored*. John Know Press, Atlanta, 1978.

<sup>48</sup> Cf. her *Literary Patterns in the Samson Saga: an Investigation of Rhetorical Style in Biblical Prose*. PhD dissertation, Columbia University, 1976; "Promise and Fulfillment: Narrative Art in Judges 13", *JBL* 99 (1980), 43-59; "Aspects of Symmetry and Balance in the Samson Saga", *JSOT* 19 (1981), 3-29; "The Theological Dimension of the Samson Saga", *VT* 33 (1983), 30-46; with J.W. Whedbee "Isaac, Samson, and Saul: Reflections on the Comic and Tragic Visions", *Sem* 32 (1984), 5-40; "Narrative Strategies in Judges", Paper delivered at the SBL International Meeting, Jerusalem, 1986; "Samson's Women", Paper delivered at the SBL International Meeting, Rome, 1991.

<sup>49</sup> Cf. the ample references to secondary literature in section 3.3 of this study.

the name of this approach. "Muilenburg suggests the term 'rhetorical criticism' for this approach. I would be equally happy with the designation literary criticism ..." (Exum, 1980, 44).

An example of a feminist literary reading of the Samson Cycle can be found in a publication by Mieke Bal<sup>50</sup>. In her study of the Samson story she analyzes two different readings (the representation of Samson and Delilah in certain children's Bibles, and in a commentary written for adults) to illustrate that these readings represent woman's love as lethal – women are victimizers to be avoided lest one be killed by their love. Through her interpretation, in which she uses tools from semiotics and psychoanalysis, Bal wants to reveal a patriarchal ideology of interpretation that has been dominant in the past. Her conclusion to the question: "What is now the meaning of this myth about the strongest man on earth?" reads as follows: "The myth is, however, concerned with the problems of love in the first place. It is the myth of anxiety. Fear of the female, the feminine attraction and impurity, fear of initiation, of the first time. Fear of the *vagina dentata*. Fear of emotional surrender, of too strong an attachment. Fear of old age and of the return to the womb, of the powerlessness of the child. Above all, fear caused by the irresistible attraction of all these things. 'Redeem us from love' is the theme of this myth, a theme that we find in many texts ..." (Bal, 1987, 65-66).

The variety of literary approaches utilized in the analysis of the Samson Cycle, and illustrated by means of the Cycle, is quite obvious. Several more studies could have been mentioned in this section<sup>51</sup>. However, it is considered appropriate at this stage (in the light of the variety of literary approaches) to define what is meant by 'a narrative methodology' in this study. This will be done by using theoretical studies by Alter, Berlin and Sternberg.

## 4.2 DEFINING A NARRATIVE METHODOLOGY: ROBERT ALTER, ADELE BERLIN AND MEIR STERNBERG

Upto now the terms 'narrative methodology', 'a literary study of the Bible', 'rhetorical criticism' and 'aesthetic criticism' have been used in a haphazard manner. In this section the term 'narrative methodology' will be chosen. This is done mainly for two reasons: (i) 'Literary criticism' may be confused with the term *Literarkritik* which became customary as a

<sup>50</sup> Cf. her *Lethal Love: Feminist Literary Readings of Biblical Love Stories*. Indiana University Press, Bloomington & Indianapolis, 1987.

<sup>51</sup> Cf. amongs others Blenkinsopp (1962, 65ff.); Wharton (1973, 48ff.); Halperin (1980, 28ff.); Simon (1981, 154ff.); Vickery (1981, 58ff.); Matthews (1989, 245ff.); Niditch (1990, 608ff.). These studies will be treated in section 4.3 of this study.

designation for a historical-critical method<sup>52</sup>. (ii) Because the methodology will be used in section 4.3 to analyze an example of Old Testament prose narrative, it is necessary that the methodology should be appropriate for the purpose<sup>53</sup>.

In the discussion of three prominent scholars' work in this field, it will become clear precisely what is meant when the term 'narrative methodology' is used.

#### 4.2.1 Robert Alter

Since 1975 Alter, a professor of comparative literature who specializes in modern Hebrew literature, has published a series of articles in various journals. These articles were compiled and revised, and, together with some new material, were published in one volume<sup>54</sup>. Although certain of his proposals were criticized<sup>55</sup>, his work gained widespread acceptance, not only among literary critics, but also among biblical scholars. Morgan (with Barton, 1988, 224) describe it as "the most attractive literary study of some of its [of the Hebrew Bible - LCJ] prose sections."

With his literary analysis Alter aims at illuminating "the distinctive principles of the Bible's narrative art" (1981, ix). His view of literary analysis encompasses "the manifold varieties of minutely discriminating attention to the artful use of language, to the shifting play of ideas, conventions, tone, sound, imagery, syntax, narrative viewpoint, compositional units, and much else; the kind of disciplined attention, in other words, which through a whole spectrum of critical approaches has illuminated, for example, the poetry of Dante, the plays of Shakespeare, the novels of Tolstoy" (1981, 12-13). Alter finds it astonishing that literary analysis of the Bible of the sort he has tried to illustrate in his book, is only in its infancy<sup>56</sup>.

<sup>52</sup> Cf. section 3.2.2.2 and 3.3.1.2 of this study. Compare the methodological description in Habel's *Literary Criticism of the Old Testament* (1969) with that of Robertson's *The Old Testament and the Literary Critic* (1977).

<sup>53</sup> Old Testament poetry may necessitate other methodological techniques. The titles of various publications in this field reflect that they were written for the analysis of narrative. Cf. amongst others Alter's *The Art of Biblical Narrative*, Berlin's *Poetics and Interpretation of Biblical Narrative*, Sternberg's *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading*, Bar Efrat's *Narrative Art in the Bible*, Ska's *Introduction to the Analysis of Hebrew Narratives* and Powell's *What is Narrative Criticism?*

<sup>54</sup> Cf. his *The Art of Biblical Narrative* (1981). Cf. also his introduction to the Old Testament section in Alter and Kermode (edd.) (1987).

<sup>55</sup> For reviews and discussions of Alter's book, cf. Levenson (1983, 124ff.); Whybray (1983, 75ff.); Jobling (1983, 87ff.); Habel (1983, 101ff.); Morgan (with Barton, 1988, 224ff.); Sprinkle (1989, 301ff.); Gerhart (1989, 13ff.). Cf. also Alter's response to critics (1983, 113ff.).

<sup>56</sup> With certain reservations he (1981, 16) gives credit to work done in this field by Fishbane, Fokkelman and Bar Efrat.

Excavative scholarship<sup>57</sup> has rather dominated the field. His evaluation of this type of scholarship is not completely negative<sup>58</sup>, but it needs to be complemented with studies sensitive to the literary qualities of the biblical text.

Alter acknowledges the influence that four articles by Perry and Sternberg<sup>59</sup> had on his work. However, he expresses two small reservations about their approach (which at the same time illustrate his own point of view on certain aspects): (i) "The notion of 'the Bible as literature'<sup>60</sup>, though particularly contaminated in English by its use as a rubric for superficial college courses and for dubious publishers' packages, is needlessly concessive and condescending toward literature in any language" (1981, 18-19)<sup>61</sup>. (ii) "They tend to write about biblical narrative as though it were a unitary production just like a modern novel that is entirely conceived and executed by a single independent writer who supervises his original work from first draft to page proofs. They turn their backs, in other words, on what historical scholarship has taught us about the specific conditions of development of the biblical text and about its frequently composite nature" (1981, 19). Alter agrees with Rosenberg<sup>62</sup> that the findings of historical scholarship should rather be regarded "as aspects of the distinctive artistic medium of the biblical authors. ... Even if the text is really composite in origin, I think we have seen ample evidence of how brilliantly it has been woven into a complex artistic whole" (1981, 19-20).

In the second chapter Alter discusses whether it is appropriate to analyze the biblical narratives by methods normally used for the study of modern fiction. He argues that the Bible as (sacred) "history is far more intimately related to fiction than we have been accustomed to assume" (1981, 24)<sup>63</sup>. He therefore contends that *historicized prose fiction*<sup>64</sup> is the most

<sup>57</sup> Alter (1981, 13) describes biblical scholarship with an historical interest as follows: "Virtually all this activity has been what we might call 'excavative' - either literally, with the archaeologist's spade and reference to its findings, or with a variety of analytic tools intended to uncover the original meanings of biblical words, the life situations in which specific texts were used, the sundry sources from which longer texts were assembled."

<sup>58</sup> Alter (1981, 13-14) states: "Excavative scholarship, then, demonstrably has its place as a necessary first step to the understanding of the Bible, but until the last few years there was little evidence that much more than excavation was going on, except, of course, for the perennial speculations of the theologians built on biblical texts."

<sup>59</sup> These articles appeared in *Ha Sifrut* between 1968 and 1977. These articles were later incorporated in the extensive publication by Sternberg (1985). Cf. section 4.2.3 of this study.

<sup>60</sup> Various publications bear this title. Cf. two studies by scholars in English literature: Henn (1970) and Trawick (1970).

<sup>61</sup> For the same reason this term is not used in this study.

<sup>62</sup> He refers to Rosenberg's essay "Meanings, Morals, and Mysteries: Literary Approaches to the Torah", *Resp.* 9/2 (1975), 67-94.

<sup>63</sup> Alter qualifies it: "The case of the Bible's sacred history, however, is rather different from that of modern historiography. There is, to begin with, a whole spectrum of relations to history in the sundry biblical narratives, ... but none of these involves the sense of being bound to documentable facts that characterizes history in its modern



appropriate rubric for describing biblical narrative. Alter finds it culturally significant that among ancient peoples only Israel has chosen to cast its sacred ancient traditions in prose. He relates this fact to Israel's reaction against polytheism: "What is crucial for the literary understanding of the Bible is that this reflex away from the polytheistic genre had powerfully constructive consequences in the new medium which the ancient Hebrew writers fashioned for their monotheistic purposes" (1981, 25). Prose narration then provided the ancient authors with multiple and flexible techniques which enabled them to depict human character and human relationships and situations in an imaginative way.

Subsequently, Alter discusses the difficulties that the modern reader encounters when dealing with biblical narratives: "A coherent reading of any art work, whatever the medium, requires some detailed awareness of the grid of conventions upon which, and against which, the individual work operates. ... One of the chief difficulties we encounter as modern readers in perceiving the artistry of biblical narrative is precisely that we have lost most of the keys to the conventions out of which it was shaped" (1981, 47). The problem is not only the huge time span between the origin of the biblical literature and the modern reader, but also the small corpus of works that has survived. Nevertheless, Alter is optimistic that some essential elements of ancient convention could be recuperated. He therefore continues to describe some of these main features of the literary art of the biblical narratives.

In chapters 3-8 of Alter's book a description (with ample exemplary material) is provided of several of these main features<sup>65</sup>. Only one aspect will be treated here, namely the *composite artistry* of the Bible<sup>66</sup>. He realizes that the characteristic procedures of biblical narrative differ notably from those of later Western fiction. Certain aspects of the Bible still baffle the efforts of literary critics to make sense of it as a literary form. The most problematic aspect "is the often ambiguous status of those components of the biblical corpus commonly called 'books', or, indeed, of many discrete narrative segments within the individual books. The usual object of literary investigation is a book, or, as many prefer to say now under the influence of recent French intellectual fashions, a text. But the biblical text often proves under scrutiny to be at once multiple and fragmentary" (Alter, 1981, 131-132). This fact is of course accentuated by historical-critical scholarship. Alter's solution to this problem is "that the biblical writers and redactors ... had certain notions of unity rather different from our

---

acceptation. It is often asserted that the biblical writer is bound instead to the fixed materials, whether oral or written, that tradition has transmitted to him" (1981, 24).

<sup>64</sup> Alter maintains (1981, 25) that "it may often be more precise to describe what happens in biblical narrative as fictionalized history, especially when we move into the period of the Judges and Kings."

<sup>65</sup> He discusses type-scenes, narration and dialogue, repetition, characterization, composite artistry and the role of the narrator. In section 4.2.4 these features will be discussed extensively.

<sup>66</sup> Alter's view on this aspect makes clear what relationship between historical-critical exegesis and narrative exegesis he envisages.

own, and that the fullness of statement they aspired to achieve as writers in fact led them at times to violate what a later age and culture would be disposed to think of as canons of unity and logical coherence. The biblical text may not be the whole cloth imagined by pre-modern Judeo Christian tradition, but the confused textual patchwork that scholarship has often found to displace such earlier views may prove upon further scrutiny to be purposeful pattern" (1981, 133).

An aspect of Alter's work that was criticized by several scholars<sup>67</sup>, is the direct relationship he sees between the literary art contained in biblical narrative, and the religious beliefs of the biblical writers: "What is crucial for the literary understanding of the Bible is that this reflex away from the polytheistic genre [epic - LCJ] had powerfully constructive consequences in the new medium [prose fiction - LCJ] which the ancient Hebrew writers fashioned for their monotheistic purposes" (1981, 25). Whybray (1983, 83) criticizes Alter: "It may be questioned whether Alter does not press this too far. It is difficult to believe, as Alter appears to do, that these writers' religious beliefs should not only have provided the impetus to write in a particular way, but also have given them the ability, skill and technical mastery which he has shown them to have possessed. It is difficult to believe that the full flowering of biblical narrative discernible in the completed works as we now have them was not preceded by a process, perhaps prolonged, of tentative experiment and gradual acquisition of these skills." In his response to critics Alter (1983, 114) qualifies his view: "I would also say quite firmly ... that neither the level of artistic achievement nor its direction is 'the product of Israel's monotheistic faith'. My argument was rather that there was a special fit between faith and art, one reinforcing and enriching the other."

Although Alter was criticized on some of his views, the impact of his work on contemporary biblical studies has been significant. His book is frequently cited in publications, and he has stimulated other scholars to attempt literary readings of biblical texts along the lines he suggests.

#### 4.2.2 Adele Berlin

One of the biblical scholars influenced by Alter is Adele Berlin. As the title of her book suggests, she concentrates on the inner workings of biblical narrative. "The Bible abounds in narrative vibrant and vivid narrative that has an ongoing power to affect those who hear or read it. Its power comes not only from the authority of scripture, but from the inner dynamics of the stories themselves. This book will explore some of those inner dynamics, some of the

---

<sup>67</sup> Cf. the recensions which were mentioned in a footnote above.

inner workings of biblical narrative" (Berlin, 1983, 11). As the Hebrew Bible largely consists of blocks of narrative, the exegete should understand the basics of biblical narrative - its structure, its conventions, its compositional techniques "in other words, how it represents that which it wishes to represent" (1983, 13). An important point for Berlin is the fact that the narrative is a form of representation. She therefore warns that historical individuals should not be confused with the narrative representation of them. Furthermore, it should be borne in mind that representations of reality do not always correspond in every detail to reality. The purpose of her book is thus "to examine ... how biblical narrative constructs its representations" (1983, 15).

Berlin calls her study a "poetics" of biblical narrative. With this term she provides the theoretical setting of her study. "The study of narrative, or narratology, is a subdivision of poetics. Poetics ... aims to find the building blocks of literature and the rules by which they are assembled. ... poetics is to literature as linguistics is to language. ... Poetics, then, is an inductive science that seeks to abstract the general principles of literature from many different manifestations of those principles as they occur in actual literary texts" (1983, 15). It follows that literary works (such as biblical narrative) should be analyzed according to the principles of literary science rather than according to the principles of some other science (in the case of biblical studies, such as history or archaeology)<sup>68</sup>.

The title of the book also suggests that poetics and interpretation should be distinguished. This is necessary in order to show how the two differ. However, following Todorov, Berlin maintains that the relation between poetics and interpretation should be viewed as complementary. "Poetics aids interpretation. If we know how texts mean, we are in a better position to discover what a particular text means" (Berlin, 1983, 17).

The aim of her book is not to develop a general theory of narrative, but a poetics that is derived from and restricted to the Bible. General theory can suggest what the biblical scholar should look for, but it cannot tell what will be found in the biblical text.

Berlin describes the procedure that should be followed: "This kind of poetics begins with the text, with a close reading that notes linguistic structures, patterns, and usages, recurring devices and unusual ones. The thrust here is not on the meaning of such features ... but on the functions they serve in the literary composition. Many linguistic constructions, especially on the clause or sentence level, have poetic significance. ... But linguistic knowledge alone is not enough. One should also have some grounding in the broader aspects of literary study and the

<sup>68</sup> Not every scholar is completely satisfied with the statement "the Bible is literature". Kugel (1981b, 219), for example, asks "What is, ..., literary about the Bible at all?" Berlin (1982, 323ff.) finds Kugel's judgment of the literary character of the Bible as "unfair". Her conclusion is: "If we cannot read the Bible as literature, we cannot read it at all" (1982, 324). Cf. also Kugel's reaction (1982, 328ff.) to Berlin's critique.

things that it looks for – e.g. plot, character, motifs, etc. – for these are also important aspects of a literary composition" (1983, 19).

Because she did not venture the ambitious undertaking to write a complete poetics of biblical narrative, Berlin restricted herself to the description of two areas of concern in the study of narrative, namely character and point of view. Whereas several texts are discussed to deduce and illustrate the biblical narrative principles of characterization and point of view, Berlin turns to the treatment of only one textual unit in chapter IV. The Book of Ruth serves as an exemplary text.

Chapter V investigates the relationship between historical critical methods and poetic interpretation. This relationship culminates in the opposition between synchronic and diachronic analysis. "Obviously, the kind of poetics and its allied interpretation that I have presented is synchronic. It deals with the text as it is; it does not seek to uncover an earlier stage of the text. But there is diachronic poetics. ... This, alas, is beyond the capabilities of the present author, and probably beyond the capabilities of the field of biblical studies as a whole. It is largely so because we have no concrete, empirical evidence of what the Bible looked like before it took its final shape ..., so we cannot see how it changed" (1983, 111-112). The point of departure of a literary treatment of biblical narrative is the text as it is – the text as unity. However, Berlin qualifies that "even if we assume, or, better yet, are able to demonstrate, that the text is a unity, it does not prove that the text always existed in the form in which we now find it. Even a unified text may have a history<sup>69</sup>; and it is the history of the text that is the main interest of historical critics, while literary critics limit their interest to the final stage in that history – the present text. This gives rise to the impression that synchronic approaches and diachronic approaches are two separate undertakings with no relationship between them. This is not so in the case of poetics. Synchronic poetics of biblical narrative can have a bearing on the historical criticism of biblical narrative; at the very least it can prevent historical-criticism from mistaking as proof of earlier sources those features which can be better explained as compositional or rhetorical features of the present text" (1983, 112).

---

<sup>69</sup> Berlin (1983, 128-129) distinguishes two types of textual antecedents: "One kind is in the form of motifs, themes, plots, even entire stories, written or oral, which an author draws on for his own purposes. No literary composition emerges from a vacuum; most borrow something from earlier literature, and there is no reason to doubt that the Bible did, too. But this kind of borrowing is not editing. It still entitles the author to be credited with the creation of a new literary work. The other kind of antecedent is an earlier form of the same composition – something close enough to the final text (or a part of it) to be considered the same. The producer of the final text in this case would be an editor or redactor. He would have revised a composition, perhaps extensively, but would not have created a new one. (This, however, does not make him the kind of redactor that most source critics envision. He may still contribute creatively to the development of the text, by rewording, reorganization, etc.)"



In a concluding chapter Berlin focuses attention on biblical narrative as art form. She utilizes the analogy of other art forms to provide a final description of her methodology. She again reminds the reader that biblical narrative is a representation of reality. She concludes: "To the extent that we understand the medium of the biblical artist his language and how he uses it, his literary techniques and how he manipulates them we will be able to see what he represented" (1983, 139).

#### 4.2.3 Meir Sternberg

Although Sternberg's major publication, *The Poetics of Biblical Narrative* (1985), appeared after the above mentioned works by Alter and Berlin, he actually preceded them in publishing material on biblical narrative. Between 1968 and 1983 he published a series of articles in *Ha Sifrut* on various aspects of a narrative approach to biblical literature<sup>70</sup>. These articles were incorporated and reworked in his book.

The main concern of Sternberg's book is how the text functions in the communication situation between narrator and audience. He prefers to call his study "poetics", because he finds that "the very phrase 'literary approach' is rather meaningless in view of the diversity of the languages of criticism throughout history, and '*the* literary approach', with its monolithic ring, is downright misleading" (1985, 3).

Although Sternberg is of the opinion that the reaction of the New Criticism against historical critical scholarship in the first half of the present century was a legitimate one, he maintains that it fell short of being an adequate counter theory. His main difference with New Critics is that he still wants to take the historical background of the text seriously. He therefore distinguishes between source oriented and discourse oriented inquiry. "Source oriented inquiry addresses itself to the biblical world as it really was, usually to some specific dimension thereof. ... Discourse-oriented analysis, on the other hand, sets out to understand not the realities behind the text, but the text itself as a pattern of meaning and effect" (1985, 15). These two modes of inquiry are not mutually exclusive, but should function in close cooperation. No temporal precedence of the one over the other exists. Rather, it depends on the aim of the inquiry.

When engaging in discourse-oriented analysis of biblical narratives, the question arises as to the fictional and/or historical value of these narratives. Sternberg does not regard fiction and

---

<sup>70</sup> Alter en Berlin both cited Sternberg's articles quite frequently in their studies.

history as opposites<sup>71</sup>. The antithesis between the two cannot be characterized in terms of the presence or absence of truth value, but rather as the extent to which the narrator is committed to truth value. Neither can history and fiction be described as "bundles of fact or nonfact in verbal shape" (1985, 26). Rather, the 'factuality' is dependent on "the premises, conventions, and undertakings that attach to the discourse as an affair between writer and audience" (1985, 26). Sternberg thus advocates a methodology that reads the Bible on its own historiographic terms. That also means that the inspirational character<sup>72</sup> of the biblical material should be taken seriously – not on a doctrinal level, but on the level of the reader. "But if as seekers for the truth, professional or amateur, we can take or leave the truth claim of inspiration, then as readers we simply must take it – just like any other biblical premise or convention, from the existence of God to the sense borne by specific words – or else invent our own text" (1985, 33-34)<sup>73</sup>.

In a paragraph entitled "The drama of reading" Sternberg summarizes his theoretical point of departure by stating that biblical narrative is a complex, multifunctional discourse. He postulates a set of three principles that regulate this discourse: (i) ideological; (ii) historiographic; and (iii) aesthetic. He (1985, 41) admits that "How they cooperate is a tricky question, ... But that they do operate is beyond question."

In the subsequent chapters of his book Sternberg discusses various literary features of the biblical text, namely narration and narrator, point of view, reading positions, gaps and ambiguity, prospection and retrospection, characterization and repetition and redundancy<sup>74</sup>. The last issue to be addressed by Sternberg (and which should be mentioned here) is the use of rhetorical means in the art of *persuasion*. His definition of "rhetoric" explains what he has in mind: "In the widest sense, 'rhetoric' embraces the whole discourse in its communicative aspect, as a set of means chosen and organized with an eye to an audience rather than to self-expression or pure making. ... But the term 'rhetoric' also has a stricter and more traditional

---

71 Sternberg is critical of Alter for categorizing biblical narrative as "prose fiction". (Cf. section 4.2.1 above). "The product is neither fiction nor historicized fiction nor fictionalized history, but historiography pure and uncompromising" (Sternberg, 1985, 34-35). Cf. also Sprinkle's (1989, 308-309) summary of Sternberg's critique: "Rather, he (Sternberg – LCJ) is convinced that much of the Bible has historiographic intent, ... Sternberg prefers to say that descriptive historiography and fiction have much in common since the former, like the latter, must use imagination and invention in its reconstruction of the past and therefore may be indistinguishable in style from fictional narration, both exhibiting literary and esthetic qualities."

72 Sternberg (1985, 33) defines inspiration as "primarily nothing but a rule that governs the communication between writer and reader, licensing the access to privileged material (e.g. thoughts) that would otherwise remain out of bounds and giving all material the stamp of authority." Elsewhere (1985, 34) he states: "As a rule of narrative communication, inspiration amounts to omniscience exercised on history: the tale's claim to truth rests on the teller's God-given knowledge."

73 Cf. also his discussion of the issue of inspiration in chapter 2 of his study (1985, 76ff.).

74 These literary features will be treated extensively in section 4.2.4 of this study.

sense, which narrows its range from communication as such to communication with persuasive intent" (1985, 482)<sup>75</sup>.

The short description of the proposals of three prominent scholars in the field of a narrative study of biblical material, has now come to an end. The aim of this description was to provide a definition of the narrative methodology which will be followed in section 4.3 of this study. The theoretical presuppositions which crystalized from the publications of Alter, Berlin and Sternberg can be summarized in the following points: (i) A narrative methodology operates on a synchronical level of analysis. The text "as it stands" forms the object of study, and the historical background of the text itself, or the events portrayed in them, forms no primary concern<sup>76</sup>. (ii) A narrative methodology engages in the analysis of the literary features of biblical narratives. To regard the Bible primarily as literature<sup>77</sup> is a presupposition. (iii) A narrative methodology takes the unique character of biblical narratives seriously<sup>78</sup>. Literary theories designed to suit modern literature should not be forced onto Hebrew biblical narratives.

In the next section the various literary features that were discussed by Alter, Berlin and Sternberg will be concentrated and summarized into a narrative methodological 'frame of reference' which will be applied in the analysis of the Samson Cycle (section 4.3). Although the above-mentioned three publications will serve as primary source of reference, the introductory study by Ska (1990) will be utilized as a guideline in the next section<sup>79</sup>.

#### 4.2.4 A Narrative Methodological "Frame of Reference"

This discussion will be introduced by two paragraphs. Whereas the first will present guidelines for the commencement of the narrative analysis, the second will provide definitions for the technical terms that will be used in this study. After these two paragraphs, discussions will follow on the various literary facets that should receive attention in a narrative analysis. These features are not presented in a specific order - neither does the order

<sup>75</sup> Cf. the distinction Patrick and Scult (1990, ch. 2) make between primary and secondary rhetoric.

<sup>76</sup> In the above mentioned discussions it became clear that variations of opinion exist among scholars to what extent history should be taken into account in a narrative methodology. Cf. Alter's "historicized prose fiction" and Sternberg's "historiography".

<sup>77</sup> In contrast to views that regard the Bible as historical accounts, or as religious/revelatory material.

<sup>78</sup> Cf. especially the work of Berlin and Sternberg.

<sup>79</sup> The book of Ska (1990, v) "is meant neither to compete with their [amongst others Alter, Berlin and Sternberg LCJ] works nor to replace them." The aim is rather to provide an introduction "to the various steps of this analysis, explaining, for instance, how scholars use these concepts when they apply them to concrete cases. ... We have given preference to those tools which seemed more adequate to the understanding of Biblical narratives."

of presentation have any methodological significance<sup>80</sup>. The discussion in section 4.3 will instead follow the order of the episodes and scenes<sup>81</sup> of the Samson Cycle, and each of these units will then be analyzed in terms of these literary features.

#### 4.2.4.1 The first steps of the analysis

An obvious first step in a narrative analysis should be to become familiar with the biblical text under discussion. Not only the content of the text should come under scrutiny, but especially the language (linguistic and literary features) by means of which the content is communicated. A *close reading* of the original Hebrew text is thus imperative<sup>82</sup>. Subsequently, a *translation* into the exegete's own language can be made<sup>83</sup>.

The text should be delimited into macro- and micro-units in a next step. The units that will be utilized in this study are the *episode* and the *scene*. As the terminology used in this regard is not unified, these terms should be clarified. With Ska (1990, 33), the first subdivision of a larger narrative (such as the Samson Cycle) will be called an 'episode' and a subdivision of an episode a 'scene'<sup>84</sup>. Various criteria can assist in determining the main units of a narrative: dramatic criteria (e.g. change of place, change of time, change of characters, or change of action) and stylistic criteria (e.g. repetitions, inclusions, or shift in vocabulary)<sup>85</sup>.

A *summary*, which is a preliminary synchronic and synthetic approach to the text, may now follow to give a short, precise idea of the narrative. The following questions may assist in this regard: "What is going on? Who are the principal characters? How does the action start? What are the essential moments of the plot? How does the story finish? What is the essential difference between the initial and the final situation?" (Ska, 1990, 3).

---

80 As was the case in the historical critical methodology of Fohrer *et al* (1989) that was discussed and applied in chapter 3 of this study.

81 Cf. the definitions of the terms "episode" and "scene" later in this discussion.

82 It should be strongly avoided to depart from a translation of a biblical text. Several stylistic and literary features unique to the Hebrew language can simply not be represented adequately in another language.

83 Ska (1990, 1) proposes that two translations should be made: a literal (where one word or expression is continuously selected to translate a given Hebrew word or expression), and a literary (a more idiomatic) translation.

84 Ska (1990, 36) states correctly: "The purpose of this division into episodes and scenes is not to dissect or to atomize the text into smaller units, but to grasp better the dynamics of a narrative."

85 Ska (1990, 2) holds that the narrator and the plot (cf. later discussion) are the two chief elements of a narrative. It then follows that "dramatic criteria are more important than mere stylistic criteria for the delimitation of the text."



#### 4.2.4.2 Definitions

A few technical terms will occur repeatedly in the course of this study. To avoid misunderstanding, and to distinguish them clearly from other usages of the same terms, they should be defined clearly. Three terms should be considered, namely 'story', 'discourse' and 'narrative'.

Ska (1990, 5) finds the distinction between *story* and *discourse* "one of the most useful distinctions of narrative analysis."<sup>86</sup> He (1990, 5-6)<sup>87</sup> defines 'discourse' as "the concrete narrative, in its actual shape, that the reader has before his eyes." 'Story', on the other hand, "is an abstract reconstruction in which the reader (re)places the elements of the 'discourse' according to a logical and chronological order and supplies what is missing." However, 'story' may also correspond, in a less technical sense, to the more common use (e.g. the story of Samson and Delilah). Also 'discourse' may be used to refer to the verbal communication between two (or more) characters<sup>88</sup>. In this study, the terms 'story' and 'discourse' will be indicated in single quotation marks when referring to the technical meaning, and without quotation marks when referring to the more common use.

Ska's (1990, 6) definition of *narrative* may be taken over too: "By 'narrative' we mean first of all a literary genre distinct from poetry or dramatic art (theater), from philosophical or theological treatises, prophetic oracles and wisdom literature, etc. But we also use it to refer to the concrete texts belonging to this literary genre (the narratives)<sup>89</sup>. Derived from 'narrative', the term 'narration' has two meanings: "First it is an equivalent of 'narrative' (narration as product, *nomen actus*) and second, it means the act of narrating (narration as process, action, *nomen actionis*)" (Ska, 1990, 6).

#### 4.2.4.3 Time, gaps and repetition

"The notion of time is fundamental to narratives not only because they recount events that happened in time but especially because the act of narration supposes a certain time and an arrangement of events in a certain temporal order" (Ska, 1990, 7). Therefore scholars

<sup>86</sup> Cf. his ample references to scholarly literature in this regard.

<sup>87</sup> Ska derives his distinction from Sternberg (1978), who took over the Russian formalists' terminology.

<sup>88</sup> In other words, more or less synonymous to 'dialogue', in contrast to 'monologue' where only one character speaks, or direct speech in the mouth of the narrator.

<sup>89</sup> This use of the term 'narrative' corresponds to the common use of 'story'. Cf. above.

normally dedicate a paragraph to this literary feature<sup>90</sup>. A distinction is normally made between "narrative time" and "narration time", the first referring to the actual duration of the actions and events in the "story", and the last referring to the actual time necessary to tell the concrete narrative. Narrative time is measured in real time (i.e. minutes, hours, days, etc.), but narration time is measured in words, sentences, etc. Long stretches of time can be summarized in a few words; a short event may be narrated in great detail. This technique can thus be used to accelerate or retard the rhythm of the narrative.

The narrator may change the chronological order of events of the narrative to create a specific effect. Some events can be postponed ('analepsis'), some can be anticipated ('prolepsis') and some can be bypassed ('paralipsis' and 'elipsis'). Sternberg's distinction between 'gaps' and 'blanks' corresponds to the last mentioned distinction. In the play between "the truth and the whole truth" gaps may, according to Sternberg, be used deliberately to create ambiguity, or even to serve ironic purposes. A distinction should be made between "gaps" (deliberate retention of information) and "blanks" (lack of information or interest). In the reading process gaps should be filled, but blanks left open (although no formal criteria are available to distinguish between them). The biblical authors used gaps to create effects of surprise, expectation, or suspense.

Another notable characteristic of biblical narrative is the way in which the time sequence is broken. This is done in the following ways: (i) the narrative is interrupted by, and resumed after a digression; (ii) the order of events is not respected in the narrative; (iii) the narrative at a given point goes back to a previous state of affairs to begin the narration again from that point; (iv) two narrative threads are interwoven in a single plot and 'running' contemporaneously alternate in the narrative<sup>91</sup>; (v) different episodes or scenes are joined together hypotactically (when logical and temporal connections between them are expressed by linguistic means) or paratactically (scenes, narrative segments, episodes are simply juxtaposed)<sup>92</sup>.

The last issue to be discussed under this heading is frequency. There are several possibilities: (i) An event can happen once, and be told once; (ii) An event can happen once, but be told repetitively; (iii) An event can happen several times, but be told once; (iv) An event can happen several times, and be told several times. Alter and Sternberg have shown that the second possibility has special significance in biblical narrative. Alter (1981, 95ff.)

<sup>90</sup> In addition to the works of Alter (1983, ch. 5), Sternberg (1985, chs. 6,7,8,11) and Ska (1990, ch. 2), cf. also Licht (1978, ch. 5, 96ff.) and Bar Efrat (1989, ch. 4, 141ff.).

<sup>91</sup> Alter (1981, 131ff.) discusses this feature under the heading "composite artistry".

distinguishes five levels on which repetition occurs in biblical narrative: (i) *Leitwort*; (ii) Motif; (iii) Theme; (iv) Sequence of actions; and (v) Type scenes<sup>93</sup>. Sternberg (1985, 432ff.)<sup>94</sup> proposes five variables in terms of which repetition can be described: (i) object of presentation (verbal/nonverbal); (ii) first source of presentation (narrator/character); (iii) source of retelling (narrator/character); (iv) mode of retelling (verbatim/variant); and (v) motivation for mode of retelling (deliberately/nondeliberately). These variables give insight in the structure and aim of repetition.

#### 4.2.4.4 Plot

Ska (1990, 17) is of the opinion that it is more appropriate to study the plot before approaching other problems which are subordinate to the dramatic action. This is due to the fact that biblical narratives focus more on the action than on the development of particular characters.

Aristotle's definition makes clear what is meant by 'plot': "The ordered arrangement of the incidents is what I mean by plot" (Aristotle, as cited by Ska, 1990, 17). Two types of plot can be distinguished: (i) unified plot (where all the episodes are relevant to the narrative and have a bearing on the outcome of the events recounted); and (ii) episodic plot (where every episode is a unit in itself and does not require the clear and complete knowledge of the former episodes to be understood). Normally the episodes (in the case of an episodic plot) are 'united' by one central character. The narrative normally begins with the birth of this character, and ends with his/her death.

Several changes can take place during the course of the narrative: (i) change of knowledge (the reader knows at the end what was unknown at the beginning)<sup>95</sup>; (ii) change of values (evolution of the characters); and (iii) change of situation. A single narrative can also combine these changes into a single plot.

<sup>92</sup> Prospection and retrospection come under scrutiny in chapter 8 in Sternberg's book. As these techniques of temporal discontinuity can be manipulated by a narrator in literary art, they can be used to create suspense (with accompanying expectation) and curiosity. The interplay between real time and narrative time is thus at stake.

<sup>93</sup> The contrast between a historical critical methodology and Alter's methodology is clearly discernable in his treatment of repetition (whether of whole episodes or of short phrases). He regards repetition not as a possible indication of sources which were utilized by redactors to create the biblical text, but as a technique used by literary artists to make effective contrasts, to present situations from different points of view, or to reinforce a point. It is clear that Alter regards the final form of the text as point of departure. However, "his concern with the 'final form of the text' is ... based, not on a doctrinaire concern with the 'canonical form' as in the case of B.S. Childs and his followers, but on a perception of its *artistic coherence*" [his italics LCJ] (Whybray, 1983, 81).

<sup>94</sup> Cf. his very useful table "Basic Guide to the Structure of Repetition".

In the analysis of plot, it is important to distinguish between the different moments of the plot. Several refinements and variations of Aristotle's model ("beginning, middle and end") are currently used in literary studies<sup>96</sup>. The following English terminology is normally used to describe the moments of the plot: exposition, inciting moment, complication, climax, turning point, falling action, resolution, last delay, and conclusion<sup>97</sup>. The plot sets out with an exposition in which indispensable pieces of information about the state of affairs that precedes the beginning of the action itself is presented. The reader is provided with background information about the local and temporal setting of the narrative, about the main characters and the relations among them, and an indication is given as to the key to understanding the narrative. It is normally difficult to distinguish where the exposition ends, but the following may assist in this task: (i) a change in time ratio (between narration time and narrative time); (ii) the passage from summary to scene; (iii) a change of direction in the reader's interest. After the exposition comes the inciting moment ("the moment in which the conflict or problem appears for the first time and arouses the interest of the reader" (Ska, 1990, 25)). The complication normally encompasses the unfolding of the narrative, the different attempts to solve the problem or the conflict. The narrative then builds up in tension and suspense<sup>98</sup>, until the climax and turning point are reached. The climax is "the moment of highest tension, the appearance of a decisive element or character, the final stage of a narrative progression" (Ska, 1990, 27). At the turning point, which normally inaugurates the falling action, "an element appears that will lead the movement of the narrative to its conclusion. But it is not always easy to distinguish the turning point from the final resolution of the plot and they can coincide in certain cases" (Ska, 1990, 27). The suspense of the narrative ends with the resolution, and it provides the solution of the initial problem. In certain cases there can be a moment of delay or retardation between the resolution and the final conclusion. The final conclusion of the narrative "contains the result and the sequels of the resolution, the final outcome of the events, the epilogue of the story" (Ska, 1990, 28).

Ska's (1990, 30) warning should be taken seriously: "These different moments are not always present in concrete narratives and their order is, to be sure, not rigid. Many narratives, for instance, begin *in medias res* and their exposition is postponed. The distinction between climax, turning point, and resolution is often blurred by authors." In addition, it should be borne in mind that biblical narratives, although they show similarities with narratives in

<sup>95</sup> Cf. Sternberg (1985, 176ff.): "From Ignorance to Knowledge".

<sup>96</sup> Other models are also utilized. Cf. e.g. Berlin's (1983, 101ff.) use of Labov's model (Abstract, Orientation, Complicating action, Evaluation, Result or resolution, Coda). Cf. also the semiotic model (Manipulation, Competence, Performance, Sanction).

<sup>97</sup> Cf. the graphical representation of "The Structure of Biblical Narrative" in Longman (1987, 92).

<sup>98</sup> Ska (1990, 26) states that "the Bible often uses a staircase construction (climactic construction) to build up the tension of the narrative and lead it to resolution."



general, have to be investigated for what they are, and not for what modern literary science supposes them to be.

A last issue to be treated under this heading is that of conventions and "type-scenes". Ska (1990, 36) correctly states that "biblical writers, like other traditional writers, do not create their plots *ex nihilo*, but often have recourse to patterns or conventional plots." Alter (1981, 47ff.) in particular dedicates considerable attention to this issue<sup>99</sup>. The observation that "in biblical narrative more or less the same story often seems to be told two or three or more times about different characters, or sometimes even about the same character in different sets of circumstances" (Alter, 1981, 49) has led him to identify the typical elements of certain biblical type scenes (e.g. the betrothal type scene; the annunciation of the birth of the hero to his barren mother; etc.). The biblical authors utilized these type-scenes for a double purpose: (i) By breaking and remaking these patterns, they created a tension in the mind of the reader between the expected pattern and the new version; (ii) The recurrence of the basic pattern is used to create a sense of continuity.

#### 4.2.4.5 Narrator and reader

Literary scholars refined the basic elements of communication (sender, message, audience) to provide a description of what is happening in a narrative text. The result was a scheme that consists of seven elements: real author > implied author > narrator > narration > narratee > implied reader > real reader. However, various scholars have indicated that this refined scheme cannot be applied to biblical narrative without modification. Sternberg's (1985, 69 and 75) opinion on this issue is applicable. In chapter 2 of his study, Sternberg discusses certain models of narration implicit in biblical study, "with a view to developing an alternative that fits the case" (1985, 58). The issue of biblical authorship then comes under scrutiny. Sternberg finds the venture to identify the original author behind a biblical text<sup>100</sup> a doubtful and superfluous one. However, identifying the narrator of a biblical narrative is a more prosperous activity. The biblical scholar should move away from viewing composition as 'genesis' to a view which regards composition as 'poesis'. "Whoever the biblical writer was, he did not speak in his own voice and by his natural privileges. Hence the imperative need to

<sup>99</sup> Although Alter does not refer to Muilenburg, his treatment of type scenes provides a possible solution to the deficiency in traditional form criticism identified by Muilenburg in his SBL Presidential Address: "... there has been a proclivity among scholars in recent years to lay such stress upon the typical and representative that the individual, personal and unique features of the particular pericope are all but lost to view" (1969, 5). Alter demonstrates how conventional patterns are used with individual variations in biblical narrative. Whybray (1983, 81) therefore is of the opinion that "Alter's treatment of 'type scenes' is significant because it combines the insights of form criticism with an appreciation of the role played by the individual authors of the biblical narratives."

<sup>100</sup> Such as is the case in historical-critical scholarship.

distinguish the person from the persona: the writer as the historical man ... behind the writing from the writer as the authorial figure reflected in writing. The person (the object of genetics) may be lost beyond recovery, but the persona (the object of poetics) is very much there, pervading and governing the narrative by virtue of qualifications denied to his historical, quotidian, flesh-and blood self anyway" (Sternberg, 1985, 69). He finds the tripartite distinction between original author, implied author and narrator (applied in secular literary scholarship) not applicable in the biblical context. "The implied author and the narrator to whom he delegates the task of communication practically merge into each other here" (1985, 75).

Alter (1981, x) also expresses his doubts whether the new narratology can advance the understanding of biblical narrative in this regard. It thus seems appropriate to discuss here only the narrator and the reader.

It is generally accepted that the biblical narrator<sup>101</sup> has the quality of omniscience. This means: "For one thing, the narrator has free access to the minds ('hearts') of his *dramatis personae*, not excluding God himself ... For another, he enjoys free movement in time (among narrative past, present and future) and in space (enabling him to follow secret conversations, shuttle between simultaneous happenings or between heaven and earth)" (Sternberg, 1985, 84)<sup>102</sup>. This quality of biblical narrators "has a remarkable explanatory force, since it links together an assortment of apparently disparate, pointless or even incongruous features spread

<sup>101</sup> Alter's treatment of narration and dialogue has gained praise from several scholars. Cf. among others Whybray (1983, 82): "Alter's study of dialogue as a literary tool in the biblical narratives is a most stimulating feature of his book. ... the professional literary critic here once again shows a mastery of exposition which can hardly be matched by the amateur."; Habel (1983, 104): "In his fourth chapter Alter has an excellent analysis of the interrelationship between narration and dialogue in biblical story." He indicates how dialogue is used by the biblical narrators for several purposes, such as to reveal character, emotions, and even unexpressed thought, and to control the development and interpretation of the plot.

<sup>102</sup> In chapter 3 of his book, Sternberg provides a description of the omniscience and omnipotence of the biblical narrators. Omniscience corresponds to the so-called epistemological revolution which took place from Homeric and Ancient Near Eastern literature (where *im/mortality* was the criterion in evaluating humanity/deity) to biblical literature (where the regulating principle is *omni/science (knowledge)*). World view and narrative technique meet each other in the Bible. The omniscient narrator becomes a representation of the omniscient God. The same situation applies to the omnipotent qualities of the narrator, which correspond to a monotheistic revolution away from the polytheistic concept of a division of power. The author of fiction (who has the power to create a world of his own in literature) attributes omnipotence to the biblical narrator.

A discussion on the role of the narrator can also be found in chapter 8 of Alter's book. The biblical narrator is characteristically omniscient, knowing all thought and motivations, including God's. "We are never in serious doubt that the biblical narrator knows all there is to know about the motives and feelings, the moral nature and spiritual condition of his characters, but, as we have seen on repeated occasions, he is highly selective about sharing this omniscience with his reader" (1981, 158). Alter is of the opinion that the communication of knowledge and meaning is a narrative process rather than an event. The characters, too, learn only gradually and partially the significance of the events they are involved in. On the human side there is, therefore, characteristically puzzlement and paradox. This ambiguity, however, belongs only to the human side. Jobling (1983, 89) summarizes Alter's view on this issue: "The drama is played out before a curtain behind which is the omniscience which the narrator shares with God."

over biblical discourse" (Sternberg, 1985, 90), and should be exploited in biblical exegesis<sup>103</sup>.

With regard to the reader, Sternberg (1985, 163ff.) makes a distinction of "three reading positions": (i) reader-elevating position - the reader knows more than the characters; (ii) character elevating position - the characters know more than the reader; (iii) evenhanded position - reader and characters have equal knowledge. The narrative unfolds dynamically through changes of perspectives, and develops from ignorance to knowledge (in the case of characters and/or reader). An interplay among these positions not only serves a stylistic purpose (e.g. to create irony), but also serve as thrust in the development of the plot.

The apprehension of Longman (1987, 84) should be taken seriously: "The question of the reader is also complicated, particularly in the study of an ancient text. Readers of biblical texts span centuries. One of the goals of traditional historical-grammatical exegesis is to answer the question, how did the original readers understand the passage? This question is valid and must be answered. Twentieth-century men and women, however, are readers too. We are distanced from the text in a way that the original readers were not. That is, we come with different questions and also have lost touch with some of the conventions of biblical literature." Longman therefore proposes to separate reader into original reader and contemporary reader. "The goal of the contemporary reader is to understand the text by means of its ancient conventions, but such a reader approaches the text through a new grid of questions that are evoked by the situation of modern society and culture" (Longman, 1987, 84).

The problem of the contemporary reader is also addressed in Sternberg's description of the drama of reading, and the principles that regulate this drama, i.e. (i) ideological; (ii) historiographic; and (iii) aesthetic. These principles are associated by Ska (1990, 61-62) with the various categories of reader's interest, i.e. (i) intellectual or cognitive; (ii) qualitative; and (iii) practical. In biblical narrative a combination of different kinds of interests may be detected, or even a clash of opposite and conflicting interests.

---

<sup>103</sup> Also Ska (1990, 54) emphasizes the value of the narrator in biblical exegesis: "In reading a Biblical text, the essential point of the analysis is to perceive the voice of the narrator even though he is most of the time very discrete. Once the narrator's voice is perceived, it is easier to understand the strategies that he adopted and to appreciate the shape that he gave to the narrative text."

#### 4.2.4.6 Point of view

Although certain authors are critical of certain applications of a theory of "point of view" to biblical narrative<sup>104</sup>, a few remarks should be made in this regard. The aim should rather be modest, namely to show how a discussion of point of view can assist "to understand whose telling or showing we are receiving, and how these types of presentations are made" (Berlin, 1983, 43)<sup>105</sup>.

It is generally accepted that biblical narrative is narrated in the third person by an omniscient narrator. "But the narrative is not conveyed solely through the eyes or mouth of the narrator. Far from giving a uniform, detached presentation of a series of events, biblical narrative employs a number of techniques which give the reader a many-faceted perspective of the story" (Berlin, 1983, 43 44). Berlin compares the mode of biblical narration with that of film. "The narrator is the camera eye; we 'see' the story through what he presents. The biblical narrator is omniscient in that everything is at his disposal; but he selects carefully what he will include and what he will omit. He can survey the scene from a distance, or zoom in for a detailed look at a small part of it. He can follow one character throughout, or hop from the vantage point of one to another" (1983, 44).

Berlin (1983, 47ff. and 55ff.) refers to distinctions made by Chatman and Uspensky among different levels in which the term point of view can be applied. Chatman distinguishes three levels: (i) the perceptual point of view - "the perspective through which the events of the narrative are perceived"; (ii) the conceptual point of view - "the perspective of attitudes, conceptions, world view"; and (iii) the interest point of view - "the perspective of someone's benefit or disadvantage". Uspensky's distinction partially corresponds to that of Chatman. He distinguishes four levels: (i) the ideological level (close to Chatman's conceptual level) - "This refers to the point of view according to which the events of the narrative are evaluated

---

<sup>104</sup> Cf. Licht (1978, 147 148): "There is no need for us to go into the 'point of view' set of problems, because the Biblical narrators do not play around with this aspect of storytelling. An occasional slight sensitivity to it, which might be detected by diligent search does not alter the situation; any particular attention paid to such an ephemeral phenomenon (merely because it is important elsewhere) certainly distorts the picture." Cf. also Alter's (1981, x) critical remark: "... I am particularly suspicious of the value of elaborate taxonomies and sceptical as to whether our understanding of narrative is really advanced by the deployment of bristling neologisms like analepsis, intradiegetic, actantial." Also Sternberg (1985, 129) has some reservations: "Curiously, some theoretical approaches to point of view are akin to biblical geneticism in fragmenting the text into bits of discourse and seeking to assign each of its appropriate originator. That the object is to identify the internal rather than the historical sources of transmission only renders this exercise in atomism all the more ill judged; and its pursuit among so called structuralists flies in the face of the very notion of structure as a network of relations".

<sup>105</sup> Cf. also Sternberg's (1985, 129) definition of point of view: "... it entails a relation between subject and object, perceiving mind and perceived reality".



or judged. ... In the Bible the ideological viewpoint is that of the narrator." (ii) the phraseological level "This refers to the linguistic features in the discourse that indicate whose point of view is being expressed." (iii) the spatial and temporal levels "This refers to the location in time and space of the narrator in relation to the narrative." (iv) the psychological level (close to Chatman's perceptual level) - "This refers to the viewpoint from which actions and behaviors are perceived or described." These distinctions of Chatman and Uspensky are useful to provide a nuanced description of point of view in biblical narrative.

A further useful distinction is the one between the narrator's point of view, and that of the character(s) in biblical narrative. "The narrator's voice can be heard throughout the text in many phrases ranging from the simple 'he said' which introduces direct discourse to long passages of summary, or background, and then proceeds to the scenic section, generally marked by the beginning of dialogue. ... The most blatant intrusions of the narrator's voice are in etiologies, geographical notes, ... and comments which are external to the story. The narrator steps out of the story, as it were, to say something to the audience. This is known as breaking frame" (Berlin, 1983, 57). There are various stances that a narrator may take in relation to the story he is telling. He may opt to tell the story from an external point of view (i.e., as an outside observer looking at a scene or at characters), or from an internal point of view (i.e., standing among the characters, or telling the story from the perspective of one of them).

A character's point of view may be conveyed in a twofold way: through his own words, or through the words of the narrator. "However, it is not always easy to discern whether the narrator is expressing his own view or, if a character's, exactly which character's" (Berlin, 1983, 59). On the phraseological level, however, there are certain textual features which can assist in determining the characters' point of view. Berlin (1983, 59ff.) mentions six possibilities: (i) Naming: The use of relationship terms (such as brother, sister, etc.), in addition to proper names, is an important sign of significant relationships within the story. (ii) Inner Life: Information on the thoughts, feelings, fears, etc. of characters, may also serve to show their point of view. This can be represented in various ways, namely "through the words and actions of the character ..., through judicious selection in the narrative of what is included or omitted, and, finally, through interior monologue or narrated summary of thoughts" (Berlin, 1983, 61). (iii) The term *hinneh*: With or without a verb of perception preceding *hinneh*, this term serves to indicate a shift from the narrator's point of view to the point of view of one of the characters. (iv) Circumstantial Clauses: Even in the absence of verbs of perception or the term *hinneh*, certain circumstantial clauses (i.e. inverted sentences where the subject precedes the predicate) indicate point of view. (v) Direct Discourse and Narration: In the nature of scenic representation which typifies biblical narrative, direct discourse is preferred whenever possible. However, direct speech not only adds to the scenic

nature of the narrative, but is also "the most dramatic way of conveying the characters' internal psychological and ideological points of view" (Berlin, 1983, 64). Narration, on the other hand, "is the vehicle for the narrator's point of view or the way in which he may adopt the viewpoint of a character" (Berlin, 1983, 64). (vi) Alternative Expressions: In certain cases the use of synonyms for a particular action may serve to convey different characters' points of view.

Up to now the discussion has concentrated on how individual points of view, of the narrator or of a character, may manifest themselves in the text. These individual points of view, however, do not occur in isolation in biblical narratives. They are normally combined into a unified presentation. The technique generally used to accomplish this combination involves repetition of greater or smaller bits of information, with or without variation.

#### 4.2.4.7 Character types and characterization

"The predominance of action and the lack of interest in the psychological processes of the characters are two of the main characteristics of biblical narrative art as well. Therefore the modern readers of the Bible must be careful here to avoid posing anachronistic questions. Briefly, in biblical narratives, characters are most of the time at the service of the plot and seldom presented for themselves" (Ska, 1990, 83). This warning should be taken seriously. Berlin's description of character types and characterization considers this fact appropriately. It will thus serve as guideline for the present description<sup>106</sup>.

---

<sup>106</sup> Cf. also Alter's (1981, ch. 6, 114ff.) view: Although biblical narrative does not provide the reader with detailed characterizations of the human beings involved in the stories, it nevertheless manages to evoke a sense of depth and complexity in its representation of character. Alter shows how this is achieved: Character may be revealed through report of actions, appearance, gesture, the comments of one character about another, direct speech and sometimes a statement by the narrator. Sternberg (1985, chs. 9-10, 321ff.) also discusses characterization. "... the most startling thing about the Bible's opening words, 'When God began to create heaven and earth', is that God comes on the stage with a complete absence of preliminaries. Who is God? What is God? Where does he hail from? How does he differ from other deities? Such questions are anything but a matter of idle (or scholarly) curiosity" (Sternberg, 1985, 322). Not only in the case of God, but also regarding human persons, the biblical narratives provide sparse information on the characters involved. "In the absence of overt exposition, the reader must piece it together for himself by extrapolating features from dramatic givens" (1985, 322). This special mode of characterization should, according to Sternberg, be taken into account in the analysis of biblical narratives. Cf. also Ska (1990, ch. 6, 83ff.).

Berlin (1983, ch. 2, 23ff.) distinguishes<sup>107</sup> three categories of characters<sup>108</sup>: (i) The first category is the "full fledged character"<sup>109</sup>. This type appears as complex characters who manifest a multitude of traits or qualities. Michal and Bathsheba in I Kings 1 2 are examples of this type. Berlin (1983, 31 32) says of them: "They are realistically portrayed; their emotions and motivations are either made explicit or are left to be discerned by the reader from hints provided in the narrative. We feel that we know them, understand them, and can, to a large extent, identify with them." (ii) The next category is the "type"<sup>110</sup>. The description of this character is built around a single quality or trait. Abigail serves as example. She "is much more of a type than an individual; she represents the perfect wife" (Berlin, 1983, 32). (iii) The last category is the "agent"<sup>111</sup>. Nothing is known of this character, except what is necessary for the plot. "... the agent is a function of the plot or a part of the setting. They are not important for themselves, and nothing of themselves, their feelings, etc., is revealed to the reader. The reader cannot relate to them as people. They are there for the effect that they have on the plot or its characters. They are necessary for the plot, or serve to contrast with or provoke responses from the characters" (Berlin, 1983, 32). An example is Abishag.

Several techniques for characterization are utilized in biblical narratives to achieve the portraits of biblical characters of all three character types<sup>112</sup>. Berlin (1983, 33ff.) mentions the following: (i) "Description" - Although characterization by means of description in biblical narrative differs considerably from the technique followed in modern literature, it cannot be maintained that biblical narrative does not describe its characters at all. It is true that detailed descriptions and physical descriptions of human beings lack in biblical narrative. However, there is actually quite a range of information given through description. The purpose of character description, rather different from techniques utilized in modern literature, "is not to enable the reader to visualize the character, but to enable him to situate the character in terms of his place in society, his own particular situation, and his outstanding traits - in other words to tell what kind of a person he is" (Berlin, 1983, 36). (ii) "Inner Life" - The reader is given insight into the thought, emotions and motivations of characters. This can be achieved by means of commentary from the narrator, or in the form of interior monologue.

<sup>107</sup> However, Berlin (1983, 32) suggests that "there is no real line separating these three types; the difference is a matter of the degree of characterization rather than the kind of characterization."

<sup>108</sup> Other distinctions are also possible, e.g. between 'dynamic' and 'static' characters, 'flat' and 'round' characters, etc. Cf. the summary in Ska (1990, 83ff.).

<sup>109</sup> This corresponds to the 'round' character in other descriptions.

<sup>110</sup> This corresponds to the 'flat' character in other descriptions.

<sup>111</sup> This corresponds to the 'functionary' in other descriptions.

<sup>112</sup> Bar Efrat (1989, ch. 2, 47ff.) also offers a useful description of characterization. He distinguishes between (i) direct shaping (outward appearance, inner personality) and (ii) indirect shaping (speech, actions, minor characters) of characters.

(iii) "Speech and Actions" biblical narrative makes extensive use of this technique. Characters are presented to the reader through their own words, and through the narrator's description of their actions. (iv) "Contrast" - This technique can be applied in several ways, e.g. contrast with another character, contrast with an earlier action of the same character, or contrast with the expected norm. (v) "Combining Characterization Techniques" - The above mentioned techniques rarely occur one at a time in biblical narrative. Instead, characterization in biblical narrative is achieved through an artful combination of several or all of these techniques.

With the description of characterization in biblical narrative the narrative methodological 'frame of reference' has been concluded. In this section (4.2) the narrative methodology which will be applied in this study, was defined. This was done with reference to the work of Alter, Berlin and Sternberg. From these scholarly discussions the 'frame of reference' was inferred. This discussion can now proceed to the application of a narrative methodology to an example text, the Samson Cycle.

### 4.3 JUDGES 13-16

This discussion will start with a preliminary analysis as was described in section 4.2.4.1 of this study. It should be noted that, although the whole Samson Cycle will come under scrutiny, the discussion will again<sup>113</sup> concentrate on chapter 13 of the Book of Judges. This will be done because this study does not venture to provide an extensive commentary on the whole cycle. The purpose is rather to illustrate an exegetical methodology at the hand of a particular text. The literary features of mainly chapter 13 will be described, but, where necessary, or if chapter 13 does not provide sufficient illustratory material, the rest of the cycle will also come under consideration.

#### 4.3.1 Preliminary analysis

The aim of the preliminary analysis is to get an overview of the linguistic and literary features of the text, of the structure<sup>114</sup> according to which it is made up, and of the contents and plot of

<sup>113</sup> As was the case in section 3.3 (historical critical analysis) of this study.

<sup>114</sup> The word 'structure' is used here in a neutral sense, meaning 'the way in which the text is assembled'.



the text. In this section reference will be made to results which were acquired in the course of the historical critical analysis (in section 3.3). This does not mean that the narrative methodology departs from its theoretical presupposition to read the text as it stands. However, certain textual information (e.g. linguistic features) remains constant, even if it is being utilized differently in a historical critical study, or in a narrative analysis<sup>115</sup>.

#### 4.3.1.1 Linguistic and literary analysis

The information provided in Appendices B ("Sentence Division in Judges 13 16")<sup>116</sup> and C ("Syntactic-Stylistical Analysis of Judges 13:2-25")<sup>117</sup> should be taken into consideration.

#### 4.3.1.2 Translation

A literary translation<sup>118</sup> of Judges 13:2 25 (Episode I)<sup>119</sup> is provided in Appendix D. As the Hebrew text will serve as a point of departure in this study, no literal translation will be provided.

#### 4.3.1.3 Delimitation of macro- and micro-units

The Samson Cycle forms a well defined and self-contained unit in the Book of Judges<sup>120</sup>. The story commences with the birth announcement of Samson, the main character of the whole cycle, and concludes with his burial. The cycle can be divided into an introduction and four

<sup>115</sup> This analysis further profits from the fact that Judges 13 (without vs. 1) was considered a unity in the historical critical analysis.

<sup>116</sup> The sentence numbers indicated in Appendix B will be utilized in the narrative analysis to refer to specific sentences.

<sup>117</sup> The discussion in section 3.3.1.3 (*Sprachliche Analyse*) should be considered here. This linguistic analysis served in a historical critical methodology, but should also be presupposed in a narrative methodology.

<sup>118</sup> Cf. Ska (1990, 1) for the distinction made between literary and literal translation.

<sup>119</sup> Cf. the next section for the delimitation of macro- and micro units.

<sup>120</sup> Although it would be possible to indicate how the Samson Cycle as sub-unit fits into the larger narrative unit of the Book of Judges, the cycle is here treated as largest narrative unit. The subdivisions of this larger unit (Judges 13 16) will be determined in this discussion. For a discussion of the Samson Cycle as sub-unit in the larger narrative unit of the Book of Judges, cf. Alonso-Schökel (1961, 143ff.), Gunn (1987, 102ff.), Webb (1987), Klein (1988) and Brettler (1989, 395ff.).

episodes<sup>121</sup>. Introduction: ch. 13:1 functions as an introduction to the whole cycle<sup>122</sup>. It provides background information against which the story of Samson should be read, namely Israel under Philistine oppression because of their doing wrong against Jahweh. Episode I: ch. 13:2-25 consists of the birth announcement of Samson by a messenger of Jahweh. The main characters are Manoah, his wife, and the messenger of Jahweh. In the last verses (vss. 24-25) of the episode the reader is told of the birth of Samson, and of the commencement of his career<sup>123</sup>. Episode II: Dramatic criteria (changes in place<sup>124</sup> and characters<sup>125</sup>) indicate that a new episode starts in ch. 14:1. Samson's marriage to a Timnite woman, the circumstances at and after the marriage festival, and his encounters with the Philistines are narrated in this episode. It closes with a remark on the duration of Samson's judgeship (15:20). Episode III: Again dramatic criteria (changes in place<sup>126</sup> and characters<sup>127</sup>) mark the beginning of the shortest episode (ch. 16:1-3) of the cycle<sup>128</sup>. His nocturnal adventure in Gaza results in another encounter with the Philistines. Episode IV: In ch. 16:4 a new feminine counterpart is introduced, namely Delilah. The action now shifts to the Valley of Sorek. This final episode ends in 16:30 and 31 with the death of the main character, Samson, his burial, and a last note on the duration of this judgeship.

<sup>121</sup> For a similar division, cf. Crenshaw (1974, 470ff. and 1978, 65ff.) and Matthews (1989, 245ff.). Blenkinsopp (1962, 66-67) suggests another division: (i) ch. 13: "annunciation scene"; (ii) ch. 14:1-4: "Samson went down to Timnah ..."; (iii) ch. 14:5-9: "Samson went down to Timnah ..."; (iv) ch. 14:10-20: "Samson went down to the woman ..."; (v) ch. 15:1-8a: "The three hundred foxes"; (vi) ch. 15:8b-16:3: "Three place etiologies"; (vii) ch. 16:4-21: "The woman in the valley of Sorek".

<sup>122</sup> It is generally accepted and mentioned that ch. 13:1 belongs to the deuteronomistic framework in the Book of Judges. Cf. Crenshaw (1974, 473) and Exum (1980, 45). However, this historical information is irrelevant for this narrative analysis. What should be noted, is the fact that a change of character from the general (Israel under Philistine oppression) to the specific (Manoah from the tribe of Dan) occurs between vss. 1 and 2.

<sup>123</sup> Exum (1980, 45-46) uses a stylistic criterion (inclusion) to argue that ch. 13:25 does not belong to Episode I: "In my opinion, 13:25 belongs with chaps. 14-16. With 16:31, it forms an inclusion which frames the exploits of Samson's adult life, beginning and ending it 'between Zorah and Eshtaol.' Thus the whole of the saga is contained within two large inclusions (one could perhaps argue that references to Manoah in 13:2 and 16:31 form a further inclusion around the saga." However, it can be argued that the references to Zorah in 13:2 and 25 also form an inclusion. It thus seems more appropriate to apply dramatic criteria (cf. Ska, 1990, 2) to delimit the episodes.

<sup>124</sup> The action shifts from Zorah (or vicinity) to Timnah.

<sup>125</sup> Whereas the messenger of Jahweh and Samson's parents were the main characters in the preceding episode, Samson himself now takes the initiative. His feminine counterpart is a Timnite woman.

<sup>126</sup> Samson goes down to Gaza.

<sup>127</sup> The feminine counterpart now is an unnamed harlot from Gaza.

<sup>128</sup> Webb (1987, 163) is of the opinion that chapter 16 as an unity forms the second movement in the Samson Cycle.

Although structural and stylistic links with episodes II, III and IV will be discussed, this analysis will concentrate on Episode I. A division of this episode into scenes will thus be provided.

Episode I commences with the introduction of two of the main characters, Manoah and his wife. Vs. 2 provides the following information regarding Manoah: (a) his geographical and tribal origin; (b) his name; and (c) the barren state of his wife. This information is again reflected in the conclusion to the episode, vss. 24-25. In the conclusion the following information is provided: (c') the wife gave birth to a son; (b') the naming of the son; and (a') the tribal and geographical area in which the son would operate. Vss. 2 and 24-25 thus form a frame around the episode<sup>129</sup>. The thrust for the 'story' is provided in the introduction, while the conclusion presents the resolution to the problem.

The corpus of the episode consists of 6 scenes<sup>130</sup>. This division can be made according to linguistic and stylistic criteria<sup>131</sup>, as well as dramatic criteria: (i) vss. 3-5 (ii) vss. 6-7 (iii) vs. 8 (iv) vss. 9-10 (v) vss. 11-18 (vi) vss. 19-23. It is noteworthy that each scene contains direct speech<sup>132</sup>. Another significant fact is that the information regarding the so-called 'Nazirite' status of the son-to-be born is repeated in scenes 1, 2 and 5. However, an extensive discussion of these features will follow in the subsequent sections.

#### 4.3.1.4 Summary of textual contents

The contents of Episode I can be summarized as follows: (Introduction) Manoah and his wife are introduced. (Scene 1): The messenger of Jahweh appears for the first time (to Manoah's

<sup>129</sup> Exum (1980, 44), who takes vs. 3 with vs. 2, states: "Promise and fulfilment frame the story."

<sup>130</sup> The division into six scenes is more or less similar to the division made by Exum (1980, 45). She distinguishes three bigger sections: (I) vss. 3-10 (subdivided into A: vss. 3-5; B: vss. 6-7; C: vs. 8; A': vs. 9; B': vs. 10); (II) vss. 11-18 (subdivided into four questions and answers (i) vs. 11; (ii) vss. 12-14; (iii) vss. 15-16; (iv) vss. 17-18); (III) vss. 19-23 (subdivided into four smaller sections, with vss. 19 and 23 forming an inclusion). Exum indicates how several inclusions are formed by means of the repetition of certain verbal roots, e.g. "to appear" (in vss. 3-5; 10; 21) and "to take" (in vss. 19 and 23). However, it should be questioned whether these verbal roots were deliberately used to structure the narrative. It could be maintained that they were used as part of the 'normal' vocabulary necessary to narrate the appearance of a divine messenger. Furthermore, the fact that **בוא** is used as alternative for **ראה** and that **ראה** is also used in another sense ("to see" cf. sentences 19c, 20c and 22c) in the episode, should be taken into consideration. In this study the argumentation of Exum to indicate certain structural patterns will be avoided, due to the fact that the above mentioned question cannot be answered with absolute certainty.

<sup>131</sup> Cf. the discussion in section 3.3.1.3 of this study. In particular, the table in section 3.3.1.3.4 should again be considered.

<sup>132</sup> Scene 5 contains a dialogue between Manoah and the **מלאך**.

wife alone), and he announces the forthcoming birth. The wife of Manoah is told to obey certain stipulations, because the son-to be born will be a Nazirite of God. (Scene 2): The wife reports to her husband, Manoah. She repeats the stipulations (with certain variations). (Scene 3): Manoah prays Jahweh to send the messenger again. (Scene 4): The messenger appears for the second time, but again Manoah is absent. The wife calls her husband. (Scene 5): A dialogue between Manoah and the messenger takes place. The messenger repeats the stipulations (with certain variations). (Scene 6): After the messenger has disappeared in the smoke from Manoah's offering, Manoah and his wife recognize that the messenger was actually a *mal'ak Jhwh*. The wife comforts her husband, saying that they will not die, because Jahweh has no intention of killing them. (Conclusion): Samson is born, and his career starts.

### 4.3.2 Analysis of literary features (Episode I)

In the following discussion the sequence of the scenes of Episode I will be followed. However, no rigid ordering principles will be applied. Various literary features are manifested in more than one scene, or even in subsequent scenes (or episodes). Repetition may serve as example. Repetition of smaller or larger units may occur in one scene, but are more likely to extend over various scenes in the same episode (or in other episodes in the same narrative). The discussion will then have to adapt to this situation. Prospection and retrospection will thus alternate with the description in a scenic sequence.

It should be emphasized, as was mentioned in section 4.2.4 of this study, that no specific order will be followed in the discussion of the various literary features. In addition, not every literary feature occurs in every scene. The methodological discussion in section 4.2.4 will thus function as mere 'frame of reference'.

#### 4.3.2.1 Introduction: Vs. 2

As was mentioned in the preliminary analysis, the introduction, together with the conclusion (vss. 24-25) form an *inclusio* around the episode. This *inclusio* is indicated by the repetition of the names *דן* and *צרעה*, the substantive *שם* and the verbal root *ילד*. It is not so much the fact that these terms are repeated in these verses, but the order in which they are repeated, that seems to be significant in this analysis<sup>133</sup>. The concentric pattern of repetition signifies structurally that

<sup>133</sup>

The writer refrains from characterizing these terms as *Leitwörter* as defined by Alter. Alter (1981, 93) takes over Buber's definition of the phenomenon: "A Leitwort is a word or a word-root that recurs significantly in a text, in a continuum of texts, or in a configuration of texts: by following these repetitions, one is able to decipher or grasp a meaning of the text, or at any rate, the meaning will be revealed more strikingly ... The measured



the plot line sets out from vs. 2, and concludes in vss. 24-25. Vs. 2, which can be regarded as the exposition of the plot<sup>134</sup>, not only provides general background information regarding the characters, but also states the problematic situation in which the main characters find themselves. Although no explicit commentary is given on the wife's barrenness, the reader of Old Testament narratives is already familiar with the fact that this state posed a problem in ancient Israelite society<sup>135</sup>. The examples of Sarah (Gen. 18), Rebekah (Gen. 25), Rachel (Gen. 29-30) and Hannah (1 Sam. 1) may be mentioned in this regard<sup>136</sup>.

Two characters are introduced in the exposition: Manoah and his wife. It is not possible as yet to deduce from the available information which character types are introduced. This will only become clear as the plot develops. Of Manoah it is said that he originates from Zor'ah from the clan of Dan. Whether this information is of any significance for the 'story', is uncertain<sup>137</sup>. Nor does the meaning of Manoah's name<sup>138</sup> seem to have any special significance for the 'story'<sup>139</sup>.

Manoah's wife, who is not named explicitly<sup>140</sup>, is only described by two parallel statements on her barrenness. At first glance it seems as if the description of the barren state of Manoah's

---

repetition ... is one of the most powerful means for conveying meaning without expressing it." In the case under discussion, the repetition of particular words is regarded as mere structuring element, without any semantic significance.

<sup>134</sup> Cf. the definition provided in section 4.2.4.4 of this study. Only vs. 2 is regarded as exposition, because a change in time-ratio (from the general time of background information to the specific time of the messenger's appearance) and a passage from summary to scene take place between vss. 2 and 3. However, when the narrative as a whole (the Samson Cycle considered on a macro level) comes under scrutiny, the whole Episode I (13:2-25) may be regarded as exposition. The main character of the narrative, Samson, starts his career only in chapter 14. Chapter 13 serves as the exposition in which the key to understanding the narrative is provided. Cf. Exum (1981, 25, footnote 2): "The story of Samson's birth in Judges 13 is an integral part of the saga and serves as the introduction to it. It introduces a number of motifs which we meet in chs. 14-16; e.g., the motif of life and death, the motif of answered prayer, the motif of knowing and not knowing, the motif of telling and not telling."

<sup>135</sup> Cf. Exum (1980, 47): "In Israelite society, barrenness might be viewed as a sign of reproach and divine displeasure."

<sup>136</sup> Alter (1981, 49) would regard this episode as a type scene.

<sup>137</sup> Due to the fact that the modern reader of the narrative does not have precise socio cultural information on that particular era at his/her disposal, it is no easy task to determine the significance of this information. Crenshaw (1978, 72), however, interprets it as follows: "Those familiar with traditions about this clan would probably not have expected anything extraordinary from such a lineage. For had not Dan found it impossible to maintain territory in the southern region? Periodic attack from the Philistines finally compelled the Danites to look for safer residence ..."

<sup>138</sup> Derived from the verbal root נח "to rest".

<sup>139</sup> Klein (1988, 122) is of the same opinion.

<sup>140</sup> Cf. Exum (1980, 48): "It is surprising that neither the introduction nor the remainder of chap. 13 gives the name of this woman. The name in Israelite thought characterizes and conveys a person's essence. The absence

wife serves the purpose of further characterizing Manoah himself. However, the remainder of the episode makes clear that the wife acts as independent character in the development of the plot. It is therefore unusual that her name is withheld from the reader. In addition, nothing is mentioned about her inner feelings or reaction<sup>141</sup> to her barrenness<sup>142</sup>. However, the suppressed information is not considered important for the development of the plot, and can thus be regarded as blanks<sup>143</sup>.

#### 4.3.2.2 Scene 1: Vss. 3-5

Whereas the introduction reflects general time, the first action of the narrative seems to have happened at a specific moment. Although no time indication is given, the reader notes that a change in time ratio takes place between the introduction and the first scene. The messenger's direct speech (3c-5e) creates the impression of a moment-by-moment recording of events.

Scene 1 can be characterized as the inciting moment of the plot<sup>144</sup>. Although no real problem or conflict is introduced in this scene<sup>145</sup>, the action starts here. The reader's interest and curiosity is evoked by the messenger's abrupt appearance. Nothing is revealed of where the מלאך יהוה (the third main character of the narrative) came from, or who commissioned him. The only clue to the messenger's being lies in the designation מלאך יהוה. In subsequent scenes other designations are used to refer to the messenger. However, מלאך יהוה occurs only in the mouth of the narrator. The omniscient narrator knows from the start that the messenger is actually a

---

of the woman's name in chap. 13 is all the more striking when we consider the fact that she has a central role here and is more favorably pictured than her husband. Nevertheless, in view of the extremely positive portrayal of the woman in the birth story, the absence of her name does not diminish her character in any way, nor does it detract from our appreciation of her."

<sup>141</sup> Although the wife's barrenness presumably continued for quite a number of years, it is only stated in two short sentences. Narration time is thus much shorter than the actual narrative time. Information regarding the wife's psychological processes about the matter, her religious reaction to it, or her relation to her husband in this regard is suppressed. In this respect this narrative differs considerably from other similar biblical narratives (e.g. Sarah, Rebecca, Rachel and Hannah). Cf. Exum's (1980, 47ff.) discussion.

<sup>142</sup> Crenshaw (1978, 41-42) states: "The motif of a barren wife supplied a basic fund for early Israelite narratives. It arose in a culture that placed a premium on childbearing, one that even devised means of assuring progeny to a man who died without children." Ska (1990, 83) warns that modern readers should not ask anachronistic questions in this regard. The lack of interest in the characters' psychological processes is one of the main characteristics of Biblical narrative art.

<sup>143</sup> Cf. Sternberg's distinction between gaps and blanks (as described in section 4.2.4.3 of this study).

<sup>144</sup> Cf. Webb (1987, 163): "The plot of the Samson story is set in motion by the unsolicited appearance of Yahweh's angel to a barren woman, the wife of Manoah the Danite."

<sup>145</sup> Rather, the inciting moment here represents the commencement of the solution to the problem of the wife's barrenness.

divine being commissioned by Jahweh. By using the designation מלאך יהוה, in contrast to מלאך האלהים or מלאך אֱלֹהִים, the reader is informed accordingly. Manoah (and his wife), however, only identifies the messenger as a מלאך יהוה in the last scene of the narrative. Throughout the narrative a reader elevating position is thus prevalent.

The birth announcement follows without any preceding conversation. Manoah's wife remains passive during this scene. The radical change from barrenness to pregnancy is reflected in the chiasmic structure which occurs in 3c f<sup>146</sup>. Several stipulations accompany the birth announcement. The woman should refrain from drinking alcoholic beverages and from consuming unclean food<sup>147</sup>. In advance the mother is told not to cut the child's hair, because he will be a Nazirite of God from his birth. Several exegetes have commented on the numerous differences between the Nazirate stipulations in this episode and the description of this institution in Numbers 6<sup>148</sup>. Opinions also differ as to the extent that the Nazirite status of Samson should be taken into consideration in the interpretation of the cycle<sup>149</sup>. In the writer's opinion the most important argument in the discussion in this regard is the fact that a close reading of the text reveals that only the prohibition of cutting Samson's hair is directly applied to the child. Apart from Episode I the Nazirate is mentioned once again in Episode IV: in ch. 16:17 the Nazirate is related to only one stipulation, namely the prohibition of cutting Samson's hair. The information on the relationship between Samson's strength and his long hair, which

<sup>146</sup> וילדח > > ולא ילדח and הריח > > עקרה. 3e f is again echoed in 5a b.

<sup>147</sup> Crenshaw (1978, 39) assumes that "the mother to be must observe the laws of the Nazirite and see that her son does the same." Blenkinsopp (1962, 65ff.) (among others) argues that the plot of the Samson Cycle "revolves around an explicitly religious theme, that of the broken vow - an age-old motif in the history of literature. Samson is a *nazir*. The regulations for the nazirite specify that he must avoid contact with a dead body, must not drink wine or *sekar* and, most important, must not allow his hair to be cut for the whole period of the vow." Cf. also Greenstein (1981, 250ff.). However, this view cannot be supported from the text. No indication is provided that the mother should see that her son obeys the Nazirite stipulations, or that these stipulations are directly applied to the boy. Only the hair cutting prohibition is made applicable to Samson. Cartledge (1989, 411) stresses this point too: "... the only proscription specifically assigned to Samson is that his hair not be cut. His mother is prohibited from drinking wine or eating unclean foods, but though some have argued that this should be understood as applying to Samson as well, there is no evidence that he was affected by any prohibition except the cutting of his hair."

<sup>148</sup> Cf. amongst others Cartledge (1989, 409ff.).

<sup>149</sup> Exum (1983, 30ff.), for example, argues that Samson's Nazirite status does not play a central role in the interpretation of the cycle. "Without doubt, Samson's Nazirite status serves an important theological function in the saga. The analysis presented here has not sought to challenge its importance but only to offer a counterbalance to the tendency to overestimate it, in particular against interpretations of Judg. xiii xvi which would have us assess Samson's career solely or primarily in the light of fidelity to the Nazirite vow" (1983, 44). Matthews (1989, 246-247), who summarizes the central theme of the Samson Cycle in the words "Freedom and Entrapment", regards Samson's Nazirite status as part of his entrapment: "The fact that Samson had no say in the matter of becoming a Nazirite is central to the overall theme of lack of freedom. The decision has been made for him by the divine, and perpetuated by the acceptance of the vow by his mother while he is still in the womb. It is particularly significant that it is his mother who performs the requirements of the Nazirite vow until his birth since it will be women who will subsequently trigger other signs of his lack of free action."

was suppressed during the development of the cycle's plot<sup>150</sup>, is then also revealed. It thus seems that the narrator used the motif of the Nazirate to create a dramatic effect, and not primarily for its religious significance<sup>151</sup>.

However, the last-mentioned statement should be qualified in the light of the threefold repetition of the Nazirate stipulations in Episode I. The birth announcement and accompanying Nazirate stipulations which are communicated by the messenger (3c-5e) are regarded as the first presentation<sup>152</sup>. The first repetition can be found in scene 2 (7b-f), and the second in scene 5 (13b-14f). The following diagram provides an overview of the three occurrences of the announcement.

<sup>150</sup> The Samson Cycle has an episodic plot: every episode is a unit in itself and does not require the clear and complete knowledge of the former episodes to be understood. The episodic plot of the Samson Cycle is united by a central character, namely Samson. The narrative starts with his birth (announcement), and ends with his death.

<sup>151</sup> This view is in congruence with that of Niditch (1990, 612-613): "The 'hair growing' aspect of the Nazirite vow is central to the narrative, its plot, its hero's characterization, and its central themes. The motif 'magic strength resides in hair' is found in numerous nonbiblical works all over the world ... The Nazirite vow allows an Israelite writer to employ this folk motif in a special Israelite way. ... Staying away from alcohol, unclean food, and corpses ... are not the interest of the Samson writer. Hair is what is important and integral to the narrative."

<sup>152</sup> It should be noted that within the first appearance two sentences are also repeated. Cf. 3e f to 5a-b.



## OVERVIEW OF REPETITION IN JUDGES 13:2-25

FIRST PRESENTATION (3c-5e)	FIRST REPETITION (7b-7f)	SECOND REPETITION (13b-14f)
הנהינא את־עקרה	(..)	(..)
ולא ילדת	(..)	(..)
והרית	(..)	(..)
וילדת בן	(..)	(..)
ועתה השמרי נא	ועתה (..)	(מכל אשר־אמרתי אל־האשה) תשמר
(..)	(..)	מכל אשר־יצא מגפן היין לא תאכל
ואל־תשתי יין ושכר	אל־תשתי יין ושכר	ויין ושכר אל־תשת
ואל־תאכלי כל־שמא:	ואל־תאכלי כל־שמאה	וכל־שמאה אל־תאכל
כי הנך הרה	הנך הרה	(..)
וילדת בן	וילדת בן	(..)
ומורה לא־יעלה על־ראשו	(..)	(..)
כי־נזיר אלהים יהיה הנער מן־הבטן	כי־נזיר אלהים יהיה הנער מן־הבטן (עד־יום מותו:	(..)
והוא יחל להושיע את־ישראל מיד פלשתים	(..)	(..)
(..)	(..)	כל אשר־צויתיה תשמר

According to the criteria presented by Sternberg (1985, 432ff.) the pattern of repetition can be described in tabular form<sup>153</sup>.

	<b>Repetition 1 (7b-f)</b>	<b>Repetition 2 (13b-14f)</b>
Object of presentation	verbal	verbal
First source of presentation	מלאך יהוה to wife (3c-5e)	מלאך יהוה to wife (3c 5e)
Source of retelling	wife to Manoah	messenger to Manoah
Mode of retelling	variant	variant
Motivation for mode of retelling	non deliberately (?)	non-deliberately (?)
Comments on possible variations	<p>introductory remark on barrenness is omitted</p> <p>שֶׁמֶר is omitted</p> <p>the second occurrence of the announcement is omitted</p> <p>the hair prohibition is omitted</p> <p>עֲרִיּוֹם מוֹתוֹ is added to the motivation</p> <p>the announcement of his saviour role is omitted</p>	<p>introductory remark on barrenness is omitted</p> <p>שֶׁמֶר is used twice</p> <p>the second occurrence of the announcement is omitted</p> <p>a prohibition regarding eating is added</p> <p>the hair-prohibition is omitted</p> <p>the motivation is omitted</p> <p>the announcement of his saviour role is omitted</p>

The last three comments are significant. The hair prohibition, which seems, from 16:17, to be the central stipulation, is omitted in both the second and third repetitions. The fact that Samson will start to liberate Israel from Philistine oppression is also omitted. Whereas the motivation for the prohibitions (the Nazirite status of the son to be born) is supplemented by the words עֲרִיּוֹם מוֹתוֹ in the first repetition, the motivation is not mentioned at all in the last repetition. In

153

Cf. also Crenshaw's (1978, 52ff.) discussion of repetition in the Samson Cycle.

the latter case it thus seems as if the prohibitions have no applicability on the son to-be born. However, the first repetition explicitly relates the prohibitions to his Nazirite status. Manoah's wife proleptically adds to the motivation that Samson's Nazirite status will be valid until his death. This will eventually be shown to be the truth in Episode IV. It should be noted that the prohibitions in the first repetition are never directly applied to Samson, and, as is evident from later episodes, are supposedly not held by him. The prohibition of cutting his hair, however, links the first and final episodes of the narrative<sup>154</sup>.

In conclusion, it may be assumed that the relation between Samson's physical strength and his long hair is central in the development of the plot. The theme of long hair is introduced within the context of Nazirate stipulations. This context, together with the fact that it is repeated three times, relates Samson's strength to the intervention of God through His messenger.

A last comment regarding this scene should be made on sentence 5e. Not only the semantical value of the verbal root חלל should be taken into consideration, but also the dramatic value of the whole statement. The reference to the Philistines not only links this promise to the introduction to the cycle (13:1), but also to the remainder of the cycle in Episodes II, III and IV<sup>155</sup>. Knowing that Israel is under Philistine oppression, the reader now identifies the son-to-be born as the saviour to-be. Expectation is thus evoked. However, this expectation is kept in suspense by the extensive narration of the birth announcement until vs. 25 where the verbal root חלל again appears<sup>156</sup>. A link is thus established between Samson's career and the workings of the רוח יהוה.

#### 4.3.2.3 Scene 2: Vss. 6-7

The complication of the plot starts in this scene. After the reader's interest was evoked in the previous scene, tension now starts to build up. Already from the episode's outset the reader is informed about the messenger's identity. This very reader-elevated position serves the purpose of accentuating the lack of knowledge/recognition of the two main characters of the episode,

<sup>154</sup> Cf. also Wharton's (1973, 59ff.) discussion of this example of repetition.

<sup>155</sup> On a macro level it can also be maintained that חלל in Judges 13 indicates the commencement of a struggle which only ended during the reign of King David. The dramatic value of sentence 5e is thus applicable not only to the narrative in Judges 13 16, but also to the wider narrative which continues in the Books of Samuel.

<sup>156</sup> Cf. Exum (1983, 35): "We must take seriously the aspirations awakened by Judg. xiii, but we should keep in mind at the same time that, while it sets up expectations of a great deliverer, it does not furnish a background to condemn him for not living up to them. The perceptive listener will note that an ultimate victory over the Philistines is not promised. The word *yahel* offers a subtle but important clue; Samson will only *begin* the deliverance."

namely Manoah and his wife. Scene 2 makes it clear that Manoah was not present at the first appearance of the messenger, and that his wife was not absolutely sure about the identity of the messenger. The lack of knowledge/recognition on the characters' side retards the action of the 'story' to provide the reader with enough time to recognize the significance of the divine intervention<sup>157</sup>.

The scene starts with Manoah's wife calling her husband to tell him of the messenger's appearance. By putting the wife's impressions in direct speech, the narrator provides the reader with the character's point of view. She does not call the messenger **מלאך יהוה**, but rather **איש האלהים**, indicating that she is unaware of his divine nature. However, she has the suspicion that he is an unusual being, because his face looks like that of **מלאך האלהים** - very terrifying. This terrifying appearance seemingly makes such an impression on her that she does not ask him where he comes from. Nor does he tell her his name. This information in direct speech reveals the inner life of Manoah's wife.

The first repetition of the birth announcement follows in vs. 7. A second level of direct speech is introduced, namely the woman retelling what the messenger has told her. The variation in this repetition has already been indicated in the discussion of scene 1. However, it should be added that the variation may reflect the woman's point of view in contrast to that of the messenger in scene 1. The omission of the hair-cutting prohibition may indicate that (from her perspective) the woman was very much under the impression of the announcement's implication for her<sup>158</sup>, and therefore did not regard it necessary to refer to the implication for the son. However, she was very much aware of the fact that the prohibitions applied to her. By adding the motivation which had been given by the messenger, she made the direct connection between the Nazirite status of the son-to-be-born and the prohibitions of her not drinking alcoholic beverages and eating unclean food. In the first appearance of this motivation (5d in scene 1) it is mentioned in connection with the prohibition of cutting the boy's hair. The woman's point of view thus represents a shift from that of the messenger.

The addition of **עריים מצור** to the motivation is significant. It has already been mentioned in the discussion of scene 1 that the use of this words has a proleptic function. The episodic plot of the Samson Cycle should be taken into consideration in the discussion of this addition. In Episode IV (ch. 16:4-31) Samson fought his final and most successful battle against the Philistines. However, he died in this very battle. This moment can be regarded as the climax of

<sup>157</sup> Cf. Crenshaw (1978, 54).

<sup>158</sup> Although nothing is said explicitly in this regard, the announcement of her pregnancy after a long period of barrenness, should have made an impression on her.



the cycle's plot: the promise of the messenger in Episode I (ch. 13 sentence 5e) and the mother's proleptic pronouncement eventually proved to be the truth<sup>159</sup>.

Although not much information is available in this scene to characterize any of the persons involved in this 'story', attention should be given to the function of direct speech. Manoah's wife reveals something of herself through her repetition of the birth announcement. She also reflects something of her emotions during the messenger's appearance. At this stage it can be maintained that she does not function as an "agent" in the plot. However, not enough information is already available to distinguish whether she functions as a "type" or a "full fledged character".

#### 4.3.2.4 Scene 3: Vss. 8

In scene 2 Manoah was the addressee - he remained passive. In scene 3, however, Manoah becomes active, calling unto Jahweh to send **איש דאליהם** again. His reactions to the information provided by his wife in scene 2, are suppressed. The narrator uses indirect comment economically (as was the case in scene 2) and prefers to narrate the story in the direct speech of the character.

In sentence 8a a fourth character is introduced, namely **יהוה**. Although the divine name has already appeared in the combination **מלאך יהוה**, Jahweh did not previously act as addressor or addressee in the plot of this episode<sup>160</sup>. Although the discussion of further scenes will again concentrate on this aspect, preliminary remarks should now be made on the use of the name Jahweh in Episode I (and in the rest of the Samson Cycle). The name again appears in scene 5 (sentence 16d: used as indirect object), twice in scene 6 (sentence 19b: used as indirect object; sentence 23b: used as subject of verb **חפץ**), and twice in the conclusion (sentence 24d: used as subject of verb **ברך**; sentence 25a: used as subject<sup>161</sup> of the verb **חלל**). No description is provided of Jahweh - nor is any of His direct speech narrated. Jahweh remains in the background of the plot, but His participation in human existence is presupposed. One can

<sup>159</sup> Exum (1980, 49) is of the opinion that the words "with which the woman expands and interprets the birth announcement intimate danger and create suspense."

<sup>160</sup> Jahweh has already appeared as subject of the verb **נאן** in the Introduction to the cycle (vs. 1).

<sup>161</sup> The expressions **יהוה** and **רוח יהוה** are used synonymously in the Samson Cycle. Cf. ch. 16 (sentence 20h) to ch. 14 (sentence 6a) and ch. 15 (sentence 14c). However, it can be maintained that **רוח יהוה** is used where divine influence on human actions is expressed.

hardly say that Jahweh is characterized at all. The character type "agent" can thus be ascribed to Him<sup>162</sup>.

Manoah, in contrast, speaks and acts in this episode. In this scene he is characterized through his direct speech: He is not satisfied to receive the birth announcement second hand<sup>163</sup>. He therefore prays unto Jahweh to send **אִישׁ הָאֱלֹהִים** again. Manoah definitely does not function as a mere "agent" in the plot. However, it is too early to tell whether he is characterized as a "full fledged character" or a "type".

Although the designation **אִישׁ הָאֱלֹהִים** indicates that Manoah is unaware of the fact that the messenger was a divine being, his prayer (sentences 8c d) makes it clear that he knows that Jahweh was the One who sent the messenger. This assumption of his stands in contrast to the fact that his wife does not remember to ask the messenger where he comes from (cf. sentences 6e f). However, in scene 6 Manoah (and his wife) recognized that they not only have seen a messenger of Jahweh, but God Himself. Manoah's prayer in this scene should thus not be regarded as if the identity of the messenger is already known to him<sup>164</sup>.

In his prayer Manoah provides the reason why he wants the messenger to re appear to them: the messenger could teach them what they should do with the son to be born. The implication is that Manoah has experienced a gap in the information supplied to him by his wife. She does not mention anything about the messenger telling her what they should do with the boy. However, the reader already knows that no razor should touch the boy's hair. By withholding this information from Manoah, a gap is created with dramatic effect, namely the development of the plot is slowed down. Not only the character (Manoah), but also the reader is held in suspense by the narrator. Both have the question on their lips: What is the significance of a messenger announcing the birth of a son from a barren woman?

<sup>162</sup> The fact that Jahweh is regarded as an "agent" in the Samson Cycle should not be regarded as a devaluation of His religious role. However, on a literary level He functions as an "agent" for the effect that He has on the plot or its characters. Cf. the definition of "agent" which was provided in section 4.2.4.7 of this study. Cf. also Exum's (1980, 58) assessment of Jahweh's role in the narrative.

<sup>163</sup> Exum (1980, 50) interprets Manoah's prayer as "his desire to be included in the encounter with the man."

<sup>164</sup> Cf. also Crenshaw's (1978, 34 35) discussion.

#### 4.3.2.5 Scene 4: Vss. 9-10

The complication of the plot continues in this scene. Scenes 3 and 4 are closely linked, because the last mentioned contains the response to Manoah's prayer. However, a division is made between verses 8 and 9 on syntactic stylistic grounds<sup>165</sup>.

It is noteworthy that the narrator uses a variant of the divine name in sentence 9a, namely **האלהים**<sup>166</sup>. This corresponds to the use in scene 6 (sentences 22c and 23b). The difference between the cases in scenes 4 and 6 is that in the first mentioned the divine names are used by the narrator, but in the last-mentioned scene they are used by the two main characters (Manoah and his wife). It seems as if the divine names **יהוה** and **אלהים** are used indiscriminately without any stylistic or dramatic effect<sup>167</sup>.

In sentence 9b the narrator uses the designation **מלאך האלהים** to refer to the divine messenger. It differs from the form **מלאך יהוה** which is used by the narrator everywhere else<sup>168</sup> (except in sentence 11c)<sup>169</sup>. By changing to this designation the narrator refers back to the woman's impression and description of the messenger (sentence 6d). Through this change the reader is lead to identify this messenger with the one who appeared to Manoah's wife (in scene 1).

Although Manoah prayed unto Jahweh to send the messenger **אלינו** ("to us") (sentences 8c d), the messenger again appeared<sup>170</sup> to Manoah's wife alone. To make explicit that she was alone

<sup>165</sup> Cf. Appendix C.

<sup>166</sup> Cf. **יהוה** in sentence 8a.

<sup>167</sup> However, this argument is not applicable to the word combinations **מלאך האלהים**, **מלאך יהוה** and **איש האלהים**. There the variance has a definite purpose.

<sup>168</sup> Cf. sentences 3a, 13a, 15a, 16a, 16g, 17a, 18a, 20b, 21a and 21c.

<sup>169</sup> In sentence 11c reference is only made to **איש** without any closer qualification. It can be regarded as an abbreviated form of **איש האלהים** which is used to identify this character with the one Manoah prayed for in scene 3 (sentences 8c-d).

<sup>170</sup> It is significant that the verbal root **בוא** is used to designate the appearance of the messenger. Cf. also sentences 6c and 8c. From the context it is clear that this verbal root (when used in connection with appearance of the messenger) is synonymous with the use of the verbal root **ראה**. This fact serves as argument to negate Exum's (1980, 45) use of the root **ראה** as structural marker in the division of the text. Cf. the discussion in section 4.3.1.3 of this study. The possibility that the expression **בוא אל** has the meaning "to have sexual intercourse with" should also be mentioned. The insinuation would then be that the messenger is the actual father of the son to be born, and Manoah would then be suspected of impotency. The second appearance to Manoah's wife alone may serve as supportive argument. However, from sentence 8c it is clear that the expression does not have this connotation. Manoah prays that the messenger should come to them (**בוא אלינו**) again. Whether the same expression in sentence 9b does refer to sexual intercourse remains uncertain. The context of the narrative rather negates this possibility.

during this second appearance, the narrator adds two inverted circumstantial sentences (9c d). These circumstantial sentences (with the subjects in the initial position) indicate the narrator's point of view. The effect is a further retardation of the action of the plot.

In verse 10 the pace of narration accelerates again to portray the action of the woman. Her anxiety to tell her husband of the second appearance of the messenger is expressed by the narrator by means of four short sentences (10a d). Thereafter, her words to Manoah are narrated in direct speech. Sentence 10e, introduced by the particle *וְגַם*, indicates that a shift has taken place from the narrator's point of view to that of the character (the woman, in this case). She calls the messenger *הָאִישׁ הַלְּאֵדִים*, referring back to the designation she used earlier (in sentence 6c). The narrator also uses this designation to link Manoah's prayer (especially sentences 8c d) to the second appearance of the messenger.

It is clear that scene 4 forms an *intermezzo* - a moment of pause - between Manoah's prayer and his conversation with the messenger. By means of the retardation of the pace of the plot the tension is heightened and the curiosity of the reader is further kept in suspense. Apart from the prohibition of cutting the boy's hair, the reader knows nothing more than Manoah and his wife regarding the child's upbringing. Not only Manoah, but also the reader expects to hear more on this issue in the following scene. However, as will be discussed in section 4.3.2.6, this expectation is not met by the *מִלֵּאךְ יְדוּהָה*.

As a conclusion to this section, a comment should be made with regard to the characterization of Manoah's wife. Various commentators<sup>171</sup> interpret the fact that the messenger re appeared only to her (and not to her husband or to them both) as an indication that she plays a superior role to that of Manoah. Contrary to this view, the writer interprets scene 4 solely as a dramatic device of the narrator to heighten the tension and to keep the reader in suspense.

#### 4.3.2.6 Scene 5: Vss. 11-18

Scene 5 contains the dialogue between Manoah and the *מִלֵּאךְ יְדוּהָה*. This scene differs from the other in the sense that it has more than one direct speech part. The syntactic-stylistical analysis<sup>172</sup> has revealed a unified structure of eight direct speech parts, each introduced by *וַיֹּאמֶר*. Manoah and the *מִלֵּאךְ יְדוּהָה* alternate as addressor and addressee. This eightfold structure

<sup>171</sup> Cf. e.g. Klein (1988, 122).

<sup>172</sup> Cf. Table I in Appendix C.



enfolds after a short introduction provided by the narrator (sentences 11a-c)<sup>173</sup>. The subsequent dialogue can be divided into four questions and answers<sup>174</sup>: 11e-f<sup>175</sup> correspond to 11h, 12b-c<sup>176</sup> to 13b-14f, 15b-c<sup>177</sup> to 16b-g and 17b-d<sup>178</sup> to 18b-c. In this dialogue scene the complication of the plot fully unfolds. The conversation between Manoah and the מלאך יהוה reveals all the information that is necessary to prepare the climax of the 'story' (in scene 6).

In sentences 11c (in the mouth of the narrator) and 11e (in the mouth of Manoah) the messenger is called מַלְאֲכִי again. This designation is used to refer back to the report of Manoah's wife (sentence 6c) and Manoah's prayer (sentences 8c-d), as well as the announcement of the messenger's re-appearance (sentence 10e). The narrator uses this cross-reference technique to inform the reader that the messenger that has re-appeared, is the same one as the messenger who initially appeared to Manoah's wife. However, in the linking sentences between the various parts of the dialogue, the narrator explicitly calls the messenger מַלְאֲכִי יְהוָה. After the identification is established in the first part of the scene, the narrator now uses the designation which reveals the messenger's true nature to the reader. A reader-elevated position is thus established.

The dialogue gives the impression of a word-for-word recording. Narrative time and narration time thus correspond. The effect is a retardation of the pace of the plot again. The function of this retardation seems to be that the narrator wants the reader to pay close attention to the issues which are (re-)introduced in this scene. The prohibitions applicable to the woman are recited again, and the question as to the identity of the messenger is central to this scene. Although the final revelation of the identity of the messenger is postponed until the next scene, various clues are now given to Manoah<sup>179</sup>. A reader-elevated position is still prevalent, with the result that Manoah's questions have ironic value<sup>180</sup>.

173 Three short sentences, each introduced by a verb of motion (in the N form), describe Manoah's swift action after he has learnt from his wife that the messenger has re appeared.

174 Cf. also Exum's (1980, 50ff.) similar division.

175 Manoah asks the messenger whether it was he who has appeared to his wife before.

176 Manoah asks what the rule of life of the boy to be born would be.

177 Manoah asks the messenger whether he could stay longer.

178 Manoah asks what the messenger's name is.

179 Vickery (1981, 64) states that the second angelic appearance was not brought into the narrative for the sake of the reader. "It is clear that the reader is not in need of a second angelic appearance to establish either the fact or the nature of the divine intervention. It occurs for the sake of the characters' understanding of the event, the homely and touching realism of their response, and the dramatic suspense it creates."

180 Irony is established in a narrative when, because of a reader elevated position, the reader better realizes the implications of a character's words or deeds than the character him or herself. Klein (1988, 199), using

This scene is an excellent example of how direct speech can be used to convey the characters' point of view. It is achieved by not only the direct speech form, but also the artful structure of the dialogue. Except in the case of the first question and answer (sentences 11e-f and 11h), the messenger's answer repeatedly stands in contrast to Manoah's question. In sentences 12b c Manoah asks what the way of life of the boy-to-be born would be. The messenger replies with prohibitions applicable to the mother (sentences 13b 14f). In sentences 15b c Manoah asks the messenger to stay longer so that he can prepare a meal for him. The messenger replies that Manoah should rather make an offering to Jahweh (sentences 16b e). In sentences 17b-d Manoah asks the messenger what his name is so that they can honour him afterwards. The messenger replies that his name is too wonderful to comprehend. This contrastive structure of the dialogue between Manoah and the messenger reveals each character's point of view excellently<sup>181</sup>.

Direct speech not only reveals the characters' point of view, but also serves as technique for characterization. The reader gets to know Manoah and the messenger better through their words. Manoah takes the initiative in the dialogue by asking the questions. The messenger, on the other hand, only responds, albeit with his own view on the situation. Manoah is portrayed as the one who is not satisfied to know only that a son will be born to his wife. He wants to know more: *מִשְׁפַּסֵּה-הַנֶּעַר וּמַעֲשָׂוֹ*. In contrast to his wife's conduct (cf. her report in scene 2), Manoah shows hospitality and asks the messenger what his name is. It can be maintained that Manoah is portrayed as full-fledged character in this narrative<sup>182</sup>. The messenger, on the other

---

Muecke's theory of irony, summarizes this feature as follows: "Irony is expressed in moments of ambiguous knowledge, generated by incompatibility between opposites. The force of irony may be sharpened by stressing either the incompatibility or the opposition (innocence is the variable factor). Speaker irony is generated by any one of a variety of knowing characters (ironist). Irony of situation arises when the irony is dependent not upon spoken words but upon incongruity arising from a situation. The victimization by situation is likewise recognized by a character within the narrative. Thus, in both speaker and situational irony, the irony is recognized by a knowing character in the narrative. Dramatic irony arises when a literary character is ignorant of the meaning implicit in his/her own words, which irony may be compounded by concomitant ignorance of the real situation, but the reader is aware of that significance when the reader, more knowledgeable than the character, assumes the role of ironist, which cannot be vacant: irony requires that someone grasp both poles of ambiguous knowledge." It is thus clear that the definition of irony used in this study, corresponds to what Klein calls dramatic irony.

181 In sentence 16f another technique is used to reveal point of view. The narrator's commentary is formulated in an inverted sentence (introduced by כִּי) making it explicit that Manoah is still unaware of the real identity of the messenger.

182 This characterization of Manoah contradicts various opinions in scholarly literature. Klein's view (1988, 114) is representative: "In the Judges text, Manoah is depicted as a weak, 'unmanly' character, and it is not too far fetched to interpret him as 'unmanned' as well." In her characterization of Manoah's wife, Klein (1988, 118) contrasts her to Manoah: "... the nameless woman understands more than her husband, who is named 'Manoah'. The woman immediately senses the 'wonderful' aspect of the visitor, calling him a 'man of Elohim ... in [the] appearance of an angel of Elohim, very awful' (13.6). She unquestioningly believes the announcement of her prospective delivery of a son, and she sensibly stills her husband's fear of death because 'we have seen Elohim' (13.22)." Cf. also her interpretation of the messenger's second appearance to the woman alone as a negative

hand, remains mysterious. He does not reveal anything important about himself, and even refuses to mention his name (sentences 18b-c).

The second repetition<sup>183</sup> of the Nazirite prohibitions should again come under scrutiny. It should be noted that the messenger does not reply to Manoah's question: nothing is mentioned of the son-to-be-born<sup>184</sup>. The only concern is the mother's behaviour. The reference to the hair-cutting prohibition is omitted, as well as the motivation that the boy will be a Nazirite of God. The messenger's reply is structured in a concentric pattern<sup>185</sup> which creates the impression of a complete answer. It also seems as if Manoah is satisfied with the reply as he does not refer back to his initial question. A possible explanation is the following: As chapter 13 forms the exposition of the Samson Cycle's episodic plot, the main character is only introduced in this first chapter. Enough is revealed of his nature to evoke expectations on the side of the reader. This is done in an indirect way, namely through the application of Nazirite prohibitions on the mother. The intervention of a מלאך יהוה to announce the birth, signalizes that the son to-be-born would stand in a special religious relationship<sup>186</sup>. However, what the future life of Samson would be and how he would live up to the expectations of the reader, is held in suspense until the next episode of the Samson Cycle (chapter 14ff.).

Manoah's second question is rather a request<sup>187</sup>. He wants to show hospitality to the messenger, and therefore wants him to refrain from leaving. The reader, knowing that the messenger is a divine being, recognizes the irony in the messenger's reply. Not a meal for an ordinary visitor, but an offering for Jahweh should be prepared. Here, the messenger has already provided a clue to his real identity. However, the recognition by Manoah is suppressed until the climax of the plot is reached in the next scene.

---

characterization of Manoah (1988, 122). Niditch's (1990, 610ff.) characterization of Manoah and his wife is in congruence with that of Klein. Polzin's (1980, 184) view of Manoah, however, corresponds to the view held in this study.

183 Cf. the tabular summary in section 4.3.2.2 of this study.

184 "In answer to prayer the angel of Yahweh returns, but his word to Manoah is only a reiteration of the woman's obligations. Thus the tension is heightened and the mystery behind this birth is deepened" (Wharton, 1973, 58).

185 13b corresponds to 14e f (חשםר); 14a b corresponds to 14d (אל/לא האכל); 14c forms the centre (אל-חשה). Cf. also Exum (1980, 52).

186 Cf. Greenstein (1981, 244): "The audience, too, should form certain expectations from the episode involving Samson's birth. The story of a miraculous birth normally betokens future greatness. This, combined with the intense religiosity of Samson's parents and his consecration as a Nazirite, induces our anticipation that Samson will become a spiritual leader in the order of Samuel."

187 Exum (1980, 50, footnote 20) similarly regards vs. 15 as question: "I use the term 'question' here and below in a broad sense to include v 15. The verse implies a question (will the messenger stay?) and it calls for and receives an answer."

Manoah's next question reveals that he has not yet recognized who the messenger is. He asks his name in order to honour him when his prediction comes true. This question also refers back to scene 2 where Manoah's wife reports that she had forgotten to ask the name of the messenger who had appeared to her. The two characters are thus contrasted.

#### 4.3.2.7 Scene 6: Vss. 19-23

After the complication of the plot presented in the preceding four scenes, the plot now develops to a climax. It is not the religious act of Manoah offering to Jahweh as such, but the events following thereafter which bring the 'story' to its point of maximum tension. The central element in the complication which evokes tension and suspense in the plot line is the fact that Manoah and his wife do not realize that the messenger is a divine being. That lack of knowledge is the sole reason for the insertion of scenes 2-6 (vss. 6-23)<sup>188</sup>. In scene 6 the climax is reached when the narrator announces: **אז ידע מנח כי מלאך יהוה הוא** (sentences 21b-c). This phrase stands in sharp contrast to the narrator's commentary in sentences 16f g (in scene 5): **כי לא ידע מנח כי מלאך יהוה הוא**. In addition, the verbal root **ראה** appears five times<sup>189</sup> in this scene. With the repetition of this verbal root the narrator makes clear to the reader that the moment of recognition has arrived. It seems strange that the actual recognition follows after the messenger does not appear to them again. The disappearance of the messenger in the altar flame only caused them to fall to the ground in reverence. However, sentence 21b should not be understood as referring only to sentence 21a, but rather to the preceding events (thus to vs. 20 as well)<sup>190</sup>.

The turning point of the plot lies between vss. 21 and 22: After Manoah has recognized that the messenger was a divine being, he suddenly starts fearing for the consequences of seeing God. However, his wife comforts him by referring to the preceding events. If God intended to kill them, He would not have accepted their sacrifice and would not have shown them all these wonderful things. The implication is that God really wants to reveal something special to them. As the reader knows that the birth of a son is at stake, the connection between the imminent birth and God's intervention can easily be established.

<sup>188</sup> Cf. Webb (1987, 173ff.) for a discussion of the role that the motif of knowing and not knowing plays in the Samson Cycle.

<sup>189</sup> Three times in the Qal ("to see") and twice in the Hiph'il ("to appear").

<sup>190</sup> Webb (1987, 167) is also of the opinion that the messenger's ascension in the smoke from the altar brought the recognition: "As the flames rise up from the altar the messenger goes up in them, and Manoah and his wife go down face down, on the ground (v. 20). They know that they have seen God ..."



The scene starts with Manoah taking גִּדֵּי הָעֹזִים (together with הַמִּנְחָה) and offering it on a rock to Jahweh, the One who works wonders. This action refers back to the messenger's recommendation in the previous scene (vs. 16). Although Manoah does not yet realize that the messenger is a divine being, he recognizes that the event of the birth announcement has religious significance, and therefore obeys.

Another example of repetition appears in this scene. In 19c and 20c the same sentence occurs: וּמִנָּה וְאִשְׁתּוֹ רֹאִים. In vs. 19 it is said that Manoah and his wife were looking as he (Manoah) prepared a sacrifice for Jahweh. In vs. 20, however, they were looking as the מַלְאֲכֵי יְהוָה was ascending in the altar's flames. In both cases a participle construction is used to indicate simultaneous action<sup>191</sup>. An indication of the function of this repetition may probably be found in the fact that direct speech is used sparsely in this scene (unlike the other scenes of this episode)<sup>192</sup>. Only after Manoah and his wife come to know the true nature of the messenger, do they dare to speak again. The 'silence' in the first part of the scene is then qualified by the 'looking' at the marvelous things that were happening in front of their eyes. Initially they see without comprehension, but after the turning point of recognition they understand what is happening to them.

The fact that Manoah's wife is mentioned together with her husband in the sentence which occurs in 19c and 20c, evokes the impression that she was present during the dialogue between the messenger and Manoah. This fact was already suggested in sentence 11b (scene 5). The woman thus remains passive during the conversation<sup>193</sup>. Only at the end of scene 6 does she speak again. The conversation between her and her husband not only serves as reflection on the events, but also contrasts Manoah and his wife. In this excellent example of characterization the reader gets to know them as "full fledged characters". Their inner feelings are portrayed explicitly: Manoah reacts emotionally to the recognition, while his wife provides rational arguments to comfort him<sup>194</sup>.

<sup>191</sup> Cf. the discussion of this use of the participle active in Jonker (1986, 127ff. and 137ff.).

<sup>192</sup> Crenshaw (1978, 76) is of the opinion that Manoah and his wife presumably watched the altar to determine whether or not the Lord accepted the sacrifice.

<sup>193</sup> On the basis of vs. 6 various commentators assume that Manoah's wife recognized that the messenger was a divine being from the beginning. Crenshaw (1978, 76) therefore interprets the silence about Manoah's wife during the conversation as follows: "Surely the narrator implies that she had known the angel's identity from the beginning." However, it cannot be deduced with certainty that the designation מַלְאֲכֵי יְהוָה (vs. 6) indicates recognition of the divine messenger. It should be taken into account that Manoah's wife used this designation in a comparison.

<sup>194</sup> Cf. Vickery (1981, 64): "Manoah's understandable terror over the spiritual experience is allayed in the compressed but beautifully simple and commonsensical reply of his wife, which catches with profound rightness the nature of Yahweh and his people's relation to him (13:23)."

It is clear from the context that no distinction is made between the designations **אלהים** and **יהוה**<sup>195</sup>. Manoah refers to **אלהים** in sentence 22b. His wife, however, uses the designation **יהוה** (sentence 23b) referring back to Manoah's words.

#### 4.3.2.8 Conclusion: Vss. 24-25

In the conclusion to the episode the narrator provides the reader with the solution (vs. 24) of the problem which was introduced in vs. 2 (the introduction to the episode). Manoah's wife the woman of whom was said **ואשתו עקרה ולא ילדה** (sentences 2c d) - gave birth to a son. Not only the problem of the woman's barrenness is resolved, but the promise made by **מלאך יהוה** is also fulfilled<sup>196</sup>. The birth of the son has special significance, because of the fact that it was established that the messenger was actually a divine being. The complication of the plot in which the recognition of this fact by the characters is prepared and realized, serves the purpose of letting the reader also conclude that the birth of the son has special significance. The resolution of the plot (vs. 24), together with the final conclusion (vs. 25) on their turn serve as link between the first episode and the remainder of the cycle.

The boy is given the name **שמשון**. Etymologically this name is related to the word **שמש** ("sun")<sup>197</sup>. In isolation this name does not reveal much of Samson's character, but in contrast to one of the other main characters of the cycle, namely Delilah (episode IV), Samson's name gains significance. The name **דלילה** is etymologically related to the word **לילה** ("night")<sup>198</sup>, which illustrates the obvious contrast. Throughout the cycle Samson is portrayed as representative of Israel (albeit the tribe of Dan)<sup>199</sup>. Delilah, on the other hand, is representative

<sup>195</sup> Cf. the discussion in section 4.3.2.5 of this study.

<sup>196</sup> Cf. Webb (1987, 163): "(The messenger) makes two predictions: the barren woman will bear a son (3b), and this son will deliver Israel out of the hand of the Philistines (5b). The first is fulfilled in 13.24, 'the woman bore a son and called his name Samson'; the second is fulfilled progressively in two major narrative movements spanning chapters 14 to 16."

<sup>197</sup> Crenshaw (1978, 15ff.) discusses various interpretations which attempt to identify Samson, with reference to his name, with a solar hero. Crenshaw does not rule out the possibility that solar features occur in the Samson story, but, according to him, the significance of this features should be minimized. Greenstein's (1981, 241) proposal to identify the name 'Samson' with the Hebrew word **שם** ("name") cannot be accepted. No etymologically satisfactory explanation can then be provided for the second **ש** in the name.

<sup>198</sup> Other etymological explanations of the name Delilah should not be ruled out. Cf. the possibility of deriving the name from the verbal root **דלל** ("to curl"). The name would then probably refer to her hair style. However, such an explanation would have no special significance in this narrative.

<sup>199</sup> Cf. 13:1 which serves as introduction to the whole cycle. Klein (1988, 116, 118) extensively compares Samson to Israel: "Samson's tale also uniquely symbolizes Israel. Each of the judges represents Israel and verifies a particular aspect of Israel's apostasy, but the correspondence of Israel with the figure of Samson is not merely in the form of apostasy. The comparison is implicitly more extended. Like Samson, Israel was pre

of the Philistines<sup>200</sup> against whom Samson fought during his entire career. This contrast between Israel and the Philistines also has religious consequences: In Samson's battle against the Philistines Jahweh, the God of Israel, is fighting against the gods of the Philistines<sup>201</sup>. It is thus significant that it is mentioned explicitly in the conclusion to the first episode of the cycle that Jahweh blessed the boy (sentence 24d) and that רוח יהוה started stirring him in Mahaneh Dan.

The verb of sentence 25a (חלל) echoes the promise of sentence 5e (scene 1): The promise that the son to-be born will start liberating (והוא יחל להושיע) Israel from the Philistine oppression is now being fulfilled, because רוח יהוה started stirring (וחלל לפעמו) Samson in Mahaneh Dan. The geographical references in vs. 25, on the other hand, link the conclusion not only to the introduction of this episode (sentence 2a), but also to the conclusion to the cycle (Episode IV sentence 31d).

A last comment should be made with reference to the relation between Samson's Nazirite vow and Jahweh (or רוח יהוה), and between his hair and his physical strength. The Nazirite vow is used in Episode I of the Samson Cycle to focus the reader's attention on the fact that the birth of the main character of the cycle has special significance. A barren woman is promised that she will bear a son, and that he will start liberating Israel from the Philistine oppression. The announcement is made by a divine being, signifying the direct intervention of Jahweh. However, the traditional view of the Nazirite vow does not function as strict guide line in the 'story'. Only one stipulation, namely the hair cutting prohibition, is made directly applicable to the boy. Already in the first episode of the cycle it becomes clear that Samson's long hair will be a symbol of the fact that Jahweh blessed him (Episode I sentence 24d) and that רוח יהוה started stirring him (Episode I sentence 25a)<sup>202</sup>. In subsequent scenes it also becomes clear that the workings of רוח יהוה have provided Samson with immense physical strength. Every time

---

conceived (in the period represented by the narratives of the Patriarchs) and finally 'gestalted' (in the extended isolation of the wanderings) before it entered the reality of life in Canaan. Israel, Yahweh's people, is symbolically re born in a single human form in this narrative. ... Both Israel and Samson are Nazirites in that they are dedicated to Yahweh from 'conception', and both seem more concerned with personal gratification (including the pleasures of worldly values) than with the less tangible covenant." Also Greenstein (1981, 254-255) is of the opinion that the story of Israel is here shaped in the mold of Samson's individual biography. However, he qualifies his statement: "I am not suggesting that the story of Samson is only the story of Israel and its loyalty to the covenant."

200 This can be deduced from the fact that she was in close contact with the Philistine leaders (cf. 16:5).

201 Cf. sentences 23c and 24c in Episode IV. Cf. also the numerous references in the cycle to רוח יהוה as the driving force behind Samson's actions (13:25; 14:6,19; 15:14), as well as the fact that the narrator relates Samson's physical strength to the actions of Jahweh (16:20). Webb (1987, 165 166), referring to an unpublished paper by Gunn, comes to the same conclusion. Cf. also Gunn (1987, 118).

202 Cf. Webb (1987, 168): "Samson's long hair is the sign *par excellence* of his separation to God for the work of beginning to deliver Israel from the Philistines."

when *רוח יהוה* takes hold of him (*והצלח עליו רוח יהוה*) Samson performs miraculous deeds through his physical strength: he tears a lion to pieces with his bare hands (14:6), he kills thirty Ashkelonites (14:19) and a thousand Philistines with only a fresh ass jaw bone as a weapon (15:14).

The implication is that, if his hair would be cut, it would not be visually clear anymore that Jahweh is with him. An extension of this argument leads to the conclusion that, if Jahweh is not with him anymore, his physical strength will also disappear. This is exactly what happened to him: after Delilah has seduced Samson and cut his hair, his physical strength disappears. However, initially he is not aware of it. The narrator's explicit commentary on this situation is: *והוא לא ידע כי יהוה סר מעליו* (Episode IV sentences 20g-h).

It can now be concluded (as was already alluded to in section 4.3.2.2 of this study) that the narrator used the motif of the Nazirate to create a dramatic effect, and not primarily for its religious significance<sup>203</sup>. The Samson Cycle provides no evidence that Samson's Nazirite status was unconditional<sup>204</sup>, or even had the connotation of dedication to God. The manner in which the narrator treats the Nazirate rather points to the fact that Jahweh has provided Samson the physical strength to start liberating Israel from Philistine oppression.

### 4.3.3 Summary of exegetical results

As the analysis of literary features in Judges 13 ended in the previous section, the exegetical results should now be summarized. The summary commences with an overview of the plot line. The exposition is found in the introduction to the episode (vs. 2). The main characters of the 'story' are introduced, and the thrust for the plot development is provided (Manoah's wife is barren). The first appearance of *מלאך יהוה* in scene 1 (vss. 3-5) represents the inciting moment. The announcement of the birth of a son evokes the expectation of a solution to the problem which was introduced in the exposition. This expectation is further enhanced by the Nazirite stipulations which were announced for mother and child. However, only the hair cutting prohibition is made applicable to the child. In scenes 2-5 follows the complication of the plot. Although it would have been possible for the narrator to let the actual birth account

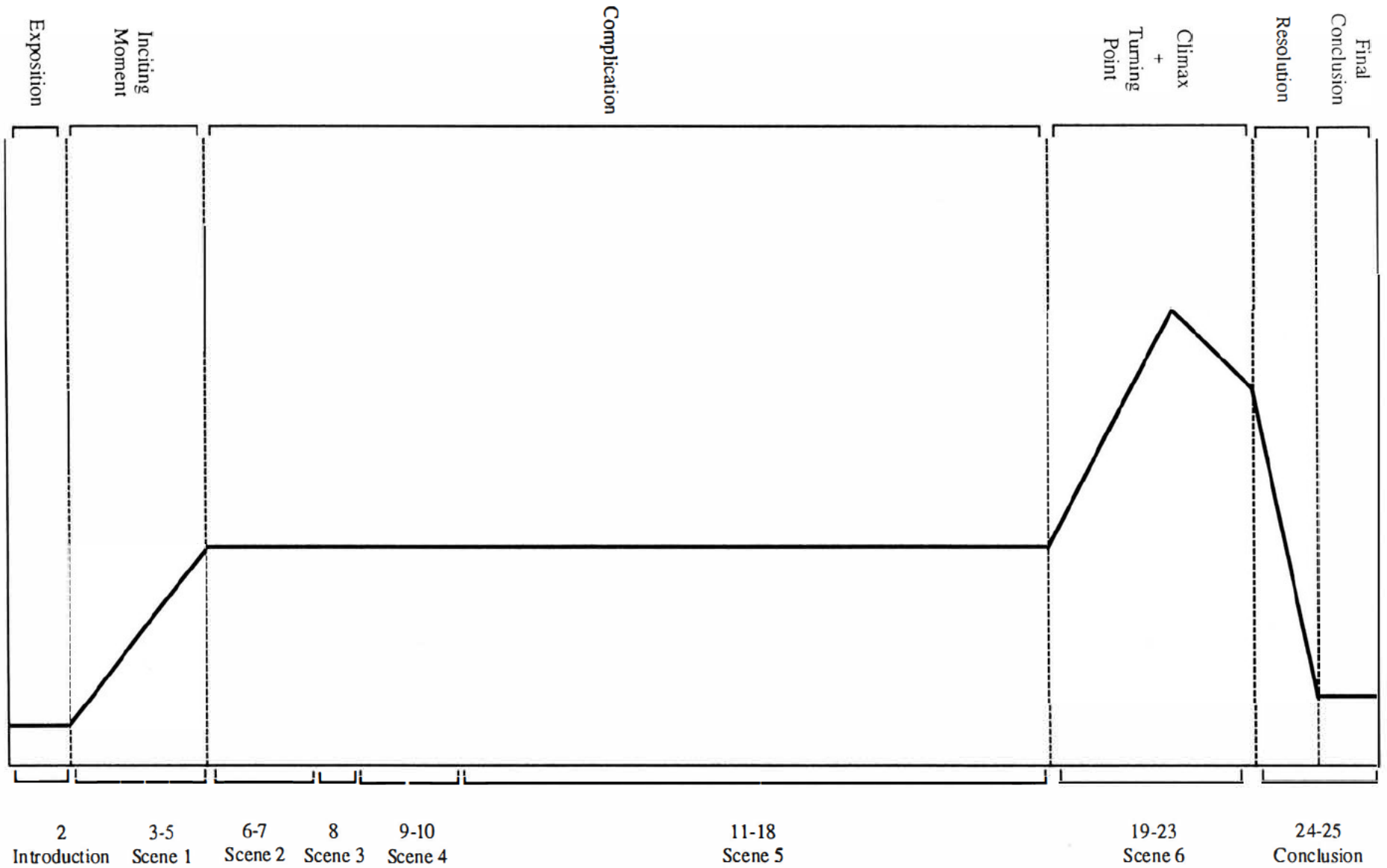
<sup>203</sup> Cf. Webb (1987, 169-170): "From the moment when Yahweh's Spirit begins to move Samson (13.25) up to the point when his hair is cut Yahweh seems as unconcerned with the ritual aspects of Samson's Naziriteship as Samson himself. ... We are told that Samson will be a 'Nazirite of God' and we think we know what this means, but as the narrative unfolds our initial expectations are overturned and replaced by a more profound understanding."

<sup>204</sup> Cf. Cartledge (1989, 409ff.).

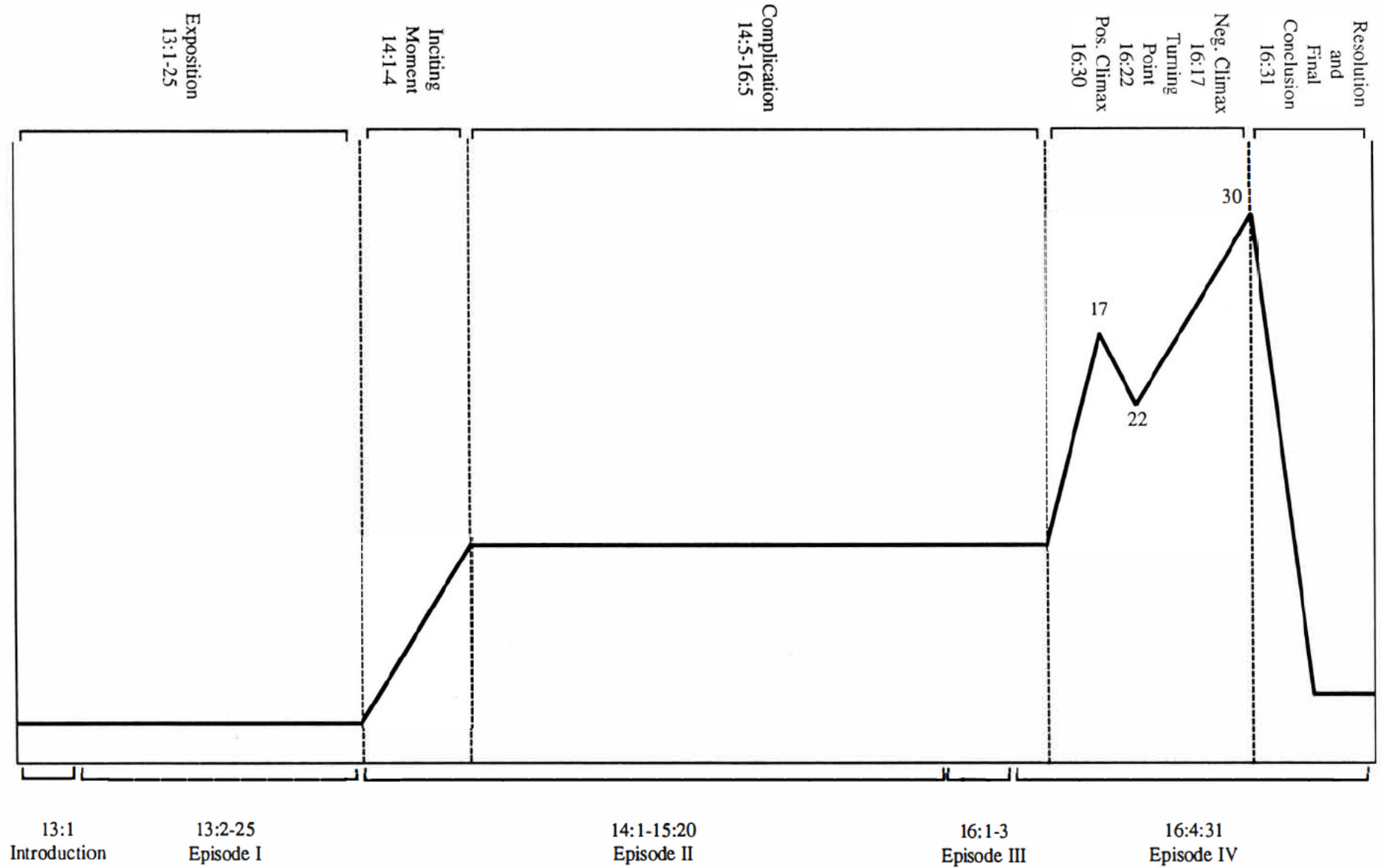


(vss.24-25) follow directly after the inciting moment, he/she opts to keep the reader (and characters) in suspense. The motif used to accomplish this task, is that of "knowing" or "not knowing". In scene 2 the woman reports to Manoah what the messenger has told her. Although she has a faint suspicion of the true nature of the messenger, she is not absolutely sure about it. In scene 3 Manoah prays to Jahweh that the messenger should appear to them again. This prayer is answered (scene 4), but the messenger appears to the woman alone again. However, while the messenger is waiting, she hastily goes to inform her husband. In scene 5 a conversation between Manoah and the messenger is recorded. Again the Nazirite stipulations applicable to the woman are repeated. Manoah's direct speech, as well as explicit commentary of the narrator, make it clear that Manoah does not know that the messenger is actually מלאך יהוה. The complication ends with the messenger refraining from revealing his name. The climax of the plot is reached with the messenger disappearing in the altar's flame, and Manoah realizing that he was actually מלאך יהוה (scene 6: vss. 19-21). The turning point is reached when Manoah's curiosity changes to fear, because they have seen God (scene 6: vss. 22-23). His wife comforts him with her interpretation of the event. The resolution of the plot is reached in the conclusion of the episode (vs. 24) with the birth of the promised son. In the final conclusion (vs. 25) the beginning of Samson's career is recorded.

The following diagrammatical representation of the plot line of Judges 13:2-25 (micro level) illustrates how tension is heightened to a climax, and lowered again to the final conclusion. The second diagram represents the plot line of the whole Samson Cycle (macro level), of which Judges 13:2-25 forms the exposition.



PLOT LINE OF JUDGES 13:2-25



PLOT LINE OF THE SAMSON CYCLE (JUDGES 13-16)

It is evident from the above mentioned description of the plot line of Judges 13:2-25 that the recognition of the messenger's true nature plays a significant role in this episode. The narrator, through his/her representation of the plot development, manipulates the reader to realize that Samson's birth has religious significance. Full details of Jahweh's relationship to the son to be-born are not provided. However, the reader's expectation is evoked by importing the Nazirite motif into the 'story', and by mentioning that he will start liberating Israel from Philistine threat. As Episode I forms the exposition of the Samson Cycle's episodic plot (cf. second diagram), the narrator does not tell the whole story yet. Only in the last episode does it become clear what the real significance of Samson's Nazirate was, and what his career encompassed. Samson, the symbol of Jahweh's battle against the Philistine gods, receives physical strength from Jahweh to accomplish his task. The visible sign of his intimate relationship with Jahweh<sup>205</sup> is his long hair. Only with the benefit of hindsight from Episode IV does the reader realize what function Samson's Nazirate had, and to what extent it was applicable to him.

Various literary features in Episode I co operate to emphasize the fact that the origin of the wondrous birth is Jahweh<sup>206</sup>. Repetition of the birth announcement and the accompanying stipulations applicable to the mother ensure that the birth's special significance does not escape the reader's attention. Narrative time and gaps in the 'story' are used to heighten the tension to make the climax (recognition of the true nature of the messenger) more dramatic. Contrasting points of view and characterization of Manoah and his wife serve the same purpose.

As a concluding remark to this section, reference should be made to Judges 13:2 25 as a type scene<sup>207</sup>. Several elements (e.g. barren state of wife; appearance of divine messenger; lack of recognition) indicate that Episode I belongs to the type-scene "Annunciation of the birth of a hero to his barren mother". By using this type-scene (with which the reader of biblical

<sup>205</sup> This view is in accordance with that of Exum (1980, 43ff. and 1983, 30ff.). She concludes that "the pivotal theological principle in the saga is that Yhwh is the guiding force behind events" (1983, 36). She distinguishes three types of reference to Jahweh which develop different aspects of this principle, namely: "(1) statements about direct intervention of Yhwh in response to prayer, xiii 8 9, xv 18-19, xvi 28 30, (2) references to the action of the spirit of Yhwh, xiii 25, xiv 6, xiv 19, xv 14, and (3) notices about Yhwh's role in the events which allow the hearers to share the narrative point of view, xiii 24, xiv 4, xvi 20" (1983, 36). Cf. also Crenshaw (1978, 130): "If it is true that Samson depicts an anti-hero, we have to look elsewhere for the real hero of the story. A clue to this person occurs in the birth narrative, which points beyond the mother or the child yet to be born to the God who gave a foretaste of his wondrous nature. In truth Yahweh stands behind Samson's marvelous victories and seizes him time and again to wreak havoc upon his enemies. The final episode succeeds in focusing all eyes upon the One who heard Samson's prayer and answered it with remarkable swiftness."

<sup>206</sup> Exum (1980, 44): "Style and meaning are inseparable; what a text says is inextricably bound up with how it says it. The birth account in Judges 13 illustrates the point."

<sup>207</sup> Alter (1981, 51) identifies "the annunciation of the birth of the hero to his barren mother" as type-scene. Cf. also Crenshaw (1978, 42).



narratives is familiar), the narrator creates a frame of reference in which this 'story' should be understood<sup>208</sup>. The type-scene serves the function of accentuating the fact that the son-to-be-born will be a significant person. Chapter 13 does not announce the birth of a normal Danite boy, but of a hero of the stature of the patriarchs<sup>209</sup>. The boy will be a Nazirite and will start liberating Israel from Philistine oppression.

#### 4.4. CONCLUSION

This study has now come to the end of the narrative analysis of the Samson Cycle (ch. 13 in particular). Whereas a diachronical historical-critical methodology was the topic of Part II (Chapter 3) of this study, a synchronical narrative methodology was introduced and applied in Part III (Chapter 4). A methodological 'frame of reference' was formulated in section 4.2.4, which formed the basis for the practical analysis in section 4.3.

The study can now proceed to an evaluation of the exegetical methodologies which were discussed in Parts II and III. Thereafter the question whether an integrated and/or multidimensional exegetical methodology is possible, will come under scrutiny.

---

<sup>208</sup> Klein (1988, 134) interprets the use of the type-scene as follows: "In effect, the annunciation type-scene arouses expectations which are diametrically opposed to the reality. The reader is set up for incongruity, for irony."

<sup>209</sup> Cf. the birth announcement of Isaac (Gen. 18).

**PART IV**

**THEORETICAL EVALUATION TOWARDS A  
MULTIDIMENSIONAL AND/OR INTEGRATIONAL  
METHODOLOGY**

## CHAPTER 5

### APPLICATION OF THEORETICAL 'FRAME OF REFERENCE'

A historical-critical exegesis and a narrative exegesis of Judges 13-16 have been concluded in Parts II and III of this study. It is now appropriate to provide an evaluation of each of these methodologies. A twofold procedure will be followed. Firstly, a methodology-specific evaluation will be provided. Because this study deals with the comparison and integration of exegetical methodologies the evaluation of the methodologies used has been delayed until this chapter, and not considered as part of the distinctive practical parts. Secondly, the 'frame of reference' which was developed in chapter 2 of this study, will be applied in an evaluation of the methodologies under discussion. In the case of each of the theoretical issues defined in the 'frame of reference' an indication will be given as to what extent contact points and/or points of exclusion exist between these methodologies. This evaluation will then serve as a point of departure for the development of integrational and/or multidimensional models of exegesis in the next chapter.

#### 5.1 METHODOLOGY-SPECIFIC EVALUATION

##### 5.1.1 Historical-Critical Methodology

The following points of criticism, all on the level of method<sup>1</sup>, can be put forward against the historical critical methodology of Fohrer *et al*<sup>2</sup>:

(i) In a footnote in section 3.2.2.1 of this study it was mentioned that the position of *Textkritik* in the exegetical process and the separation of *Textkritik* and *Literarkritik* recently became an enigma. Stipp's (1990a and 1990b) discussion, in particular, is applicable<sup>3</sup>. He (1990a) investigates the criteria according to which a distinction is made between *Textkritik* and

---

<sup>1</sup> Cf. the distinction made between 'method' and 'approach' in this study.

<sup>2</sup> The critique offered in this section is directed against a specific application of the historical critical methodology, namely that of Fohrer *et al* which was used in chapter 3 of this study.

<sup>3</sup> Stipp (1990a, 16, footnote 3) cites various authors who emphasize the difficulty of separating *Textkritik* and *Literarkritik*.

*Literarkritik* in recent publications<sup>4</sup>. He asserts that the only criterion that may be used to separate *Textkritik* and *Literarkritik* is that these disciplines analyze different sets of data: "Textkritik analysiert Daten der Textüberlieferung, Literarkritik solche der Textbeschaffenheit" (Stipp, 1990a, 37)<sup>5</sup>. However, even this criterion cannot explain the occasional overlaps<sup>6</sup> between these disciplines adequately. He therefore comes to the conclusion: "Es erscheint daher angezeigt, die Trennung von Text- und Literarkritik aufzugeben und einen einheitlichen exegetischen Aspekt der Textentwicklung anzunehmen. Er umfaßt alle Stadien der Geschichte biblischer Texte im Bereich der Schriftlichkeit. Weil jede neue Übersetzung oder Paraphrase diese Entwicklung fortsetzt, ist dieser Aspekt prinzipiell nach unten unabschließbar" (1990b, 156). He prefers to call this aspect "Vorstufenrekonstruktion" (1990b, 156).

In this study a strict separation of *Textkritik* and *Literarkritik* has been maintained. Fohrer *et al*, whose methodological proposal was followed in chapter 3 of this study, asserts that these two aspects should be kept apart. The aim of *Textkritik*, according to this methodology, is "mit Hilfe der uns vorliegenden Textgestalten im Vergleich jeweils den Text zu rekonstruieren, der dem ursprünglichen am nächsten kommt" (Fohrer *et al*, 1989, 32). *Literarkritik*, however, has the task of determining the constraints and unity of texts, that is smaller textual units. The aim of this aspect can thus be summarized as "Bestimmung des Umfanges eines Textes" (Fohrer *et al*, 1989, 47). Fohrer *et al* admits that in praxis these aspects may benefit from each other. However, they should not be united into a single methodological aspect. "Auch wenn textkritische Entscheidungen im Einzelfall nur mit Hilfe der anderen exegetischen Methoden, besonders der Literarkritik und der sprachlichen Analyse, getroffen werden können, ist an der grundsätzlichen Trennung der einzelnen methodischen Ebenen festzuhalten, wenn Exegese nicht zu subjektiver Willkür entarten soll" (Fohrer *et al*, 1989, 41).

In sections 3.3.1.1 and 3.3.1.2 of this study the strict distinction between *Textkritik* and *Literarkritik* was also experienced as obstacle. Two examples suffice: (a) In Judges 14:2-10 various text critical proposals are made to account for the discrepancies in the text regarding

---

<sup>4</sup> Stipp (1990a) discusses a publication of Tov (*The Text Critical Use of the Septuagint in Biblical Research*), two reports by the *Comité pour l'analyse textuelle de l'Ancien Testament hébreu*, and publications by Barth/Steck (*Exegese des Alten Testaments. Leitfaden der Methodik*) and Schwienhorst (*Die Eroberung Jerichos. Exegetische Untersuchung zu Josua 6*).

<sup>5</sup> He (1990b, 143) finds the following criteria for separation not tenable: (i) the distinction of two phases ("Textwachstum" and "Textüberlieferung") in the textual history of the Hebrew Bible; (ii) the different tasks of *Textkritik* ("die Aufbereitung von Texten für Editionen, Übersetzungen und Kommentare") and *Literarkritik* ("alle weitergehenden Rekonstruktionen"); (iii) the deliberateness (*Literarkritik*) or lack of deliberateness (*Textkritik*) of the processes of textual development.

<sup>6</sup> Cf. Stipp's (1990b, 144ff.) discussion of three different types of overlaps.



the role of Samson's parents<sup>7</sup>. However, on the level of *Literarkritik* these same discrepancies were used as an indication of tension<sup>8</sup>. This tension led to the conclusion that various parts from these verses constitute a separate smaller unit which can be classified as *Erweiterung*<sup>9</sup>. (b) In Judges 14:14-18 the sequence of events during Samson's wedding festival is unclear. Various attempts to solve this problem on a text critical level have already been undertaken<sup>10</sup>. However, it was also indicated that this problem could (probably) be better accounted for on the level of *Literarkritik*.

This study has shown on a small scale that the distinction between *Textkritik* and *Literarkritik* should be questioned, and that investigation into the amalgamation of these exegetical aspects (such as the work of Stipp) should be supported.

(ii) Closely associated with the above mentioned dilemma is the problem of the sequential order in which the various methods are applied. Fohrer *et al* (1989, 28) asserts that "die Abfolge der Schritte ist von der Sache her bestimmt und kann darum nicht beliebig verändert werden." However, he (1989, 30) admits that "die notwendige Differenzierung und Abfolge der einzelnen exegetischen Schritte bedeutet nicht, daß die auf einer Stufe gewonnenen Ergebnisse nicht durch Erkenntnisse aufgrund nachfolgender methodischer Schritte modifiziert oder gar umgestoßen werden, natürlich aber auch eine weitere Bestätigung erhalten können." Steck, on the other hand, distinguishes two groups of methods<sup>11</sup>, but emphasizes that these groups (with their distinctive methods) are interdependent. "Die im vorgegangenen Abschnitt vorgenommene Gruppierung der Methoden stellt eine Reflexion ihr sachliches Verhältnis zueinander dar und hat unter diesem Aspekt zu der Sonderung in zwei Fragenbereiche geführt. Damit ist jedoch nicht gemeint, daß der Vollzug exegetischer Arbeit von einer entsprechenden Aufteilung bestimmt sein sollte; vielmehr ist hier das Ineinandergreifen, die wechselseitige Ergänzung und Korrektur der methodischen Schritte unerlässlich. ... Die Interdependenz der Methoden reicht jedoch noch weiter und verbindet alle methodischen Schritten zu einem umfassenden Korrelationsgefüge" (Steck, 1989, 18-19).

Although the logical sequence of Fohrer *et al* has been appreciated in this study, the interrelation between the various highly specialized methods on the one hand, and between the exegetical methods and the interpretation of the textual units on the other hand, remains

---

<sup>7</sup> Cf. the discussion at 14:2-10 in section 3.3.1.1 of this study.

<sup>8</sup> Cf. (f) in section 3.3.1.2.2 of this study.

<sup>9</sup> Cf. the conclusion to section 3.3.1.2.2 of this study.

<sup>10</sup> Cf. the discussion at 14:14-18 in section 3.3.1.1 of this study.

<sup>11</sup> Namely "Die Frage nach dem Werdegang eines Textes" and "Die Frage nach den Voraussetzungen eines Textes bzw. seiner Textstufen".

problematic. A looser correlation and interdependence of methods (as was proposed by Steck) seems to be preferable.

(iii) Although the intention of Fohrer *et al* is not to keep apart completely the analysis of form and content, the proposed methodology nevertheless creates the impression that textual form is treated in the different methods, and that the content of the text (or more precisely, of the various textual units) is discussed under the heading *Interpretation*<sup>12</sup>. This impression is confirmed by the following remark: "In der Einzelauslegung und in der zusammenfassenden Exegese laufen die bisherigen Ergebnisse der einzelnen methodischen Schritte brennpunktartig zusammen, indem eine abschließende und umfassende Interpretation des untersuchten Textes versucht wird. ... Die Einzelauslegung legt dabei, in der Regel versweise vorgehend, Einzelheiten des Textes dar, die für sein Verständnis maßgebend sind. Anschließend wird dann in der zusammenfassenden Exegese der Versuch unternommen, *den Inhalt des Textes* sowie die mit ihm verfolgte Intention, also das, was sein Verfasser mit ihm beabsichtigt hat, zu erfassen und darzustellen, wobei natürlich wie bei allen vorausgehenden Schritten die literarkritische gesonderten Schichten streng zu unterscheiden sind" [my italics LCJ] (Fohrer *et al*, 1989, 28).

(iv) Due to the fact that the historical process of textual development is the primary interest in historical-critical exegesis, the discussion of the literary qualities of the text is often neglected. Smaller textual units are treated throughout the exegetical process<sup>13</sup> for the sake of their historical origin and setting, with the result that the fact that they are also works of literature is ignored<sup>14</sup>.

(v) The practicability of a historical critical methodology seems to be problematic in various contexts. Working with results from highly specialized and diverse disciplines, the exegete engages in time-consuming investigation. After distinguishing various smaller units in a given text, the exegete has to apply *each* of the different methods to *each* of the smaller units.

<sup>12</sup> Cf. also Steck's (1989, 99, footnote 84) critical remarks on Richter's treatment of form and content.

<sup>13</sup> Cf. the above mentioned remark by Fohrer *et al* (1989, 28): "... wobei natürlich wie bei allen vorausgehenden Schritten die literarkritisch gesonderten Schichten streng zu unterscheiden sind."

<sup>14</sup> The treatment of the threefold repetition of the birth announcement in Judges 13 may serve as an example. In the historical critical analysis (section 3.3.1.5.1) the promise of a son is identified as a motive which functions in the *Gattung* "Aussage Erzählung" (cf. section 3.3.1.4.1). Although Judges 13:2 25 has been declared a unit in the *Literarkritik* (cf. section 3.3.1.2.2), no account is given in this methodology of how the repetition of the birth announcement functions on a literary level in this narrative unit (namely to create suspense and to accentuate the identity of the messenger). The treatment of characters is another example (cf. sections 3.3.1.3, 3.3.1.4 and 3.3.2.2 in particular). The characters in Judges 13:2 25 are treated as mere grammatical subjects that help constitute a structure (*Form*) in the historical critical exegesis. No reference is made to their roles as characters in a story and how they are portrayed. Manoah, his wife and the *mal'ak Jahweh* are thus not primarily regarded as characters, but as subjects and indirect objects.

Even in a study such as this the writer had to restrict the illustratory discussion in chapter 3 to only one smaller unit in the Samson Cycle (Judges 13:2-25).

In reality a historical critical methodology such as the one proposed by Fohrer *et al* is practised by only a few specializing exegetes. Normally, exegetes concentrate on a specific aspect or method in their own exegesis<sup>15</sup>. Clergymen hardly find time to apply a historical critical methodology in their preparation for sermons. They have to rely on the exegetical results presented in commentaries without adequate knowledge of the exegetical process which underlies the results. Even in a didactic situation the impracticability of a historical critical methodology manifests itself. Steck (1989, 19) states: "Immer wieder hört man die Erfahrung, daß in einem 2-stündigen Proseminar die Zeit nicht reicht, heranführende Textbeobachtungen, Präsentation und Einübung für alle Arbeitsschritte der Exegese des AT gleichermaßen zu leisten."

(vi) Associated with the above-mentioned point it could be stated that certain applications of a historical-critical methodology is too intellectual. W.H. Schmidt (1985, 470) formulates this point as follows: "Zum andern artikuliert sich vielfach ein Unbehagen gegenüber historisch-kritischer Exegese aus dem Gefühl, daß der übliche Umgang mit der Bibel einseitig, nämlich zu intellektualistisch, ist und damit zu wenig in den Blick bekommt, daß biblische Texte aus Lebenserfahrung hervorgehen und auf sie zielen. Zeigt die Exegese nicht zu wenig Auswirkungen, oder - schärfer gefragt - wird der Text in der Exegese nicht zu wenig wirksam?" Schweizer (1984, 162) also pays attention to this problem. He cites a poem by L. Zenetti as an illustration:

---

<sup>15</sup> Cf. section 1.1.2 of this study.

***Ketzerische Gedanken beim Bibelabend***

*Hätten Simon Petrus, Andreas,  
 Jakobus und Johannes und  
 die übrigen Apostel, diese primitiven Fischer mit  
 ihrem simplen Kinderglauben,  
 auch schon so viel gewußt  
 wie wir von Exegese und  
 historisch kritischer Methode,  
 die unerläßlich ist,  
 um alles zu verstehn -  
 Sie wär'n ihm nicht,  
 da ER sie rief,  
 so mir nichts dir nichts  
 nachgelaufen,  
 nur auf ein Wort hin,  
 das vielleicht ursprünglich  
 nicht einmal zweifelsfrei  
 echt jesuanisch war.  
 Sie säßen noch im Boot,  
 noch immer säßen sie  
 (wie wir in diesem Kreis)  
 und suchten nach Beweisen  
 und würden sich nicht einig  
 und fänden nicht einmal  
 die Spur dessen,  
 der vorüberging.*

(vii) Historical critical exegesis developed from a western, industrialized scientific and philosophical background. Rogerson 1991 382), in his renewed evaluation of Richter's exegetical methodology, states: "Liberation and feminist writers pointed to the concealed power implications of received historical criticism. It was a method developed by males in affluent and secure positions in the developed north of the world, and as such knew nothing of nor could address feminine interests or those of the poor and oppressed in Latin America or black South Africa<sup>16</sup>."

The discussion may now turn to a methodology-specific evaluation of the narrative methodology which was used in chapter 4 of this study.

**5.1.2 Narrative Methodology**

(i) One of the fundamental presuppositions of a narrative methodology is that the final text "as it stands" constitutes the primary object of study<sup>v</sup> thus a synchronical approach<sup>17</sup>.

<sup>16</sup> Cf. also Smit (1990b) and West (1991).

<sup>17</sup> Cf. section 4.2 of this study.



Although scholars using such a methodology do not deny that the biblical text has a long history of development<sup>18</sup>, this fact has no primary significance in praxis. This results in the description of the literary features of a two-dimensional entity, without taking into account the process which shaped the text, as well as the literary features of the different stages in this process<sup>19</sup>. Boorer's (1989, 206 207) criticism seems appropriate: "The interpretation of the present text is unnecessarily restricted to a synchronic reading to the exclusion of other possible interpretations of that text resulting from a diachronic reading. ... It is precisely in the interest of opening up other possible interpretations of the present text that consideration of the diachronic dimension should not be excluded."

(ii) Closely associated with the above mentioned is the negation of historical information contained in biblical texts. Alter (1981, chapter 2, 23ff.) discusses the relationship between history and fiction<sup>20</sup>. He (1981, 24) comes to the conclusion that "history is far more intimately related to fiction than we have been accustomed to assume" and that biblical narratives can be described as *historicized fiction* or *fictionalized history*. Sternberg (1985, 34 35) criticizes this view of Alter and holds that biblical narrative is "historiography pure and uncompromising." However, the fact of the matter is that, in practice, hardly any attention is given to historical references in the text. References to place and tribal names, for example, do not evoke historical, cultural or archaeological inquiry in this methodology<sup>21</sup>, but are rather explained and used with reference to literary features such as characterization or point of view.

(iii) As a narrative methodology has the aim and task of unveiling the literary qualities of the biblical text and treating it *as literature*, the fact that the majority of the readers of this very text is in need of an interpretation of the text *as Scripture*, is often neglected. It is to this methodology's credit that it has made exegetes and other readers aware of the fact that biblical narratives can and may be enjoyed. However, biblical narratives are most commonly read not only for enjoyment, but as life-orientating documents in particular<sup>22</sup>. Although

<sup>18</sup> This fact is reflected in Alter's (1981,19) criticism of those literary critics who "turn their backs ... on what historical scholarship has taught us about the specific conditions of development of the biblical text and about its frequently composite nature", as well as in Berlin's (1983, 128-129) acknowledgement that even a unified text may have a history. Thoroughly aware of this fact, Sternberg (1985, 15) distinguishes source oriented from discourse oriented inquiry. Cf. the discussion in section 4.2 of this study.

<sup>19</sup> No attention is thus given to the changes made to the literary features of each textual unit during the history of development. For example, the fact that Judges 14 15 (as the oldest unit in the Samson Cycle) presents a different plot line and characterization of Samson to chs. 14 16 or 13 16 (the different stages of textual development) has not been adequately taken into consideration in the narrative exegesis.

<sup>20</sup> Cf. section 4.2.1 of this study.

<sup>21</sup> References to Israel, Dan, the Philistines, Zor'ah, marriage customs, religious institutions such as the Nazirate, etc., which all feature in the Samson Cycle, are thus not investigated properly.

<sup>22</sup> Both in Judaism and in Christianity people orientate their lives according to the Hebrew Bible.

narrative exegesis may be of great assistance in the interpretation of these texts, this methodology does not cater for it on the level of method. The role of the reader in the process of reading narratives is often discussed, but the reader as religious interpreter does not feature strongly enough in this methodology<sup>23</sup>.

(iv) Exegetes often use extra-biblical material to explain certain aspects of the Samson Saga. Crenshaw (1978, 15ff.) cites numerous examples of scholars trying to draw parallels between the Samson narrative and certain solar myths (e.g. a Mithraic plaque depicting a lion with a bee in its mouth and the ritual associated with the month Ceres in Roman solar worship). Similarities between Samson and Heracles, and Samson and Enkidu in the Gilgamesh Epic, have also given rise to much discussion. The use of extra biblical material should be welcomed, but in a controlled and theoretically motivated manner. The haphazard use of this material without an adequate explanation of why the parallels may/should be drawn, should be avoided.

(v) In the development and application of a narrative methodology there is a danger of imposing modern Western concepts and categories on an ancient Semitic literature<sup>24</sup>. Modern literary theory, from which a narrative methodology is derived, develops its concepts from its encounter with modern literature. The modern exegete of biblical narratives should thus guard against reading modern values and presuppositions into the ancient text.

(vi) As a narrative methodology originates from and is dependent on the field of secular literary theory, the exegete using this methodology is also confronted with the difficulties in this field. According to Longman (1987, 47-48) "there is much infighting about the basic questions of literature and interpretation as a number of different schools of thought seek domination in the field. ... The usual result is that biblical scholars follow one particular school of thought or else one particularly prominent thinker as their guide to a literary approach." The exegete should thus guard against falling prey to the current theoretical fashion without reflecting thoroughly on the implications thereof.

(vii) Although the exegetical methodology described in section 4.2 of this study has avoided extremely technical terminology and categories, certain applications of such a methodology engages in a jargon which is not easy to comprehend even for learned scholars. Alter's (1981, x) criticism, which has frequently been quoted, is applicable: "I am particularly suspicious of the value of elaborate taxonomies and skeptical as to whether our understanding

---

<sup>23</sup> Cf. the remark of Patrick and Scult (1990, 19) on Sternberg's analysis: "He does not use his scholarly sensitivity to the forms and shapes of the text to uncover the life the text might have had within a *religious* community" [my italics LCJ].

<sup>24</sup> Longman (1987, 50ff.) also regards this as one of the pitfalls of a literary approach.

of narrative is really advanced by the deployment of bristling neologisms like *analepsis*, *intradiegetic*, *actantial*. Occasionally, it has seemed necessary to use an established technical term in order to describe exactly a particular feature of style, syntax, or grammar, but I cling to the belief that it is possible to discuss complex literary matters in a language understandable to all educated people."

(viii) Since the advent of New Criticism, interest in the author of a literary work of art started diminishing. Before that, traditional criticism displayed considerable interest in the author and his or her background. The emphasis has been redirected to the text and the reader<sup>25</sup>. In a narrative methodology inquiry into the background of the author(s) of a biblical text is regarded as senseless<sup>26</sup>. The primary interest of the exegete is thus the narrator<sup>27</sup>. Longman (1987, 54) warns against the danger in moving away from authorial intent, and suggests that Hirsch's<sup>28</sup> views should not be ignored completely, because they provide a necessary counterbalance to the trends in secular theory. The writer's intention is not to advocate a methodology in which the author's intention constitutes the sole source of meaning. However, knowledge of the circumstances from which the narrative originated (wherever such a knowledge is possible) may contribute to the better understanding of the narrative itself<sup>29</sup>.

Whereas the above-mentioned discussion has concentrated on a methodology-specific evaluation of a historical-critical and a narrative methodology, the primary focus in the following section will be the application of the theoretical frame of reference which was formulated in chapter 2 of this study.

## 5.2 EVALUATION ACCORDING TO THEORETICAL 'FRAME OF REFERENCE'

The discussion in this section will follow the same arbitrary order in which the theoretical issues were discussed in section 2.2 of this study. Each methodology will be discussed with regard to the specific issue. Each section will conclude with an indication of the similarities and differences between these methodologies.

---

<sup>25</sup> Cf. the discussion in section 2.2.4 of this study.

<sup>26</sup> Cf. Sternberg's (1985, 69) view.

<sup>27</sup> Cf. the discussion in section 4.2.4.5 of this study.

<sup>28</sup> Cf. Hirsch (1967). He advocates an author-centred interpretive method in which he approaches the author's meaning through a study of the text itself, without being insensitive to the role of the reader. His views have not been accepted widely among literary theorists.

<sup>29</sup> In the Samson Cycle it should for instance be regarded important to investigate the Deuteronomistic background from which the reworked version originated. The own accents imported into the narratives (namely, Israel's redemption from the Philistine threat under the guidance of the 'judge' Samson) should be compared to that of the preceding textual developmental stages.

### 5.2.1 The nature and task of Old Testament exegesis<sup>30</sup>

(i) Already from the introduction of Fohrer *et al* it is evident that a close interaction between exegesis (*Auslegung*) and hermeneutics (*Verstehen*) is envisioned in a historical critical methodology: "Auslegung des Alten Testaments geschieht immer, wo überhaupt ein Verstehen der Schriften beabsichtigt ist. Wissenschaftliche Auslegung des Alten Testaments, Exegese, ist notwendig, wenn Auslegung nachvollziehbar, verstehbar gemacht werden soll und wenn ihre Ergebnisse vermittelt werden sollen. Damit ist gleichzeitig etwas über das Ziel gesagt: *Ziel der Auslegung ist als erstes immer Verstehen*" [my italics - LCJ] (Fohrer *et al*, 1989, 13-14)<sup>31</sup>.

"Verstehen" is further qualified under the last methodological heading, namely *Theologische Kritik*<sup>32</sup>. Fundamental to understanding is the view that "wo immer die alttestamentlichen Texte von Gott reden, beziehen sie sich auf menschliches Leben, auf menschliches Verhalten, auf die Stellung des Menschen in seiner Umwelt und das Verstehen seiner Welt" (Fohrer *et al*, 1989, 161). The interaction between the discourse about God and human life is then indicated with the phrase *Daseins- und Handlungsorientierung*. The aim of exegesis as part of the process of understanding (hermeneutics) is thus to reveal the ontological and practical orientation of the exegete and his/her (religious) community in a modern world. This aim can be accomplished in a dialogue where the text, on the one hand, and the exegete, on the other hand, act as partners<sup>33</sup>.

It is clear that a historical-critical methodology as proposed by Fohrer *et al* envisions an exclusively religious theological context in which *Auslegung* and *Verstehen* take place. The necessity for exegesis, according to this methodology, is constituted by the fact that the Old Testament functions as book of faith in two religious communities, namely Jewish and Christian<sup>34</sup>. "Und solange es Gemeinschaften gibt, die sich auf diese Texte als heilige

<sup>30</sup> Cf. section 2.2.1 of this study.

<sup>31</sup> Steck (1989, 1) formulates it as follows: "Daß das biblische Gotteswort auch heute lebendig und menschnah zur Sprache kommt, ist das Ziel aller theologischen Arbeit." Exegesis, then, as inquiry into the original historical meaning of the text is "ein erster Schritt ... auf dem Wege der Übermittlung des Gotteswortes bis ins Heute, zu der alle theologischen Disziplinen verantwortlich zusammenwirken müssen."

<sup>32</sup> Cf. sections 3.2.3.2 and 3.3.2.2 of this study.

<sup>33</sup> The fact that a historical critical methodology regards understanding as the product of a dialogue between text and exegete, will be elaborated on in section 5.2.5 of this study.

<sup>34</sup> The exegete, as part of one of those communities, thus contributes to the interpretation of a biblical text for a specific community by entering into a dialogue with a specific text. It should, however, be noted that the historical critical methodology as proposed by Fohrer *et al* does not differentiate between e.g. male/female, first world/third world,



Schriften beziehen, gibt es Interpretation, gibt es Auslegung des Alten Testaments" (Fohrer *et al*, 1989, 10). However, a prerequisite to this methodology, although it is closely associated with theological constructions and ecclesiastical practice, is "eine Auslegung ..., die so gut es geht - nicht durch Dogmen und Lehrsätze von vornherein festgelegt ist" (Fohrer *et al*, 1989, 12).

Similarly, exegesis should also not be determined by modern concepts and ideas of the text. "Worum es aber in der theologischen Kritik nicht gehen kann, ist, bestimmte festgefügte Inhalte, Vorstellungen und Gedanken unserer Zeit und unserer Welt oberflächlich im Alten Testament aufspüren zu wollen" (Fohrer *et al*, 1989, 162). The danger of such a situation is that the exegete does not really want to understand the text for what it proposes to be, but to find confirmation in the text for his/her own views.

Historical-critical exegesis thus has an informative and controlling function. Ecclesiastical and theological tradition should constantly be evaluated in the light of the results of historical, critical and scientific exegesis. "Historisch-kritische Exegese will also die je eigenen Aussagen des Alten Testaments zur Geltung bringen. Vollzieht sich dieser Vorgang innerhalb der christlichen Kirche, so ist damit eine Kritik der christlichen Dogmen und der christlichen Tradition verbunden, soweit sich diese auf die heiligen Schriften als grundlegende Norm berufen" (Fohrer *et al*, 1989, 13). However, this does not mean that historical-critical exegesis becomes the only authority to weigh ecclesiastical and theological doctrine. It is necessary "daß Exegese für Kritik, Änderung und Anregung offen bleibt, und zwar für Kritik sowohl vonseiten der am Auslegungsprozeß Beteiligten als auch vonseiten des Gegenstandes, mit welchem sich Auslegung befaßt" (Fohrer *et al*, 1989, 13).

(ii) Due to the fact that theoretical studies on biblical narratives normally do not elaborate on the relation between analysis (exegesis) and interpretation (hermeneutics), it is more difficult to describe this relation as was the case with a historical critical methodology. However, the application of a narrative methodology in chapter 4 of this study has to a large extent revealed how this relationship is regarded.

Perhaps Berlin's analogy provides the best description of this relationship: "If literature is likened to a cake, then poetics gives us the recipe and interpretation tells us how it tastes" (1983, 15). Poetics, of which the study of narrative, or narratology, is a subdivision, is defined by her as the grammar of literature: "Poetics is to literature as linguistics is to language" (Berlin, 1983, 15). This definition makes clear that poetics does not aim at interpretation. It rather aims to find the building blocks of literature and the rules by which they are assembled. Interpretation, then, can be defined as the making sense of narratives on

---

etc. exegetes who even may be part of the same religious/ecclesiastical community. This issue will again be

the grounds of the general rules which was formulated in poetics. In order to make sense of biblical narratives Berlin endeavours to develop a biblical poetics along inductive lines<sup>35</sup>.

It should be noted that interpretation or understanding envisioned by Berlin (and other scholars with literary interests) does not materialize in a specific religious-theological context. Interpretation of biblical narratives is not primarily a theological understanding, but rather a literary understanding<sup>36</sup>. The aim is to determine what a story means on the grounds of knowledge of how stories convey meaning. To grasp the meaning of a story does not imply that the theological significance of that narrative is understood. This statement, however, does not exclude the possibility that a theological interpretation of the biblical text can greatly benefit from a literary understanding thereof.

From the above-mentioned discussion it follows that a narrative methodology has no normative intent. It functions completely independently from any theological or dogmatic constructs, and does not primarily aim at the evaluation of ecclesiastical or religious tradition. Although this methodology also has no direct relationship with practical theology, it can be stated that homiletics, in particular, can benefit from a narrative reading of Old Testament texts. Narrative exegesis can thus provide guidelines for shaping a sermon as a re-telling of the story.

(iii) Although a historical critical methodology does not include a narrative description of biblical texts, it remains receptive for "Kritik, Änderung und Anregung". On the other hand, it should be noted that a narrative methodology, although primarily interested in the literary qualities of the text, does not exclude the possibility of reading Hebrew narratives in religious communities. These points should be taken into account in designing an integrational and/or multidimensional exegetical model<sup>37</sup>.

---

addressed in section 5.2.5 of this study.

<sup>35</sup> Alter (1981, 23 24) asks: "Are we not coercing the Bible into being 'literature' by attempting to transfer such categories [e.g. characterization, point of view, etc. LCJ] to a set of texts that are theologically motivated, historically oriented, and perhaps to some extent collectively composed?" He maintains that this objection is undercut by regarding the Bible as "historicized prose fiction" on the grounds of the intimate relationship between history and fiction.

<sup>36</sup> Cf. remark (iii) in section 5.1.2 of this study.

<sup>37</sup> Cf. chapter 6 of this study.

### 5.2.2 Synchrony and/or Diachrony<sup>38</sup>

(i) The methodology proposed by Fohrer *et al* is by implication a historical discipline. The point of departure in this methodology is the historical nature of the object of study, the biblical text. Not only the historical background from which it originates, but also the historical process which shaped it into its present form, play a decisive role in the exegesis and interpretation of these texts. "Das Alte Testament ist ... vor allem eine Sammlung von Schriften, die in einer fernen Vergangenheit entstanden sind, einem längst untergegangenen Kulturbereich entstammen und in Sprachen verfaßt sind, die heute so nicht mehr gesprochen werden. Ein unmittelbares Verstehen dieser Schriften ist daher fast nicht mehr möglich. Behalten solche Schriften dennoch Geltung in einer Gemeinschaft, die die Sprache der Schriften nicht mehr spricht und die einem anderen kulturellen und geistigen Horizont verhaftet ist, so wird Auslegung notwendig" (Fohrer *et al*, 1989, 10). The exegetical process thus commences with various analytical procedures to determine not only the "ursprünglichen Text des AT" (insofar as this endeavour is possible), but also the "älteste schriftliche Stufe" and "älteste mündliche Stufe" of the text<sup>39</sup>. Thereafter, various synthetical procedures explain how the established smaller units were assembled to form the present text.

Without a doubt it can be maintained that a historical critical methodology is diachronical by nature. However, this statement does not negate the fact that this methodology is also concerned with synchronical units. Synchronical and diachronical analyses are not mutually exclusive procedures. A diachronical analysis is constituted by a series of consecutive synchronical analyses<sup>40</sup>. This is also true in historical-critical exegesis and was confirmed in the practical application of this methodology in chapter 3 of this study<sup>41</sup>. The following statement can thus be supported: "If anybody, the historical critic is concerned with 'synchronic' units. The reason for the 'splitting up' of texts in different layers is that the critic finds in the text linguistic elements that are incompatible with what can be called a coherent

<sup>38</sup> Cf. section 2.2.2 of this study.

<sup>39</sup> These terms are taken from Steck (1989, 17). Cf. his diagrammatical representation of the exegetical process.

<sup>40</sup> De Saussure, in his use of this distinction in linguistics, explains the difference between these procedures with a chess game as analogy. Cf. Jonker (1986, chapter 2) for a description of De Saussure's view.

<sup>41</sup> In the *Textkritik* and *Literarkritik* the textual history of Judges 13-16 was the object of study – thus a diachronical endeavour. In the subsequent four methodological steps (*Sprachliche Analyse*, *Formen- und Gattungskritik*, *Motiv- und Traditionskritik* and *Überlieferungskritik*), however, the analysis was restricted to only one unit in the textual development, namely Judges 13:2-25. These synchronical operations have to be performed on all the other units in the Samson Cycle. *Kompositions- und Redaktionskritik* (and to a certain extent *Zeit- und Verfasserfrage*) proceed along diachronical lines again.

'synchronic' textual *unit*, and which are then explained in terms of historical evolution" (Deist, 1989a, 37). ✓

(ii) A narrative methodology regards the biblical text as a unity and shows no interest in the historical process from which the text developed. It can thus be described as a primarily synchronical methodology. This is confirmed by Berlin's (1983, 111) statement: "Obviously, the kind of poetics and its allied interpretation that I have presented is synchronic. It deals with the text as it is; it does not seek to uncover an earlier stage of the text."

As indicated above, synchronical and diachronical procedures are not exclusive categories. This is also true in the case of a narrative methodology (or poetics, as Berlin prefers to call it). Berlin (1983, 111) therefore emphatically states that diachronic poetics is possible (although a historical poetics is beyond her capabilities, and probably beyond the capabilities of the field of biblical studies as a whole). "Even if we assume, or, better yet, are able to demonstrate, that the text is a unity, it does not prove that the text always existed in the form in which we now find it. Even a unified text may have a history; and it is the history of the text that is the main interest of historical-critics, while literary critics limit their interest to the final stage in that history - the present text" (Berlin, 1983, 112). Berlin further asserts that synchronic approaches and diachronic approaches are not separate undertakings with no relationship between them. (Diachronical historical criticism may even benefit from synchronical poetics. "Synchronic poetics of biblical narrative) can have a bearing on the historical-criticism of biblical narrative; at the very least it can prevent historical-criticism from mistaking as proof of earlier sources those features which can be better explained as compositional or rhetorical features of the present text" (Berlin, 1983, 112). )

(iii) The above mentioned discussion has made it clear that synchrony and diachrony are not mutually exclusive procedures, but are in fact complementary. Although the practical methodological implications of this statement are far from worked out, it can already be asserted that a historical critical methodology and a narrative methodology are compatible on this level. Crossan's view of a "field criticism of interreacting disciplines"<sup>42</sup> evolving from the intersection of the pre and post-history of the text (diachronical axis) with the para-history (synchronical axis), may thus serve as basis for the development of an integrational and/or multidimensional exegetical model.

---

<sup>42</sup> Cf. section 2.1.3 of this study.



### 5.2.3 Multidimensional and/or Integrational Methodologies<sup>43</sup>

(i) The second component of the designation *historical-critical* exegesis reveals that this methodology purports to be scientific. This means that such a methodology operates according to scientifically accepted methods, and that the process of exegesis can be controlled by arguments of verification and falsification. Historical *critical* exegesis may not operate subjectively, but should rather consist of intersubjective analysis.

Being an intersubjective methodology, the historical critical exegesis "wird ... an den Erkenntnissen derjenigen Fachgebiete teilhaben, die in irgendeiner Weise einen Beitrag zum Verstehen von Texten der Vergangenheit leisten" (Fohrer *et al*, 1989, 12). This implies that the integration of relevant disciplines and specialization areas is not merely a *desideratum* for this methodology, but rather an imperative for being *critical* exegesis. The guideline for such an integration of disciplines is whether they can contribute to the better understanding of *historical* texts.

Being a critical methodology implies furthermore "daß Exegese für Kritik, Änderung und Anregung offen bleibt, und zwar für Kritik sowohl vonseiten der am Auslegungsprozeß Beteiligten als auch vonseiten des Gegenstandes, mit welchem sich Auslegung befaßt; nur so wird sie im oben geforderten Sinne, nämlich intersubjektiv, betrieben" (Fohrer *et al*, 1989, 13). The methods<sup>44</sup> of historical-critical exegesis may thus be amended and changed according to new insights deriving from research done in relevant neighbourly disciplines, and from the biblical text itself. Prerequisites to these changes, however, should be: (i) "Ziel der Exegese kann aber nicht sein, den Text einem dominierenden Maßstab heutiger, gesellschaftspolitischer Wunschvorstellungen oder individueller Erfahrungsmuster zu unterwerfen und entsprechend vor allem herauszuarbeiten, wie der Text gewirkt hat oder auf mich wirkt und demgemäß weiterwirken oder nicht weiterwirken soll" (Steck, 1989, 23). (ii) "Vom geschichtlichen Ursprung biblischer Texte kann im Verstehensvorgang unter keinen Umständen abgesehen werden" (Steck, 1989, 24)<sup>45</sup>.

(ii) The application of a narrative methodology in this study revealed that various specialized fields (such as linguistics, literary science, narratology, etc.) have been implemented. However, the relationship of this methodology to other methodologies remains unclear. Both

<sup>43</sup> Cf. section 2.2.3 of this study.

<sup>44</sup> The distinction made between 'approach' and 'method' in this study is applicable.

<sup>45</sup> Steck (1989, 21ff.) discusses the possibility of an "Erweiterung des Methodenbestandes". He is of the opinion that certain approaches (e.g. feminist, social historical and structural) could be incorporated into the presently formulated methodology.

Alter and Berlin discuss the composite character of the biblical text in terms of their own views of how to deal with this enigma<sup>46</sup>. In their discussions they acknowledge the distinguished work done by historical critics, but explain the various discontinuities, duplications and contradictions in the biblical text in terms of its literary character<sup>47</sup>. Explanations according to literary rules and conventions could then serve as 'cross-check' on the results of a historical-critical analysis.

Berlin (1983, 129) formulates three questions which may serve as contact points between a historical-critical and a narrative methodology: "1) What are the raw materials which the author borrowed and how have they been used to fashion the new literary product? 2) Was there an earlier form of the same composition, or a part of it, and if so, what did it look like? 3) Can one answer these questions from the present text alone, and if so, by what methodology?"

(iii) From the above-mentioned description it became clear that the question as to the possibility of integrating these two methodologies is closely associated with the issues of synchrony and diachrony. This discussion should thus be undertaken against the background of the fact that these issues are not complete opposites<sup>48</sup>. Both these methodologies are open for the incorporation of insights from one another, but with important reservations. A historical critical methodology will integrate literary insights only if they serve the investigation of the *history* of the text. A narrative methodology will integrate historical-critical insights only if they serve the investigation of the *literary* character of the text. It thus seems as though a multidimensional model would be preferable to an integrational model<sup>49</sup>. However, both these alternatives will be investigated in chapter 6 of this study.

It should be noted that on the level of method, definite contact points between a historical-critical and a narrative methodology exist. The practical analysis in chapters 3 and 4 of this study revealed that the *Sprachliche Analyse*<sup>50</sup> and the narrative analysis<sup>51</sup> of the Samson

---

<sup>46</sup> Cf. Alter (1981, 131ff.) and Berlin (1983, 111ff.) in particular.

<sup>47</sup> Alter (1981, 133) proposes that "the biblical writers and redactors ... had certain notions of unity rather different from our own, and that the fullness of statement they aspired to achieve as writers in fact led them at times to violate what a later age and culture would be disposed to think of as canons of unity and logical coherence."

<sup>48</sup> Cf. section 5.2.2 of this study.

<sup>49</sup> The distinction made between "integrational" and "multidimensional" in section 2.2.3 of this study is applicable here.

<sup>50</sup> Cf. section 3.3.1.3 of this study. The discussion of the 'inner' structure (section 3.3.1.3.4) in particular proved to be helpful in the narrative analysis.

<sup>51</sup> Cf. section 4.3 of this study. Particularly the linguistic and literary analysis (section 4.3.1.1) and the delimitation of macro and micro units (section 4.3.1.3) benefited from the *Sprachliche Analyse* which was done in the historical critical exegesis.

Cycle had much in common. This fact should again be considered in chapter 6 when integrational models will be formulated.

#### 5.2.4 'Text' and 'Meaning'<sup>52</sup>

(i) "Historisch kritische Exegese will also die je eigenen Aussagen des Alten Testaments zur Geltung bringen" (Fohrer *et al*, 1989, 13). The view held on the issues 'text' and 'meaning' is condensed into the above-mentioned statement. The presupposition is evident that, according to this methodology, the text of the Old Testament has an objective status with "Aussagen" of its own. The role of the exegete is to facilitate the pronouncement of the text's message in order that it may be applied in a specific religious community. The ideal (which cannot always be achieved) of this process of facilitation is that the exegete and the modern reader "... ihn [den Text - LCJ] genauso ... verstehen, wie ihn der damalige Hörer oder Leser verstand" (Fohrer *et al*, 1989, 161). The 'original message' is thus at stake.

This 'original message' corresponds to the intention of the original author(s). "Es ist also im allgemeinen davon auszugehen, daß der Verfasser eines Textes mit ihm eine bestimmte Absicht bezüglich der ins Auge gefaßten Hörer oder Leser verfolgt hat. Diese Absicht muß dabei aber keineswegs expressis verbis dargelegt sein; sie kann sich vielmehr für den Hörer oder Leser aus der Situation heraus klar ergeben, so daß der Verfasser auf ihre ausdrückliche Formulierung verzichten kann" (Fohrer *et al*, 1989, 157). Meaning is thus understood as a function of the intention of the author(s) and the historical background from which the text originates. Biblical texts have meaning, because the author(s) intended something with them. The meaning of the text (for the original reader/hearer) can be understood (the aim of exegesis) when the intention of the author(s) is determined<sup>53</sup>.

On the issue of the singularity of meaning, i.e. whether Fohrer *et al* regards biblical texts as having one and only meaning, a twofold formulation is necessary. Fohrer *et al* (whose view is similar to that of Steck, albeit with certain reservations<sup>54</sup>) is of the opinion that, although each biblical text has one meaning which corresponds to the author's intention, meaning cannot be restricted to this intention. Steck's formulation (which is quoted here at length because of its clarity) is more revealing in this regard. "Ziel der Interpretation ist die

<sup>52</sup> Cf. section 2.2.4 of this study.

<sup>53</sup> Cf. section 2.2.4 of this study for a discussion of the so called excavative or archaeological mode of interpretation.

<sup>54</sup> Fohrer *et al* (1989, 219 220) warns against an unreflected application of biblical texts in a modern context: "Schließlich leitet das Ergebnis dieses ausführlichen Dialogs mit dem Text dazu an, nicht vorschnell zu urteilen, nicht zu rasch Äußerungen des Textes in eine für ihn fremde Welt und Zeit zu übertragen und zurückhaltend zu sein mit der theologischen Auswertung von Einzeltexten."

historische Bestimmung der eigentümlichen Sinnkontur des Textes, der sachlichen Aussageintention, die der Text als Text zu seiner Zeit hatte, also nicht allein die Bestimmung der subjektiven Aussageintention seines Verfassers, so wesentlich diese auch für die Interpretation sind. Die Interpretation wird sich zwar zunächst auf diese Verfasserintentionen richten, die bei der Gestaltung eines Textes im Blick auf bestimmte Adressaten im Rahmen einer historischen Situation wirksam waren, die konkrete Textgestalt auf sie zurückführen und so als absichtsvolle Lebensäußerung begreifen. Sie muß aber darüber hinaus beachten, daß der Text in einer bestimmten Situation einen Aussagegehalt vermittelt und faktisch gewinnt, der über den ursprünglich intendierten historischen Horizont des Verfassers hinausgeht ... und der noch mehr oder anderes bedeutet, als der Verfasser indendiert hat ... 'Sinn' ist also eine Zielkategorie der Interpretation, die die Bestimmung der Verfasserintention überschreitet und dem Rechnung trägt, daß ein Text schon bei den Hörern in der ursprünglichen Situation ... erst recht aber in der Folgezeit noch mehr bedeuten kann, als der Verfasser mit seiner Aussage intendierte, wobei andere oder neue Erfahrungskonstellationen, als sie der Verfasser einbrachte, eine wesentliche Rolle spielen" (1989, 158 159).

(ii) A narrative methodology's concentration on the text "as it stands" is not the result of a logistical decision, but a reflection of a specific definition of what the biblical text is. Biblical narratives are literary works of art<sup>55</sup>. A fundamental presupposition to this statement is that, as any art form, literary art constitutes a representation of reality. If biblical narratives are then regarded as literary art, they should be read as representations of a specific (ancient) reality and not as reflections of a historical process which produced these very texts. The author of the text no longer has any historical importance, but becomes (concealed behind the narrator) an aspect of the narrative itself<sup>56</sup>.

To grasp the meaning of biblical narratives, the exegete should pay close attention to the artistic use of language and literary techniques<sup>57</sup>. Meaning is thus situated in the narratives, and can be described as the interplay of literary aspects. Biblical narratives, according to this methodology, have literary meaning in contrast to historical meaning. /

(iii) Although different views are held in these two methodologies on the role of the author in the production of meaning, on the type of meaning that is contained in biblical texts and on the actual process of meaning production, they share the belief that texts have meaning. They

---

<sup>55</sup> Cf. Berlin (1983, 135).

<sup>56</sup> However, Longman (1987, 65) maintains: "... there are constraints imposed on the meaning that an interpreter may impute to the author. The view that the author is the locus of the meaning of a text provides theoretical stability to interpretation."

<sup>57</sup> Cf. Alter (1981, 12).



also have in common the view that texts are objects<sup>58</sup> in which meaning is contained, whether they are texts as written sediment of a historical process of development, or texts as forms of literary art. It can thus be asserted that these two methodologies, although they differ in many respects, are both part of the same methodological 'group'<sup>59</sup>.

### 5.2.5 Author, medium and reader<sup>60</sup>

(i) In the second part of the historical-critical methodology of Fohrer *et al*, namely *Interpretation*, understanding of a biblical text is regarded as the product of a communication process. The partners in this communication process are the biblical text and the exegete of that text. The text does not merely function as a medium in the communication process between an (ancient) author and a (modern) reader. As Rousseau (1988, 37) has indicated, author and medium practically merge into each other to form a (secondary) sender<sup>61</sup>. In the preceding exegetical analysis the text itself is the object of scrutiny. In the interpretation, however, "Gegenstand der Untersuchung ist nun nicht mehr der Text selbst, sondern das, wovon er unmittelbar und mittelbar redet" (Fohrer *et al*, 1989, 163).

In order that a sensible dialogue may take place between the biblical text and a modern exegete, the peculiarities of each dialogue partner should be taken into consideration. With regard to the biblical text as 'sender-medium', the literary, social and historical contexts in which it came into being, and in which it functioned during its history of transmission, should be known to the exegete as receiver. The exegetical steps which precede the *Interpretation* serve the purpose of illuminating this background. Furthermore, it should be taken into consideration that the text, due to the fact that it is in written form, has certain limitations. "... der Text ist nur beschränkt auskunftsfähig. Er kann nicht mehr umfassend befragt werden, er kann seine Aussagen nicht mehr präzisieren, aber auch den Ausleger nicht mehr zurechtweisen. Er kann keine Zusatzinformationen liefern und seine Stimmungen, Absichten

<sup>58</sup> However, Steck's qualification of this statement should be noted: "Wissenschaftliche Exegese betrachtet den Text deshalb nicht als wehrloses Objekt, das sich der Forscher in überlegenem Zugriff unterwirft, sondern als Leben, zu dem Leben in Beziehung tritt. Achtung, Lernbereitschaft, Begegnungsfähigkeit, Grenzbewußtsein gegenüber dem Text als dem Anderen, Fremden sind somit Grundhaltungen wissenschaftlicher Exegese" (1989, 3 4).

<sup>59</sup> Cf. the discussion in section 2.2.4 of this study, specifically on the issue of the incompatibility of poststructural and postmodern with traditional methodologies.

<sup>60</sup> Cf. section 2.2.5 of this study.

<sup>61</sup> This view corresponds to Steck's (1989, 158) opinion: "Ziel der Interpretation ist die historische Bestimmung der eigentümlichen Sinnkontur des Textes, der *sachlichen Aussageintention*, die der *Text als Text* zu seiner Zeit hatte, also nicht allein die Bestimmung der *subjektiven Aussageintention seines Verfassers*, so wesentlich diese auch für die Interpretation sind" [his italics LCJ].

oder Umweltbedingungen nicht mehr selbständig interpretieren" (Fohrer *et al*, 1989, 164 165).

The exegete as receiver, on the other hand, is no *tabula rasa*. He/She has a definite *Vorverständnis* which he/she acquires in a specific tradition of thought and religion. This *Vorverständnis* is formed and articulated in the specific environment in which he/she is educated. "... schließlich bestimmen die historischen, sozialen und geistigen Bindungen das Interesse, die Erfahrungsabsichten und die Vorkenntnisse des Exegeten" (Fohrer *et al*, 1989, 163). It is thus important that the exegete become aware of his/her own *Vorverständnis*<sup>62</sup>.

In order to ensure the success of the dialogue between text and exegete, a relationship between the language of the text and the language of the exegete has to be established. "Dieser Vermittlungsvorgang stößt nicht nur deshalb auf Schwierigkeiten, weil Text und Ausleger in sehr verschiedenen Sprachwelten angesiedelt sind, sondern auch weil die Sprachstrukturen, deren sich beide bedienen, außerordentlich verschieden sein können" (Fohrer *et al*, 1989, 167). To overcome this obstacle the classes of elements<sup>63</sup> and modes of expression<sup>64</sup> that are common to all languages<sup>65</sup>, should be scrutinized. When these classes and modes are revealed in the language of the biblical text, the possibility of communication with an exegete is created.

(ii)<sup>1</sup> "A narrative is a linguistic message conveyed by a narrator to an audience (addressee)" (Ska, 1990, 40). From this definition it is clear that a narrative should be understood as part of a communication process. This view is shared by the narrative methodology which was described and practised in chapter 4 of this study<sup>66</sup>. However, an adapted version of the refined communication model that is often used in secular literary science has been

<sup>62</sup> Fohrer *et al* (1989, 164) admits that becoming aware of one's own presuppositions is not an easy task and can only be partly accomplished. "Die Grenzen sind gesetzt durch die Unmöglichkeit für den einzelnen, jeweils seine Konstitution und Situation vollständig und umfassend verstehen und beschreiben zu können, und sie sind bedingt durch die Schwierigkeit der Distanzierung des einzelnen von seinen eigenen Vorgegebenheiten." However, the exegete should persist in performing this task. It is not only beneficial for the correct understanding of what the text has to say, but also for the critical evaluation of his/her exegetical results by other exegetes.

<sup>63</sup> Namely (i) *Prädikatoren*, (ii) *Nominatoren* (*Eigennamen* and *Kennzeichnungen*) and (iii) *Indikatoren*. Cf. Fohrer *et al* (1989, 168 169).

<sup>64</sup> Namely (i) *deskriptive Redeweise* (*deskriptiv metaphorisch, fiktiv or ideativ*), (ii) *emotive Redeweise*, (iii) *valuative Redeweise*, (iv) *performative Redeweise* and (v) *präskriptiv-normative Redeweise*. Cf. Fohrer *et al* (1989, 169-171).

<sup>65</sup> Fohrer *et al* (1989, 168) presupposes the results of modern linguistic research: "Die moderne sprachwissenschaftlich orientierte Logik hat darüber hinaus gezeigt, daß in allen Sprachen bei noch so unterschiedlicher Ausprägung der Oberflächenstrukturen die sprachlichen Handlungsschemata auf wenige, allen Sprachen gemeinsame Klassen von Elementen und Redeweisen zurückgeführt werden können."

<sup>66</sup> Cf. section 4.2.4.5 of this study, in particular.

implemented. The tripartite distinction between original author, implied author and narrator has been found unacceptable for the analysis of biblical narratives<sup>67</sup>.

The refinement of the audience (addressee) into the scheme narratee > implied reader > real reader has also been found to be inappropriate. As biblical narratives normally do not provide any indication as to whom they are directed, and because this methodology does not focus on the historical background of the text, the simple designation 'reader' is implemented in the communication model. The result of these modifications is a communication model with three basic elements: narrator > narration<sup>68</sup> in biblical narrative > reader.

The dynamics of the communication process between narrator and reader through a narration is articulated in the description of the various literary aspects contained in the narrative. The narrator tells his/her story (communicates) to a reader by designing a plot line. This plot line is manipulated by means of the introduction and description of characters, changes in time ratios, repetition and different points of view. Narrative exegesis, as the description of the literary aspects of a biblical narrative, thus unravels the inner workings of the communication process between narrator and reader.

(iii) From the above-mentioned description it becomes clear that much common ground with regard to a communication model exists between the historical-critical and the narrative methodologies which have been implemented in this study. Both presuppose that the interpretation of a biblical text is a function of the understanding of the communication process which takes place between text and exegete.

The narrative methodology differs from the historical critical methodology on the point of who the actual sender is. Fohrer *et al* is of the opinion that the text itself serves as sender. According to the narrative methodology a narrator acts as sender in the communication process. This difference, however, diminishes when it is taken into account that the narrator is part of the narrative as one of the literary aspects<sup>69</sup>.

Another difference which should be noted is the different descriptions of the dynamics which provide access to the communication process. The historical critical methodology takes its point of departure in a linguistic model (classes of elements and modes of expression), while the narrative methodology builds upon a literary model (various literary aspects). This last-mentioned difference is not irreconcilable, but should rather be understood complementarily.

---

<sup>67</sup> The opinion of Sternberg (1985, 69 and 75) played a decisive role in this regard. Cf. also Ska (1990, 40ff.).

<sup>68</sup> Cf. the definition of 'narration' that was provided in section 4.2.4.2 of this study.

<sup>69</sup> Cf. Ska's (1990, 44) description of the narrator: "The narrator is always present in the narrative *as part of its structure* even after the author's death because he is the 'voice' that tells the story" [my italics LCJ].

### 5.3 CONCLUSION

The results of the evaluation according to the theoretical 'frame of reference' can be summarized in the following table:

	<b>HIST.-CRITICAL</b>	<b>NARRATIVE</b>
<b>Exegesis and Hermeneutics</b>	primarily religious-theological understanding	primarily literary understanding
	informative/controlling function	informative function
	independent from dogma	independent from dogma
	exegesis and hermeneutics inseparable	
	provides ontological and practical orientation	
<b>Synchrony and Diachrony</b>	diachronical by nature	synchronical by nature
	also works with synchronical units	acknowledges diachronical aspects
<b>Multidimensional or Integrational</b>	integration of relevant specialized disciplines presupposed	integration of relevant specialized disciplines presupposed
	open to critique and change (under certain conditions)	can serve as "cross-check" on historical-critical methodology
	<i>Sprachliche Analyse</i> provides contact point with narrative analysis	linguistic and literary analysis provide contact points with <i>Sprachliche Analyse</i>
<b>Text and Meaning</b>	text product of historical process of development	text literary work of art (representation of reality)
	text contains meaning	text contains meaning
	meaning = function of author's intention and historical background	meaning = function of interplay of literary aspects (author's intention irrelevant)
	singular meaning, but it may not be restricted to originally intended historical horizon	
<b>Author, Medium and Reader</b>	text (sender-medium) -> exegete	narrator -> narrative -> reader
	text as sender-medium has various restrictions	
	exegete has <i>Vorverständnis</i>	
	dynamics of communication process explained with linguistic model	dynamics of communication process explained with literary model



## CHAPTER 6

### THREE MODELS TOWARDS A MULTIDIMENSIONAL AND/OR INTEGRATIONAL METHODOLOGY

After the historical-critical and narrative methodologies (which are implemented in Parts II and III of this study) have been evaluated according to the formulated frame of reference<sup>1</sup>, the discussion will now start formulating guidelines for a multidimensional and/or integrational exegetical methodology. However, a few preliminary remarks should be made.

#### 6.1 PRELIMINARY REMARKS

##### 6.1.1 Method as formalized intuition about and experience with texts

From the descriptions of the history of research<sup>2</sup>, and also from the practical implementation<sup>3</sup> of historical critical and narrative exegetical methodologies in this study, it has become clear that an exegetical method should not be conceived as objective pre formulated rules for analyzing texts. Exegetical methods should rather be described as *formalized intuition about and experience with texts*. The interaction between exegete and text *creates* a method – an exegete, from a specific point of view, observes the particularities of one text and, after the same observations have been made in different texts, formalizes his/her operational procedures into an exegetical method<sup>4</sup>. This conclusion about exegetical methods is confirmed by other exegetes. Barton (1984, 5 and 205), for example, formulates his view as follows: "... I propose that we should see each of our 'methods' as a codification of intuitions about the text which may occur to intelligent readers. Such intuitions can well arrive at truth; but it will not be the kind of truth familiar in the natural sciences. .... Biblical 'methods' are *theories* rather than methods: theories which result from the formalizing of intelligent intuitions about the meaning of biblical texts. .... But the theory – which, when codified, will become source analysis or redaction criticism or whatever – is logically subsequent to the intuition about meaning" [his italics - LCJ].

---

<sup>1</sup> Cf. chapter 5 of this study.

<sup>2</sup> Cf. section 3.1 and 4.1 of this study.

<sup>3</sup> Cf. sections 3.3 and 4.3 of this study.

From the above statements it follows that there is no one *correct* method. The formalization of one exegete's intuition about and experience with texts may differ from another exegete's intuition and experience. However, both may have truth value. Barton (1984, 5) states that "much harm has been done in biblical studies by insisting that there is, somewhere, a 'correct' method which, if only we could find it, would unlock the mysteries of the text." He (1984, 5) argues that "all of the methods being examined have something in them, but none of them is the 'correct' method which scholars are seeking. .... I believe that the quest for a correct method is, not just in practice but inherently, incapable of succeeding."

The implementation of two methodologies in this study completely endorses Barton's view. Although various points of critique are put forward in the previous chapter, it has become unequivocally clear that both these methodologies describe legitimate dimensions (to use Patte's terminology<sup>5</sup>) of the biblical text. It is thus not a matter of judging one methodology as 'correct' and the other as 'incorrect'. To use Barton's (1984, 207) words: "(We) see in each the key to certain ways in which we do in fact read the Bible."

The methodological question which will be put in this chapter, and which constitutes the primary focus of this study, should thus be understood and answered against the above mentioned background. When exegetical methods are understood as formalized intuition about and experience with biblical texts, it follows that this intuition and experience (which corresponds to a particular approach to biblical texts) can be determined in retrospect by scrutinizing the particular method. The textual dimension(s) illuminated by the particular methodology then become(s) apparent. The evaluative discussion in chapter 5 of this study belongs to this type of scrutiny. It became clear in chapter 5 that a historical-critical methodology, on the one hand, is the formalization of techniques to uncover the *historical* dimension, and that a narrative methodology, on the other hand, is the formalization of techniques to uncover the *literary* dimension of biblical texts. These dimensions are not synonymous with certain physical constraints of the text<sup>6</sup>, but are rather constituted by an interplay between various meta-methodological aspects. These theoretical aspects were summarized in tabular form in section 5.3 of chapter 5.

---

<sup>4</sup> Cf. the correlation between *approach* and *method* explained in section 2.2.1 of this study.

<sup>5</sup> Cf. section 2.1.4 of this study. However, this terminology is used here in an adapted sense. Whereas Patte refers to the physical constraints of the text as *dimensions*, this word is used here in the broader sense of a specific view on the physical constraints of the text. One can thus refer to the *historical* dimension or the *literary* dimension of the text without referring to the physical constraints which make up the dimension.

<sup>6</sup> However, the dimensions of a text are to be regarded in close relationship with the physical constraints of the text. A specific dimension of a text is described in terms of a specific view on the physical constraints of the text. In the description of a specific dimension of a text, the exegete uses various (but not all) physical constraints of the text. These same physical constraints (or some of them, and in combination with each other), however, may also feature in the description of another dimension of the same text.

Each of the many exegetical methodologies implemented in Old Testament studies illuminates a specific dimension(s) of an Old Testament text. To avoid the dangers posed by the variety of methodologies and the exclusivistic claims made by exegetes (as has been described in chapter 1 of this study) the methodological discussion should engage in formulating methodologies which describe more than one dimension simultaneously, and which allow an interplay between the various dimensions.

The discussion towards an integrational and/or multidimensional methodology, understood as has been described above, will not make already difficult exegetical decisions even more difficult, but will rather facilitate the exegete in making more accountable decisions. The aim will also not be to provide an *alternative* methodology. The discussion will rather concentrate on the interplay between the different dimensions of the biblical text.

### 6.1.2 Judges 13-16 as narrative literature

This section concerns the narrative character of the example text of this study, namely Judges 13-16. The aim is here not to formulate general methodological guidelines, but to define the principles relevant to the exegesis of Old Testament *narratives* such as the story of Samson. More need to be said at this stage regarding the narrative character of biblical texts.

In recent years various scholars in systematic theology have engaged in the formulation and propagation of a *narrative theology*<sup>7</sup>. The presupposition of such a theology is that continuity exists between biblical narratives and narratives in general, and that, therefore, it can be postulated that biblical narratives intensify the narrative dimension of human experience. Ricoeur (1983, 80) generally identifies with such a venture. However, he has certain doubts about the existence of this continuity. He (1983, 87ff.) formulates four points which compel one to reflect on this issue.

Although the aim of this discussion is not to describe and evaluate a narrative theology, Ricoeur's observations are also relevant to this methodological discussion. His first two observations, in particular, provide a more adequate description of the character of biblical narratives compared with narratives in general. These two points should be considered here. (i) Biblical narratives differ from ordinary narratives in that they are *sacred* (Ricoeur, 1983, 87). It is not their language as such which is sacred, but their function<sup>8</sup>. Biblical narratives

<sup>7</sup> Cf. amongst others Weinreich (1973, 48ff.), Frei (1974), Simon (1975), Brown (1975/76, 166ff.), and Ritschl & Jones (1976).

<sup>8</sup> Ricoeur's (1983, 89ff.) third and fourth points should be understood against the background of this first consideration. In his third point he discusses how, through their interaction with other literary forms, biblical

form a tradition<sup>9</sup>, they claim authority in religious communities<sup>10</sup> and they are used in liturgical contexts<sup>11</sup>. (ii) A second characteristic of biblical narratives is concerned with the intricate relation between *narrative and history*. Ricoeur (1983, 88) agrees with Frei<sup>12</sup> that the biblical narratives are "history-like". However, the traditional distinction made between 'historic fact' and 'fiction' is not applicable in the case of history-like biblical narratives. Biblical narratives neither pretend to be fiction, nor to be historiographic records. Ricoeur (1983, 88) therefore warns: "... wij kunnen niet tevreden zijn met een opvatting van verhaal die de dialectiek van verhaal en geschiedenis ontwijkt, maar wij kunnen evenmin een opvatting van geschiedenis gebruiken die geen rekening houdt met deze 'variabele curve' van verhoudingen tussen verhaal en historisch gebeuren."

It should be clear that these two considerations of Ricoeur are extremely relevant to this discussion where the integration of a historical-critical and a narrative exegetical methodology is at stake. In formulating integrational and/or multidimensional models these considerations should be taken into account.

The discussion can now proceed to the development of three models which will be formulated in the light of the above preliminary remarks and the evaluation of chapter 5.

## 6.2 THREE INTEGRATIONAL AND/OR MULTIDIMENSIONAL MODELS

The three models which will be formulated in this section should not be understood as final answers to the problems of variety and exclusivity. However, they should be regarded as a contribution to the methodological discussion. The aim of their formulation is merely to indicate the direction into which the methodological discussion should venture.

Up to now the expressions *integrational* and *multidimensional* have been used together. The combination of these two terms with *and/or* suggests that no choice between the two has been made yet. In section 2.2.3 of this study the difference between these two terms is described, and in section 5.2.3 the historical-critical and narrative methodologies are evaluated accordingly.

---

narratives are taken up into the "dialectiek tussen verhalend en niet verhalend geloofsverstaan". The fourth point is concerned with the "overgang van verhalend spreken naar uitdrukkelijk theologisch spreken" (Ricoeur, 1983, 89-90).

<sup>9</sup> "Dat wil zeggen: omdat zij in het verleden so verteld zijn, worden zij opnieuw verteld" (Ricoeur, 1983, 87).

<sup>10</sup> "... zij bestaan immers uit selecties en verzamelingen die canonieke verhalen scheiden van apocriefe" (Ricoeur, 1983, 87).

<sup>11</sup> "... ze (bereiken) hun volle betekenisrijkdom of zin ... bij heropvoering ervan in een cultische situatie" (Ricoeur, 1983, 87).

<sup>12</sup> Cf. Frei (1974).



In this section, however, the differentiation between *integrational* and *multidimensional* becomes clearer. They are now used to characterize the three formulated models differently. Models I and II are examples of integrational methodologies, while Model III constitutes a multidimensional methodology. However, it should be stressed that the characterization *integrational* does not mean that the particular methodology does not pay attention to more than one dimension of the text. In fact, the interplay of dimensions has been proclaimed a prerequisite in this discussion. *Integrational* rather refers to the implementation of various aspects of one methodology into the framework of another. *Multidimensional*, on the other hand, refers to the formulation of hermeneutical parameters into which various methodologies (each operating within its own framework) can be combined. The discussions in the following sections will elucidate the difference between these two terms.

### 6.2.1 Model I: Narrative analysis complementing a historical-critical methodology

Various remarks in the previous chapter<sup>13</sup> indicate that a historical-critical methodology does not pay adequate attention to the literary aspects of biblical narratives. It has also been asserted that both a historical-critical and a narrative methodology open up the possibility of complementing one another on this level<sup>14</sup>.

The presuppositions for Model I are thus the following: (i) A historical critical methodology should and can be complemented with an analysis of the literary qualities of biblical narratives. (ii) The implementation of a narrative analysis within the parameters of a historical-critical methodology does comply with the prerequisites for the adaptation and expansion of the last-mentioned methodology<sup>15</sup>. (iii) The implementation of a narrative analysis within the parameters of a historical-critical methodology will take place on the level of method (*Literarkritik*, *Sprachliche Analyse*, *Formen und Gattungskritik*, *Redaktionskritik* and *Theologische Kritik* in particular).

The most obvious point of contact between these two methodologies is on the level of *Sprachliche Analyse*<sup>16</sup>. The discussion of Model I will thus commence at this point<sup>17</sup>. The *Sprachliche Analyse* begins with a syntactical-stylistical description of each smaller unit which has been identified in the *Literarkritik*. This description has served not only in a

<sup>13</sup> Cf. amongst others remark (iv) in section 5.1.1 of this study.

<sup>14</sup> Cf. sections 5.2.1, 5.2.3 and 5.2.4 of this study.

<sup>15</sup> Cf. Steck's formulation of two prerequisites quoted in remark (i) in section 5.2.3 of this study.

<sup>16</sup> Cf. the table ('Multidimensional and/or Integrational' in particular) in section 5.3 of this study.

<sup>17</sup> The discussion in sections 3.2.2.3 and 3.3.1.3 of this study should be taken into account.

historical critical analysis of Judges 13-16<sup>18</sup>, but also in a narrative analysis<sup>19</sup>. The syntactical stylistical analysis should be included in Model I. It should, however, be complemented by an explicit description of the dramatic criteria used in a narrative analysis for the subdivision of units into episodes and scenes<sup>20</sup>. This can be done by indicating in Table I of Appendix C where changes of place, time, characters or action take place<sup>21</sup>.

The subsequent steps of the *Sprachliche Analyse*, namely phonemic phonetical and semantical analysis, should be retained unchanged<sup>22</sup>. On the level of structural analysis<sup>23</sup>, however, a narrative analysis should contribute considerably to the description. With the addition of a description of dramatic changes to the syntactical-stylistical analysis, the exegete will be able to provide a more adequate description of the 'outer' structure of each unit. The description of the 'inner' structure will also benefit from all the aspects of a narrative analysis. A description of the different moments in the narrative plot contributes to a more adequate description of the structuring parts (e.g. exposition, main body, conclusion) of the particular text<sup>24</sup>. The description of narrated and narrative time, gaps and repetition also serves this purpose<sup>25</sup>. The way in which the narrator manipulates the characters' and reader's point of view, together with the characterization of those involved in the narrative, provide clear indications of the textual unit's function<sup>26</sup>.

It should be noted that various literary features of narratives (e.g. repetition, plot, characterization) are not restricted to one scene or episode. Instead, they manifest themselves in different scenes and/or episodes. The *Sprachliche Analyse* in a historical-critical

18 Cf. section 3.3.1.3.1 of this study.

19 Cf. section 4.3.1.1 of this study.

20 Cf. sections 4.2.4.1 and 4.3.1.3 of this study.

21 With regard to Judges 13 the following information should, for example, be added to Table I in Appendix C (only explicit references are mentioned): (i) Changes of place occur in 6a, 9b-d, 10a b and 11a c; (ii) A change of time occurs in 9b; (iii) Different combinations of characters are viewed in 2a-d; 3a 5c, 6a 7f, 8a f, 9a d, 10a f, 11a 18c, 19a-c, 20a 23e and 24a 25a; (iv) Changes in action occur in 3a, 6a, 8a, 9b, 10a b, 11a-c, 19a b, 20b, 20d, 24a, 24b, 24c, 24d and 25a.

22 Cf. section 3.3.1.3.2 and 3.3.1.3.3 of this study.

23 Cf. section 3.3.1.3.4 of this study.

24 Cf. the discussions in sections 4.2.4.4 and 4.3.3 (the diagrams in particular) of this study to that in section 3.3.1.3.4. The corpus of Judges 13 (vss. 3a-23e) can, for instance, be subdivided according to the plot line of the narrative, namely inciting moment (1st scene: 3a 5e), complication (2nd-5th scenes: 6a 18c) and climax (together with turning point) (6th scene: 19a 23e).

25 Cf. sections 4.2.4.3 and 4.3.3 of this study to section 3.3.1.3.4. The repetition of Samson's birth announcement in Judges 13, for example, has a literary function which should be accounted for in the description of the structure of the narrative. The tabular description of the inner structure should thus indicate where the birth announcement occurs, namely in scenes 1, 2 and 5.

26 Cf. the discussions in sections 4.2.4.5, 4.2.4.6, 4.2.4.7 and 4.3.3 of this study to those in sections 3.3.1.3.4 and 3.3.1.3.5.

methodology, however, concentrates on each of the textual units (which have been distinguished in the *Literarkritik*) separately. The description proposed in Model I should therefore indicate where literary features exceed the boundaries of the textual unit under discussion. This information then compels the exegete to review his/her *literarkritische* results. The *Sprachliche Analyse* (complemented by a description of the literary features of the narrative) then acts as a cross-check in the methodology. This statement also addresses the issue of the order in which the methods should be applied. It follows that a rigid order (such as that followed by Fohrer *et al*) should be avoided.

A complementary description of the grammatical and literary features of Old Testament narratives also has implications for *Formkritik* and *Gattungskritik*. By definition<sup>27</sup> a *Gattung* can be derived from the comparison of similar, independent *Formen*. The more adequate description of the *Formen* proposed in Model I thus results in a more refined description of *Gattungen*<sup>28</sup>.

On the level of *Kompositions- und Redaktionskritik* the complementary use of a narrative analysis can also contribute to a more adequate description of the textual developmental history. The description of the narrative's plot, in particular, provides an important guideline to determine how textual material has been incorporated and modified to compose the final form of the text<sup>29</sup>.

*Theologische Kritik* as a description of the communication process between text and exegete is mainly concerned about the discourse about God which is contained in the text. This discussion may also benefit from a narrative analysis. The description of the character types involved in the narrative, their characterization and their relationship to other characters proffer a better understanding of the role God plays in the narrative. A description of the interaction between narrator and reader also serves this purpose<sup>30</sup>. The linguistic model (classes of elements and modes of expression) which is used in a historical-critical

---

<sup>27</sup> Cf. section 3.2.2.4 of this study.

<sup>28</sup> The *Gattung* "Erzählung" (more precisely "Aussage Erzählung") has been identified in Judges 13. The characteristics of this *Gattung* have been described by Richter (1963, 376ff.). It should, however, be clear how this description can benefit from a complementary methodology as proposed in Model I. Cf. section 3.3.1.4.1 of this study.

<sup>29</sup> Cf. section 4.2.4.4 of this study to section 3.3.1.7. It should be acknowledged that the *Kompositor* and/or *Redaktor* was/were responsible for the formation of the final form of the text. To compose a unified narrative from different parts they certainly had to rely on some form of literary awareness. The analysis of the literary features of the Samson narrative will thus provide better insight in the principles which guided the composition and/or redaction.

<sup>30</sup> Cf. the discussion in section 4.3.3 of this study to that in section 3.3.2.2.3.

methodology to explain the dynamics of the communication process is thereby widened to include various literary aspects<sup>31</sup>.

The discussion in this section can be summarized in the following table:

<b>MODEL I</b>
----------------

### EXEGETICAL ANALYSIS

*Textkritik*

*Literarkritik*

(cross checked by *Sprachliche Analyse*)

*Sprachliche Analyse*

(complemented by narrative analysis)

*Formen- und Gattungskritik*

(description of *Gattung* includes narrative features)

*Motiv- und Traditionskritik*

*Überlieferungskritik*

*Kompositions und Redaktionskritik*

(taking into account narrative features)

*Zeit- und Verfasserfrage*

### INTERPRETATION

*Einzelauslegung und zusammenfassende Exegese*

*Theologische Kritik*

(taking into account narrative features)

#### **6.2.2 Model II: Aspects of historical-critical analysis complementing a narrative methodology**

While a narrative analysis complemented a historical critical methodology in Model I, the discussion in this section concentrates on an inverse integration, i.e. a narrative methodology complemented by various aspects of a historical-critical analysis. In section 5.1.2 of this study certain deficits of a narrative methodology are pointed out. It has become clear that this

<sup>31</sup>

An analysis of the characterization of Jahweh and/or 'Elohim in Judges 13, together with a description of how the narrator relates Him to other characters (e.g. the messenger, Manoah, his wife and Samson), reveals in which



methodology does not pay adequate attention to the diachronical dimension of the text<sup>32</sup>. Model II is thus proposed to address this problem.

The presuppositions for Model II are the following: (i) A narrative methodology should and can be complemented by various aspects of a historical-critical analysis. (ii) The implementation of aspects of a historical-critical analysis within the parameters of a narrative methodology is in congruence with the view that the synchronical and diachronical aspects of Old Testament narratives are not mutually exclusive entities<sup>33</sup>. (iii) The implementation of aspects of a historical-critical analysis within the parameters of a narrative methodology will incorporate a description of the biblical narrative's history of development.

The analysis according to Model II starts with a preliminary analysis<sup>34</sup>. As was the case in Model I, the method of *Textkritik* is used to reconstruct the oldest form of the Hebrew text (as far as possible). Thereafter a *literarkritische* analysis (including a description of the *Literargeschichte*) follows to determine whether the Hebrew text of the narrative is of a composite nature, and to provide a relative chronology of the constituent parts of the narrative. The subsequent linguistic and literary analysis of all the constituent parts follows the same lines as the proposal made in Model I (*Sprachliche Analyse* complemented by a description of dramatic changes which occur in the narrative and/or its constituent parts). According to this linguistic and literary analysis the delimitation of the narrative into macro and micro units is undertaken. It should be noted that the macro and micro units of the narrative would not always be in congruence with the units distinguished in the *Literarkritik*. Any discrepancies should be investigated, and the results of the *Literarkritik* should constantly be reviewed. An adequate explanation should be provided for the cases where the narrative units are not identical to the *literarkritische* units. After the delimitation has been done, a description of the compositional and redactional history of the narrative is provided (according to the principles used in *Kompositions und Redaktionskritik*). The different stages in the history of textual development should be outlined clearly. A summary of the textual contents (as a whole) and a translation follow the description of the compositional and redactional history.

The analysis of the literary features of the narrative<sup>35</sup> now proceeds along the lines which have been established in the preliminary analysis. Each of the stages in the compositional and

---

direction the discourse about God develops.

32 Cf. particularly points (i), (ii) and (viii) in section 5.1.2 of this study.

33 Cf. section 5.2.2 of this study.

34 Cf. section 4.3.1 of this study.

35 Cf. section 4.3.2 of this study.

redactional history of the text<sup>36</sup> is described according to the literary features which have been identified in section 4.2.4 of this study. Additionally, an indication should be provided of how the plot line is modified in each stage of textual development, how point of view is manipulated, how characterization takes place, how narrative time and narrated time vary, and how the narrator functions in each textual stage.

It should be clear that the implementation of Model II will escape the danger of viewing the text as a two-dimensional entity which should only be scrutinized synchronically and in its final form<sup>37</sup>. Judges 13-16, for example, would then not only be viewed as a unified narrative with different episodes and scenes, but also as a narrative which has undergone a process of textual growth<sup>38</sup>. The following table illustrates which stages should be taken into account in the case of the Samson narrative:

### **JUDGES 13-16 ACCORDING TO MODEL II<sup>39</sup>**

**Stage 1:** Unit D

**Stage 2:** Unit D+F

**Stage 3:** Unit B+D+F

**Stage 4:** Unit B+C+D+F

**Stage 5:** Unit A+B+C+D+E+F

**Stage 6:** Samson narrative incorporated into Book of Judges

**Stage 7:** Samson narrative as part of Book of Judges incorporated into Dt+G

<sup>36</sup> It should be noted that the textual units distinguished in the *Literarkritik* do not form the object of investigation. These units are not treated separately. Rather, the stages of textual development should be investigated. The following arbitrary example serves as an explanation: The text of a narrative consists of three smaller units (A, B and C). The method of *Kompositions- und Redaktionskritik* (using the results of *Literargeschichte*) pointed out that B as the oldest unit was later supplemented by unit C. Unit A, the youngest, was later added to the already existing composite unit. The analysis of Model II thus investigates three stages, namely B, B+C and A+B+C. This differs considerably from an analysis which investigates units A,B and C separately.

<sup>37</sup> Cf. point (i) in section 5.1.2 of this study.

<sup>38</sup> A complementary reading of the Samson narrative is provided in the article "Samson in double vision: Judges 13 16 from historical critical and narrative perspectives". Cf. Jonker (1992). In this article Model II forms the basis of the discussion.

<sup>39</sup> The letters A,B,C, etc. refer to the textual units which have been identified in section 3.3.1.2.2 of this study.

The discussion in this section can be summarized in the following table:

<b>MODEL II</b>
-----------------

**PRELIMINARY ANALYSIS**

*Textkritik*

*Literarkritik*

(cross-checked by linguistic and literary analysis)

Linguistic and literary analysis

(complemented by aspects of *Sprachliche Analyse*)

*Kompositions- und Redaktionskritik*

(taking into account narrative features)

Summary of textual contents

Translation

**ANALYSIS OF LITERARY FEATURES**

(according to stages of textual development)

### 6.2.3 Reflective intermezzo

The integration of a historical-critical methodology and a narrative methodology in Models I and II both follow the same strategy: either a historical-critical (Model I) or a narrative (Model II) methodology is taken as basis on which a complemented methodology is built. This process has resulted in a historical-critical methodology (complemented by insights from a narrative methodology) and a narrative methodology (complemented by insights from a historical-critical methodology). The previous two sections have shown how the exegesis can benefit such complementary methodologies.

However, it should be noted that *integration* in the above-mentioned models does not mean that new methodologies have come into being. In each model one methodology is taken as a basis, and it was complemented by the results of another methodology (without questioning

or modifying either the theoretical point of departure or the approach<sup>40</sup> of the basis methodology). Integration has taken place on the level of method: various methods of one methodology have been implemented within the parameters of another methodology's approach.

At this stage the integrational process which was followed in Models I and II should be evaluated in both a positive and a negative light. From a positive perspective, it could be stated that it never was the aim of this study to create a new or alternative exegetical methodology<sup>41</sup>. The view held here is that the integration of two or more methodologies into a new methodology would only increase the number of methodologies, and would provide yet another opportunity of making exclusivistic claims. Models I and II do not provide such opportunities. In addition, Models I and II implement complementary theories. Parts II and III of this study reveal various levels on which a historical-critical and a narrative methodology can complement one another. Each of these methodologies are open to amendment and modification<sup>42</sup>.

However, negative points of criticism can also be brought in against Models I and II. In each model, the theoretical presuppositions of the methodology of which the results are used to complement another methodology, are negated. These results are merely used inside the parameters of another approach. Although the two methodologies implemented in this study cannot be classified as belonging to different paradigms in the Kuhnian sense<sup>43</sup>, they nevertheless each define and implement their terminology within a specific theoretical frame of reference which is not completely shared by the other methodology. These methodologies can thus, on the level of terminology, be regarded as incommensurable. A confusion of language exists and only partial communication is possible between them<sup>44</sup>. The necessity of another mode of interaction between these methodologies thus becomes apparent<sup>45</sup>.

---

40 Cf. the distinction made between "method" and "approach" in this study.

41 Cf. the discussion in chapter 1 of this study.

42 Cf. section 5.2.3 of this study.

43 Cf. the conclusion in section 5.2.4 of this study.

44 Cf. Kuhn (1970, 198).

45 Patte (1990b, 25ff.) also warns against the integration of one methodology with another: "Two exegetical approaches based upon different views of 'meaning' cannot but be developed and applied independently from each other. .... In order to overcome the tensions brought about by this state of affairs, one is tempted to integrate one methodology, or some of its elements, with the other one. (However), we as exegetes must allow each of the two approaches to elucidate the meaning of texts in its own way. Reducing the field of exegesis to one or the other approach would amount to reducing the perceived meaning of biblical texts to one of its aspects." Patte regards Greimas's model of structural semiotics as appropriate for the description of the interrelations between methodologies.



Model III attempts the formulation of such a mode of interaction. The presuppositions of this model are elaborated on in the next section. However, it should already be emphasized that this model proposes that each methodology is implemented within its own theoretical framework, and that interaction between methodologies takes place on a broader hermeneutical level, rather than on an exegetical methodological level.

### **6.2.4 Model III: A multidimensional model of interacting historical-critical and narrative methodologies**

Before a description and discussion of this model is provided, the presuppositions according to which it is formulated should be outlined.

#### **6.2.4.1 Presuppositions of Model III**

- (i) The principle of a pluralism of exegetical methodologies is accepted in Model III. The proliferation of theories<sup>46</sup> is a fact which cannot be ignored or avoided.
- (ii) The hermeneutical framework<sup>47</sup> in which the plurality of exegetical methodologies operate is an adapted<sup>48</sup> communication model. The three basic elements of the communication process (namely sender, medium and receiver) constitute this model<sup>49</sup>.
- (iii) The synchronical, as well as diachronical aspects of exegesis should be taken into consideration in the formulation of each of the elements of the adapted communication model which functions as hermeneutical framework<sup>50</sup>.

<sup>46</sup> Cf. e.g. Feyerabend's two principles of scientific activity: (i) Proliferation: "Invent, and elaborate theories which are inconsistent with the accepted point of view, even if the latter should happen to be highly confirmed and generally accepted" (Feyerabend, 1965, 223-224); (ii) Tenacity: "... the advice to select from a number of theories the one that promises to lead to the most fruitful results, and to stick to this one theory even if the actual difficulties it encounters are considerable, ..." (Feyerabend, 1970, 203).

<sup>47</sup> Cf. section 2.2.1 of this study for a discussion of the interdependence of exegesis and hermeneutics envisaged in this study. Although a distinction is made between exegesis and hermeneutics, these procedures can never be separated. Exegesis forms an integral part of the hermeneutical process.

<sup>48</sup> An exact description of this adapted model is provided in the next section.

<sup>49</sup> Cf. section 5.2.5 of this study. Although differences exist in the actual implementation of a communication model in historical critical exegesis and narrative analysis, both of these methodologies regard the process of understanding the biblical text as a communication process.

<sup>50</sup> Cf. section 5.2.2 of this study. The complementarity of synchronical and diachronical structures is emphasized in the afore mentioned section. It is argued (with Crossan and Boorer) that synchronical and diachronical procedures should not be applied in isolation.

(iv) The historical and religious<sup>51</sup> dimensions of the biblical text cannot be ignored in the formulation of a hermeneutical framework in which exegetical methodologies of the Old Testament should operate. Not only does each element in the communication model have a historical and a religious dimension, but the interaction between these elements should also be understood in these terms.

(v) Within the hermeneutical framework of a communication model, specialization in a particular exegetical methodology does not become redundant. Rather, this model has an *ecclesia* of exegetical research<sup>52</sup> as a prerequisite.

The discussion can now proceed to a detailed description of the proposed model.

#### 6.2.4.2 Description of Model III

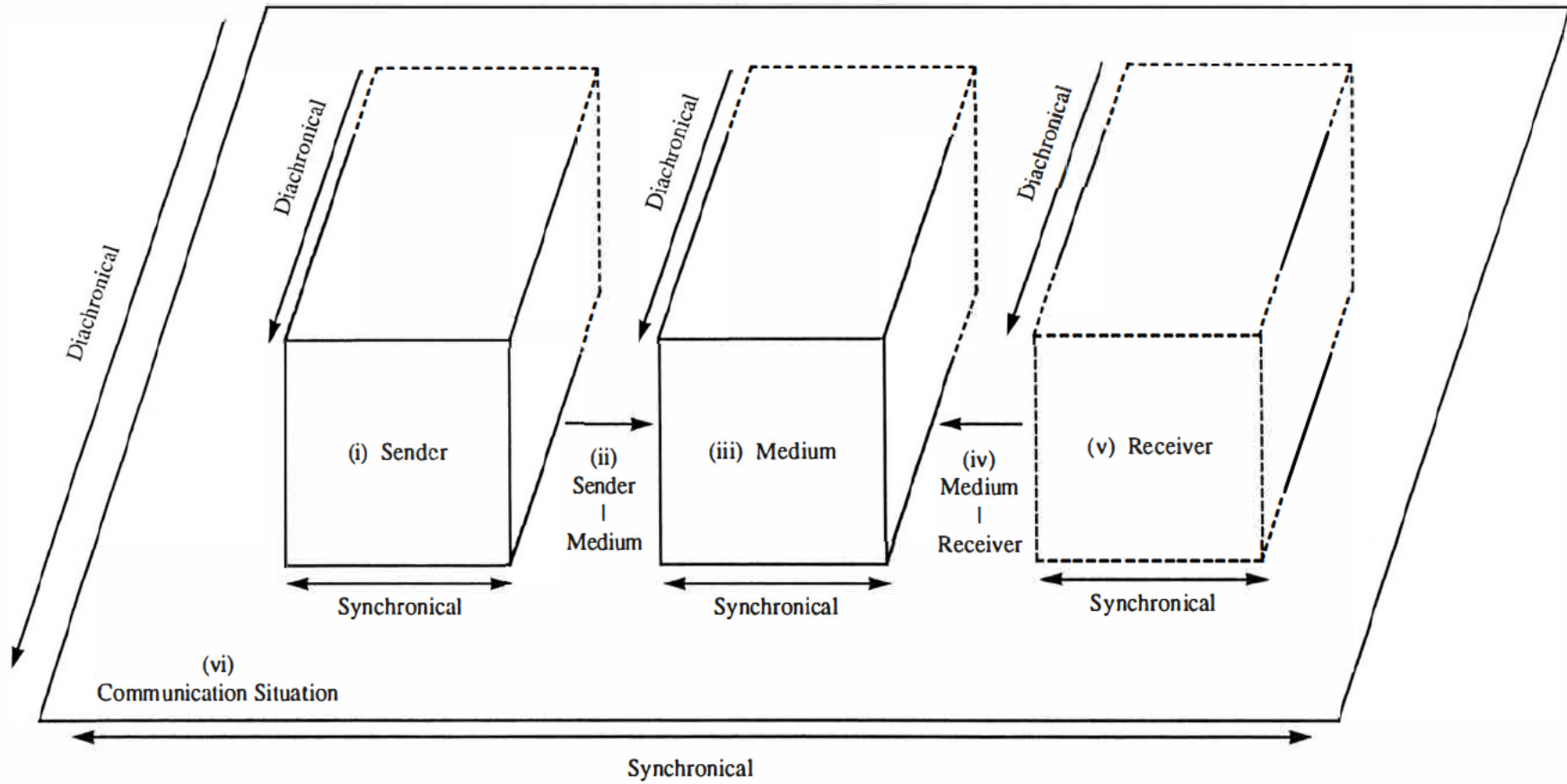
The description of the communication model which forms the basis of Model III will refer to the following diagram:

---

<sup>51</sup> Van Huyssteen (1987, 11) emphasizes the religious dimension: "But at least equally important is the fact that these same literary texts are also *religious texts* responding to explicitly *religious questions*. And this fundamental *religious dimension* of the scriptural texts should not only form an integral part of the systematic theologian's view of the Bible and therefore also of his theory of the text; it can to my mind also never be ignored by literary critics" [his italics LCJ]. Also Patrick and Scult (1990, 18) in their rhetorical criticism maintain that, "as difficult as it might be to do so without losing scholarly objectivity, the interpreter must somehow engage the spiritual and theological truth claims of the Biblical text in order to understand it rightly." Cf. furthermore Tracy (1984, 167). The historical critical analysis of Judges 13 16, in particular, confirms these views. Although the narrative exegesis conducted in this study does not emphasize this point specifically, an ideological (theological) reader interest is implicit in the methodology. Cf. Sternberg (1985, 41) who mentions this reader interest alongside historiographic and aesthetic interests.

<sup>52</sup> Cf. Ricoeur's view described in section 2.1.1 of this study. Ricoeur asserts that an intersection of exegetical methodologies can only be accomplished on a group basis. The cooperation of scholars should accomplish that which is impossible for the single exegete.

### MODEL III



In previous studies<sup>53</sup>, as well as in this study<sup>54</sup>, the relevance and importance of a communication model in the implementation of exegetical methodologies has become evident. However, it has also been emphasized that such a communication model should be developed or adapted to take into account that the object of study in biblical exegesis is an ancient text which came into being, and is still being used, in religious contexts. The writer's opinion is that the last-mentioned fact can only be accounted for adequately if the concepts synchrony and diachrony are applied within the framework of the communication model. Previous studies<sup>55</sup> and this study emphasize the importance of this distinction, and indicate that they are not mutually exclusive procedures<sup>56</sup>.

In the hermeneutical framework proposed in Model III an adapted communication model thus forms the backbone. As discussed in section 5.2.5 of this study, intricate communication models can, for the purpose of biblical exegesis, be reduced to three basic elements, namely sender (author(s)<sup>57</sup>), medium (text) and receiver (exegete/reader). In Model III it is proposed that each of these communication elements has a diachronical and synchronical component (which is described below). The interaction between sender-medium and medium-receiver can also be described in synchronical terms. However, the whole communication situation (which functions synchronically) changes over time, and should also be described on a diachronical level. Each of the aspects of the proposed communication model will now be treated separately:

(i) *Sender (Author(s))*: Each text in the Old Testament originates from somewhere/someone. No text simply appears without an origin. In the proposed communication model this origin is referred to as the sender. Normally, with regard to Old Testament texts, different levels of senders can be distinguished. These levels of senders can be described *diachronically*.

---

<sup>53</sup> Cf. Buss *et al* (cf. section 2.1.2 of this study), Patte (cf. section 2.1.4 of this study) and Rousseau (cf. section 2.1.5 of this study). Each one of these scholars envisages some sort of communication model as hermeneutical framework for the integration of exegetical methodologies.

<sup>54</sup> Cf. in particular sections 2.2.5 and 5.2.5 (Author, medium and reader), 3.2.3.2 and 3.3.2.2 (*Theologische Kritik*), and 4.2.4.5 (Narrator and reader). Both the historical critical and the narrative methodologies which were implemented in this study, make use of a communication model, albeit in different ways and for different purposes.

<sup>55</sup> Cf. e.g. Crossan (section 2.1.3 of this study). He envisages a field criticism of interacting structural (synchronical) and historical (diachronical) axes of investigation.

<sup>56</sup> Cf. sections 2.2.2 and 5.2.2 of this study. Boorer's investigation has shown that "different diachronic readings will result in different final readings of the same text; and the interpretation of the present text that results from a diachronic reading is likely to be different from a synchronic reading of that text" (1989, 204-205). It follows that neither a synchronical reading nor a diachronical reading can be neglected in the interpretation of texts. The two exegetical methodologies implemented in this study are evaluated in the light of this principle. The practical implementation of these methodologies makes it clear that synchronical and diachronical procedures can be envisaged to be complementary, and that these methodologies are in fact compatible on this level. However, the practical methodological implications still have to be worked out.

<sup>57</sup> "Author(s)" is here used in a neutral sense. This term may designate author, compositor or redactor.



Originally, a text (or parts thereof) may have existed as orally transmitted traditions. Those who transmitted these traditions (insofar as it can be established who they were) form a first sender level. Various subsequent levels can be distinguished, for example the level of the initial written form of the text, compositional levels and redactional levels. Each of these levels originated from (a) specific sender(s), be they authors, compositors or redactors. Not only can various levels of senders be established (the diachronical aspect<sup>58</sup>), but each level can also be described *synchronically*<sup>59</sup>.

(ii) *Interaction between sender-medium*: The *synchronical* aspect of the sender (or various levels of senders) provides the basis for the description of the interaction which takes place between sender (author) and medium (text). On each level of interaction between sender and medium (or, each level on which an author creates a text) this interaction takes place in a specific context<sup>60</sup>. This context, which has a historic component (sociological, economical, cultural, political) and a religious component (secular<sup>61</sup>, religious cultic), constitutes a specific world view. It should, however, be borne in mind that, with reference to an ancient written text, the context of interaction can only become known to the exegete through and by means of the text (the medium)<sup>62</sup>.

(iii) *Medium (Text)*: The biblical text (and more specifically the Old Testament) has undergone a long process of tradition and development. The *diachronical* aspect of this element in the communication process can be described in terms of the textual growth and modification from the earliest possible stages (insofar as these stages can be determined) to the Masoretic activities and canonization processes. The *synchronical* aspect is found in the fact that the medium in the communication process is a written text which consists of language, and which can therefore be described in terms of its structure (grammatical,

---

58 Cf. the different levels of senders disclosed in the following historical-critical methods: *Motiven und Traditionskritik*, *Überlieferungskritik* and *Redaktionskritik*.

59 Cf. the *Sitz im Leben* question which is asked in the historical-critical method *Formen- und Gattungskritik*.

60 Cf. the sensitivity of the historical-critical exegesis for the *original* situation in which each textual level came into being.

61 It is also possible that no religious factors played any role on certain levels of interaction between sender and medium (or levels on which authors created texts). For example, it is possible that the story in Judges 14–15 came into being in a secular context without any religious interest. However, the lack of a religious context should also be accounted for under the religious component of the interaction between sender and medium. Cf. Patte (1990b, 106–107): "All human beings, whether they are religious (in the common contemporary sense of the term), agnostic, or atheist, have an 'ultimate concern' (the definition of faith proposed by Paul Tillich). In contemporary Western culture this ultimate concern is often secular and finds expression in non religious behavior, but it remains a faith."

62 Cf. the discussion in section 5.2.5 of this study. In the narrative methodology implemented in this study the tripartite distinction between original author, implied author and narrator has been found unacceptable for the analysis of biblical narratives.

rhetorical, literary, or otherwise). In addition, the synchronical aspect of the medium includes the possibility of other texts forming an intertextual structure of which the medium is a part.

(iv) *Interaction between medium-receiver*: The interaction between medium (text) and receiver (exegete/reader) is analogous to the interaction between sender and medium. Whereas the *synchronical* aspect of the sender provides the basis for the last-mentioned interaction, the synchronical aspect of the receiver now provides the basis for the interaction between text and exegete/reader. On each level of reception the interaction with the text takes place in a specific context which constitutes a specific world view. The same components can be distinguished in the contexts in which reception takes place, namely a historic (sociological, economical, cultural, political) and a religious component (secular<sup>63</sup>, religious-cultic).

(v) *Receiver (Exegete/Reader)*: During a study of the history of reception of the biblical text, various levels of exegetes/readers can be determined. This *diachronical* aspect can be described from the first (original) hearers/readers of the text (insofar as they can be established) through the New Testament writers and Christian communities, church fathers, rabbis and reformers to modern exegetes and readers. Whereas the diachronical description of the sender and medium can be concluded at a specific point in time, this cannot be done with regard to the receiver (exegete/reader). Reception is an ongoing process which constitutes a continuation of the diachronical aspect. The *synchronical* aspect of the receiver (which is described above) is constituted by the context in which and from which exegetes and/or readers operate.

(vi) *The communication situation*: Although the three elements of the communication process, as well as the interaction between them, are described separately above, these elements do not operate independently. Instead, they form a dynamic system which can be classified as the communication situation. Each unique communication situation has a specific structure or compositeness which can be referred to as its *synchronical* aspect. However, each communication situation differs from other communication situations, because its structure or compositeness varies from time to time. This variation can be described as the *diachronical* aspect of the communication situation.

The description of the communication model which is proposed in Model III has now been completed. The discussion can proceed to explain how this model forms the hermeneutical framework in which exegetical methodologies operate.

---

<sup>63</sup> Reception may also take place in a secular context where religious factors play no role. For example, it is possible that the story in Judges 13–16 can be read 'merely' as a story. The lack of a religious context in the reception process should thus be accounted for under the religious component of the interaction between medium and receiver.

### 6.2.4.3 Discussion of Model III

In section 6.2.4.1 it is stated that the principles of a pluralism of exegetical methodologies (i) and an *ecclesia* of exegetical research (v) are presuppositions to Model III. These principles provide the basis for a discussion of how exegetical methodologies can operate within the hermeneutical framework which is formulated in the previous section.

The point of departure of this discussion is that each exegetical methodology is allowed to operate according to its own presuppositions (approach) and method(s)<sup>64</sup>. However, the plurality of approaches and methods are not regarded as a menace that compels the exegete to make exclusivistic claims. The plurality becomes manageable when it is realized that each of these methodologies describes one or more aspects of the communication situation. One methodology may concentrate on the synchronical (structural or intertextual) aspect of the medium<sup>65</sup>. Another methodology may be interested in the diachronical aspect of the medium<sup>66</sup>, or the interaction between receiver and medium<sup>67</sup>. The communication model thus forms the framework in which exegetical methodologies can operate multidimensionally, and not exclusively. The communication situation constitutes the possibility of an *ecclesia* of exegetical research consisting of a variety of methodologies.

The communication model should not only provide an explanation of how exegetical methodologies can exist side by side, but should also explain how this system becomes operative, that is, how methodologies interact. The view held here is that a *reading strategy* provides such an operative factor. Reading, as an act of communication<sup>68</sup>, can be done on two levels: (i) *Specialized (methodological) reading* takes place when an exegete, specializing in a specific exegetical methodology, analyses the biblical text and the communication situation in which it functions (or parts thereof) according to his/her own approach and method(s). Each specialized reading broadens the *diachronical* basis of the communication situation in the sense that another aspect(s) of the communication elements or

64 This fact is emphasized in contrast to the major disadvantage of Models I and II which was discussed in section 6.2.3 of this study.

65 Such a methodology may be literary, structural or semiotic.

66 This interest, as is clear by now, is one of the primary focuses of a historical critical methodology.

67 Various reader response methodologies give attention to this aspect.

68 Cf. Rossouw (1980, 9): "Die situasie waarin so iets soos 'n hermeneutiese probleem ontstaan, is 'n leessituasie. Om 'n geskrewe teks te lees, beteken meer as om slegs die woorde van die teks te registreer, ter herhaal of te siteer. Lees is primêr 'n hermeneutiese gebeure. 'n gebeure van interpretasie. Wie 'n teks lees, is daarop uit om dit wat die teks te sê het, te verstaan of vir homself verstaanbaar te maak. Hy wil met ander woorde sin maak van en sin vind in die teks. As hermeneutiese gebeure het die lesing van 'n teks die karakter van 'n kommunikasieproses. Wanneer iemand 'n teks begin lees, begin die teks spreek. Die teks kom aan die woord, dit word mededeling."

the interaction between them is been described. It follows that specialized reading is an indispensable part of the reading strategy, because it increasingly unfolds the multidimensionality of the communication situation. (ii) *Competent reading*, on the other hand, does not aim at specializing in the description of certain aspects of the communication situation, but rather at knowing the rules according to which communication through biblical texts takes place<sup>69</sup>. A competent reader grasps the structure (that is the *synchronical* dimension) of a specific communication situation. An exegete thus has to have a knowledge of every aspect of the communication situation. This does not mean that every exegete has to specialize in each and every exegetical methodology. It rather means that he/she should be aware of the strategies followed in various exegetical methodologies and of how these strategies contribute to the description of aspects of the communication situation. It follows that the more knowledge an exegete has on different aspects of the communication situation, the more competent a reader he/she becomes.

Although a distinction is made between specialized reading and competent reading<sup>70</sup>, it should be evident that these readings cannot, and should not, take place independently from one another. *A competent reading of the biblical text is only possible if a variety of exegetical methodologies highlights the multidimensionality of the communication situation*<sup>71</sup>. *A specialized reading only finds its own identity when it is integrated into a communication situation by a competent reading*. The plurality of exegetical methodologies then functions as an *ecclesia* of research without anyone claiming exclusivity.

In this study<sup>72</sup> two specialized readings of the Samson Cycle in Judges 13-16 are provided. Each of these methodologies describes specific aspects of the communication situation. The various methods of the historical-critical methodology, for example, concentrate on different communication elements. *Textkritik* provides a description of the diachronical aspect of the

<sup>69</sup> Cf. in this regard Barton's (1984, 8ff.) description of "competence". He illustrates his view by referring to the game of chess: "A good chess player is one who plays well, has a good grasp of chess strategy, and so on, but a *competent* chess player, in this technical sense of the term, would be one who (irrespective of how well or badly he plays) knows what sorts of moves are permitted by the rules of the game, who does not try, for example, to move pawns backwards or to castle with the bishop" [his italics LCJ] (1984, 12). Deist (1989b, 61) expresses a similar view in his discussion of the teaching of exegesis: "Die kompetensie waarvan hier ter sprake is, behels 'n behoorlik geïntegreerde kennis van die historiese én filologiese fasette van Bybelse tekste".

<sup>70</sup> Although in another context (namely that of liberation hermeneutics), West (1991, chapters 7 and 8 in particular) makes a similar distinction between trained readers and ordinary readers of the biblical text. The main difference between his distinction and the distinction made in Model III is that *competent* reading does not refer to a pre critical reading as is the case in West's *ordinary* reading.

<sup>71</sup> Rousseau (1986) illustrates the multidimensionality of the communication situation by referring to Rubic's cube. Each turn of the cube's levels has another (synchronical) pattern as result. This newly formed pattern can only be explained and understood in terms of the preceding turns of the cube's levels.

<sup>72</sup> Cf. Parts II and III.



medium<sup>73</sup>; *Literarkritik* of the synchronical<sup>74</sup> and diachronical<sup>75</sup> aspects of the medium; *Sprachliche Analyse* of the synchronical aspect of the medium<sup>76</sup>; *Formen und Gattungskritik* of the synchronical aspect of the medium<sup>77</sup>, the synchronical aspect of the sender<sup>78</sup> and the interaction between sender and medium<sup>79</sup>; *Motiven und Traditionskritik* and *Überlieferungskritik* of the diachronical aspect of the medium<sup>80</sup>; *Kompositions- und Redaktionskritik* of the synchronical and diachronical aspects of the medium<sup>81</sup> and the sender<sup>82</sup>; *Zeit und Verfasserfrage* of the synchronical<sup>83</sup> and diachronical<sup>84</sup> aspects of the sender; and *Theologische Kritik* of the interaction between medium and receiver<sup>85</sup>. A narrative methodology, on the other hand, provides a description of the synchronical aspect

- 
- 73 With the help of various versions and translations the oldest form of the text of Judges 13 16 that can possibly be reached, is reconstructed. Cf. section 3.3.1.1 of this study.
- 74 Inner tensions and hindering repetitions in Judges 13 16 are indicated. Cf. section 3.3.1.2.2 of this study.
- 75 The different textual layers in Judges 13 16 are placed in a relative chronological order. Cf. section 3.3.1.2.3 of this study.
- 76 The syntactic stylistical, phonemic phonetical, semantical and structural aspects of each of the textual units in Judges 13 16 are described. Cf. section 3.3.1.3 of this study.
- 77 A comparison of the structure of each of the units in Judges 13 16 to the structure of other analyzed units is provided. Cf. section 3.3.1.4.1 of this study.
- 78 The typical situation (*Sitz im Leben*) from which the textual forms in the Samson Cycle derive, is established. Cf. section 3.3.1.4.2 of this study.
- 79 The *Sitz im Leben* of each established *Gattung* in the textual units of Judges 13-16 is described, the typical functions of these *Gattungen* are determined, and they are compared to the functions the *Formen* have in the textual context (*Funktion in der Literatur*). Cf. section 3.3.1.4.2 of this study.
- 80 As far as possible the oldest written stage in the development of the textual units of Judges 13 16 is established, as well as a possible oral phase which preceded the written phase. An explanation is provided of how the textual unit has gone through a process of tradition from the earliest determinable oral form to the oldest written form of each unit. Cf. section 3.3.1.5 and 3.3.1.6 of this study.
- 81 An explanation of how the textual units of Judges 13 16 fit into each other to form the present form of the text is provided, as well as the process which produced the present form of the Samson Cycle. Cf. section 3.3.1.7 of this study.
- 82 The religio theological factors which had an influence on the compositional and redactional activities in Judges 13 16 are determined, and the changes these factors underwent are described. Cf. section 3.3.1.7 of this study.
- 83 The historical and religious context of the author(s) / compositor(s) / redactor(s) of Judges 13 16 is described. Cf. section 3.3.1.8 of this study.
- 84 A history of all the 'hands' that shaped Judges 13-16 is provided. Cf. section 3.3.1.8 of this study.
- 85 The discourse about God which takes place between the textual units of Judges 13 16 and the exegete is outlined. Cf. section 3.3.2 of this study (section 3.3.2.2 in particular).

of the medium<sup>86</sup>, the interaction between sender and medium<sup>87</sup>, and the interaction between medium and receiver<sup>88</sup>.

Before the discussion of Model III can be concluded, reference should be made to certain questions which, without clarification, can lead to criticism. The first of these issues is the view held on the concepts *text* and *meaning* in Model III. The principle of pluralism applies as a presupposition to this model<sup>89</sup>. This principle not only has implications for the variety of exegetical methodologies, but consequently also for the definitions which are ascribed to "text" and "meaning". To be true to the principle of pluralism which is presupposed, one should also accept the possibility of a plurality of views on these concepts. It should, for example, be possible to accommodate within the hermeneutical framework definitions of "text" such as that the biblical text is a product of history which reflects the intention of an author<sup>90</sup>, that the "real" text is constituted when it is read<sup>91</sup> or even that the real text is an intertextual reality<sup>92</sup>. The same applies to different definitions of "meaning", whether it be that of author intention<sup>93</sup>, structural meaning<sup>94</sup> or reader construction<sup>95</sup>. To explain how these different definitions of "text" and "meaning" can be accommodated within one hermeneutical framework, the diachronical and synchronical aspects of the communication situation should be reconsidered. Each exegetical activity (or reading) which proceeds according to a specific view on "text" and "meaning" constitutes a new communication situation. This progression in the communication situation has been described as the diachronical aspect. It should, however, be noted that this progression does not follow a linear pattern. Rather, it develops multidimensionally, that is, a new communication situation does not replace a previous one.

---

86 The literary qualities of the narrative in Judges 13–16 are described. Cf. section 4.3.2 of this study.

87 The role of the narrator (as a sender in the narrative) of the Samson Cycle, and the techniques he/she uses to shape the narrative in a specific way, are described. Cf. section 4.3.2 of this study.

88 The effects that the narrative in Judges 13–16 (as shaped by a narrator) has on the reader, are described. Cf. section 4.3.2 of this study.

89 Cf. the above discussion.

90 This definition refers to the diachronical aspect of the medium. The historical critical exegesis defines *text* according to this aspect.

91 This definition refers to the interaction between medium and receiver. Cf. Patrick and Scult (1990, 21): "The rhetorical perspective bids us to locate the normative text somehow in the exchange between it and the exegete."

92 This definition refers to the synchronical (intertextual) structure of the medium. Various structural (e.g. semiotic) methodologies define *text* according to this aspect.

93 This definition refers to the synchronical and diachronical aspects of the sender.

94 This definition refers to the synchronical aspect of the medium.

95 This definition refers to the interaction between receiver and medium which is determined by the synchronical aspect of the receiver.

They co-exist, but interactively<sup>96</sup>. Each new communication situation has a bearing on previous readings<sup>97</sup>. The synchronical aspect of each new communication situation reflects the views held by the exegete/reader on the concepts 'text' and 'meaning'. It follows that these views can only be evaluated or understood within the unique synchronical structure of the particular reading. However, because each reading is part of the diachronical progression of the communication situation, these views are not regarded as exclusive entities. Claims towards exclusivity are thus surmounted within the hermeneutical framework of the communication model.

The above discussion leads to the question of *relativism*<sup>98</sup>. In the literal sense of the word, it should be admitted that each new reading in the diachronical progression of the communication situation is relativized against the background of already existing readings<sup>99</sup>. This process of relativization also proceeds in the opposite direction. Because the diachronical progression is regarded as a multidimensional process, previous readings are also relativized against the background of each new reading. However, this relativization does not mean that the legitimacy<sup>100</sup> of readings cannot be determined. Relativism, in the sense of "anything goes", is undermined by the fact that each new methodology has to be defined within the hermeneutical framework of the communication model. An illegitimate reading of the biblical text would be one that does not describe one or more aspects of the communication situation. The diachronical interaction of existing exegetical methodologies, which already operate within the hermeneutical framework of the communication model, assists in determining the legitimacy of new methodologies<sup>101</sup>.

---

<sup>96</sup> Cf. Patte (1990b, 29): "When one acknowledges that meaning is multi dimensional and relational, one cannot but acknowledge that one's exegesis deals with merely a few of the meaning dimensions of a text. Consequently, one recognizes the need for other types of exegesis that complement one's own exegesis by dealing with other meaning dimensions of the text."

<sup>97</sup> Rubic's cube can provide an illustration again. When one level of the cube is moved, the other levels are also affected. Similarly, each new reading of a biblical text does not replace, or even alter, previous readings. However, they are given a new perspective by the new reading.

<sup>98</sup> Cf. again Patte's objection to relativism which is discussed in section 2.1.4 of this study.

<sup>99</sup> Cf. Patrick and Scult (1990, 20): "Since the text has lived a succession of significant interpretive moments, each must be seen as contributing to the full meaning of the text, which is contained in its entire history of interpretation. The interpreter, therefore, must synthesize the meanings a text has had into the meaning it has in order to understand it fully."

<sup>100</sup> Patte, who also uses this term, defines a legitimate reading as one which is built on a selection of true dimensions of the biblical text. Cf. section 2.1.4 of this study.

<sup>101</sup> Feyerabend's proliferation principle, which is also latent in Popper's principle of falsification, applies. Testability of theories is only possible in relation to other theories.

Model III also addresses the problem of the *validity*<sup>102</sup> of readings. Validity can only be discussed in terms of a specific receiver, that is the synchronical aspect of the exegete/reader. The two synchronical components of the receiver which have been discussed in the above description of Model III, determine the context in which the exegete/reader is formed and from which he/she operates. The historic component provides insight in the sociological, economical, cultural and political structures which determine his/her world view and presuppositions. The religious component reveals the secular, theological or ecclesiastical presuppositions that an exegete or a reader may have. It thus follows that the synchronical aspect of the receiver determines the interaction which takes place between medium and receiver. The validity of a reading can thus be determined by referring to the success<sup>103</sup> of this last-mentioned interaction<sup>104</sup>. The implication is that no reading can claim absolute validity. Similarly, no reading can be accused of absolute invalidity.

In conclusion, it can be asserted that Model III provides the hermeneutical framework for the multidimensional interaction of not only the two methodologies which are implemented in this study, but also for a wider range of exegetical methodologies. The theoretical issues which are identified in chapter 2 of this study<sup>105</sup> as important for a discussion on the topic of exegetical methodology, are all taken into account in the formulation of the last-mentioned model. In Model III exegetical methodology is placed within an adequate hermeneutical framework<sup>106</sup>, namely an adapted communication model<sup>107</sup>. The complementarity of synchrony and diachrony is used as structuring element of the communication process<sup>108</sup>, and a *reading strategy* is proposed to serve as an operative factor for the multidimensional interaction<sup>109</sup> which takes place between exegetical methodologies. The questions as to the

---

<sup>102</sup> Patte, who also uses this term, states that the validity of a reading depends on its appropriateness for the specific cultural, religious and social circumstances in which the reading takes place. Cf. section 2.1.4 of this study.

<sup>103</sup> *Success* is a subjective term which cannot be measured in a predefined unit. However, with reference to the different components of Model III, the success of the interaction between medium and receiver can be determined according to the compatibility of the synchronical aspect of the receiver (exegete/reader) with the synchronical aspect of the whole communication situation (that is, the unique structure of the particular hermeneutical framework in which the reading takes place).

<sup>104</sup> Cf. the principle of "cogency" proposed by Patrick and Scult (1990, 86): "To understand the history of interpretation, one must be able to enter into the perspectives of the interpreters; in particular, to recreate the questions they were asking the text. Then one must judge whether a given question was a germane and productive one, and assess whether the means by which the interpreter found an answer allowed the text to teach them anything."

<sup>105</sup> Cf. section 2.2 of this study.

<sup>106</sup> Cf. the issue "The nature and task of Old Testament exegesis" in section 2.2.1 of this study.

<sup>107</sup> Cf. the issue "Author, medium and reader" in section 2.2.5 of this study.

<sup>108</sup> Cf. the issue "Synchrony and/or Diachrony" in section 2.2.2 of this study.

<sup>109</sup> Cf. the issue "Multidimensional and/or Integrational Methodologies" in section 2.2.3 of this study.



definitions held on *text* and *meaning*, the *legitimacy* of methodologies and the *validity* of readings are also addressed<sup>110</sup>.

As the description and formulation of Models I, II and III has now come to an end, the discussion can proceed to the formulation of certain guidelines to indicate which direction is envisaged for future research on this topic.

### 6.3 GUIDELINES FOR FUTURE RESEARCH

From the above discussion it should be clear that this study does not aim at providing final answers to the dilemma of exegetical methodology. The models provided in the previous section (Model III in particular) indicate in which direction the discussion should develop. It is evident that various aspects in this discussion demand further clarification. Only four of these aspects, which are regarded as the most important, are mentioned in this section.

- (i) The practitioners of exegetical methodologies should amend their respective methodologies to include an explanation of how their approaches and methods are relativized within the hermeneutical framework proposed in Model III. They should make clear which aspects of the communication situation are described and highlighted by their methodologies.
- (ii) The challenge of post-structuralist and post-modern methodologies should be taken seriously. Model III should serve as basis on which a discussion with these methodologies can be conducted.
- (iii) New methodologies should be developed, or existing methodologies should be broadened, to include every possible aspect of the communication situation described in Model III.
- (iv) Renewed attention should be devoted to a more adequate formulation of a reading strategy as operative factor in the communication situation. Competent reading, in particular, should be described more precisely.

Chapter 6, which can be described as the theoretical culmination of the writer's research done in the field of exegetical methodology, concludes this study. A summary of the results and an overview of the research strategy which was followed, is provided as a conclusion in Part V.

---

<sup>110</sup> Cf. the issue "Text and Meaning" in section 2.2.4 of this study.

## **PART V**

## **CONCLUSION**

## CONCLUSION

This study commenced with a characterization of the present state of the exegetical discipline. The concepts *exclusivity* and *variety* were used in this regard. The following hypothesis was then formulated: A multidimensional and/or integrational exegetical theory is necessary to evade the dangers posed by the variety (as described in section 1.1) and exclusivity (as described in section 1.2) in exegetical praxis.

At the end of this study it can be asserted that the formulated hypothesis was proved to be correct. Previous attempts towards a multidimensional and/or integrational exegetical methodology provided the theoretical frame of reference in which the discussion could be conducted (chapter 2). A choice of two methodologies was made: a diachronical (historical-critical) and a synchronical (narrative) methodology. These methodologies were implemented in chapters 3 and 4 to illustrate what their presuppositions are. Thereafter (in chapter 5) these methodologies were evaluated against the background of the theoretical frame of reference which was formulated in chapter 2. This evaluation led to the formulation of three models (in chapter 6) which could serve as basis for the discussion on exegetical methodology. The writer came to the conclusion that the variety of exegetical methodologies could be managed within the hermeneutical framework of an adapted communication model. In addition, this model obliterated the possibility of any exclusivistic claims.

---oooOOOooo

## APPENDICES



## APPENDIX A

### W. RICHTER - "EXEGESE ALS LITERATURWISSENSCHAFT" (1971)

In section 3.2 of this study, a description of the exegetical methodology proposed by Fohrer *et al* was given. As was indicated by Scharbert (1974, 16), and was evident from the description of Fohrer *et al* (sections 3.2.1,2 and 3), the last mentioned guide book builds to a large extent upon the work done by Richter (1971) in his discussion of "Exegese als Literaturwissenschaft". To proffer a better understanding of Fohrer *et al*, Richter's work<sup>1</sup> will now be discussed.

Richter's book is divided into three main parts. In the first part, the Introduction, he dissociates himself from the majority of contemporary exegetes for the explicit reason that they all have theological presuppositions in their exegesis. This usually leads to the following: "Zur Überbrückung der immer bleibenden Differenz zwischen 'theologischer' Voraussetzung und Ergebnissen der Forschung am AT wird also der 'Theologe' die Entfaltung irgendeiner Hermeneutik betreiben und vom Exegeten deren Befolgung verlang" (1971, 15). Contrary to this situation, Richter argues that the Old Testament, as an object of study in exegesis, consists of literature. "... (Z)unächst ist aber klar, daß er [the Old Testament text - LCJ] mit den gleichen empirisch-rationalen Methoden untersucht werden kann und muß wie alle übrigen Literaturen. Die Bibelwissenschaft ist somit ein kleinerer Zweig der Literaturwissenschaft; sie ist Literaturwissenschaft" (1971, 12). He therefore asserts that the designation *historisch kritische Wissenschaft* has become obsolete. This designation originally arose in opposition to a systematic approach (with accompanying methods) which claimed to practise 'mere theology'.

Richter endeavours to account for the variety of exegetical methods which developed in Old Testament research. He holds the view that these methods have to be investigated critically, and that they should be integrated into one methodological system. In this system it is imperative to distinguish clearly between the analytical (designated with the suffix *kritik*)

---

<sup>1</sup> All quotations come from his *Exegese als Literaturwissenschaft* (1971). Cf. the following recensions of this work: Smend (1971b), Seven (1972), Lohfink (1973) and Rogerson (1975). For an introductory discussion of the relationship between exegesis and *Sprachwissenschaft*, cf. Richter (1970, 216ff.).

and historical (designated with the suffix *geschichte*) methods<sup>2</sup>. The sequence in which these methods are to be applied, is not amendable<sup>3</sup>. A further distinction Richter makes is between exegesis and other associated disciplines. He does not regard archaeology, geography, history, grammar and comparative studies as part of the discipline *Literaturwissenschaft*. However, insights from these subjects may be used in exegesis, given that *Literaturwissenschaft* is presupposed. *Textkritik* is regarded as part of philology, and serves as *Vorarbeit* for Old Testament *Literaturwissenschaft*<sup>4</sup>.

Richter holds that Old Testament exegesis can benefit from the developments which are taking place in the general discipline of *Literaturwissenschaft*. It is, however, important that the unique character of Old Testament literature has to be borne in mind constantly.

In the second main part of Richter's book, he develops a theory of Old Testament *Literaturwissenschaft* as a descriptive discipline. "Ihre Aufgabe ist es, das gesamte atl. literarische Material zu beschreiben und zu ordnen, und zwar nach seinen formalen und inhaltlichen Strukturen. Literaturwissenschaft ist also nicht einseitig Analyse der Inhalte oder Formen; sie darf sich keiner der beiden Fragestellungen entziehen. Sie verwendet den formalen und inhaltlichen Gesichtspunkt als methodische Hilfe zur Erkenntnis des einen und ganzen Werkes" (1971, 28). The relation between form and content plays a pivotal role in determining the various methodological steps. "'Form' und 'Inhalt' sind keine selbständigen Größen, und die Reihenfolge ihrer Behandlung ist nicht beliebig. Die deskriptive Literaturwissenschaft setzt bei der Beschreibung der Ausdrucksseite ein und gelangt erst auf diesem Weg zur Inhaltsseite" (1971, 29)<sup>5</sup>. Because structural linguistics has proved itself to be efficient in the description of language, the insights from this discipline should be implemented in exegesis. These insights provide the basis on which various levels (*Ebenen*) in the text can be uncovered. These levels serve as ordering principles (*Ordnungsfaktoren*) for the different rules which are being applied to describe the textual material<sup>6</sup>. Each level is

<sup>2</sup> Richter thus opposes the haphazard use of these designations in exegetical studies. Cf. e.g. Koch's proposal to designate the entire exegetical methodology with *Formgeschichte*. According to Richter's system, every analytical method has a corresponding historical component, e.g. *Literarkritik* and *Literargeschichte*.

<sup>3</sup> Fohrer *et al* (1989) supports this opinion of Richter. On this very point, however, Richter was vehemently criticized. Cf. e.g. Lohfink (1973, 289ff.).

<sup>4</sup> Richter's opinion on *Textkritik* evoked considerable critique, e.g. Lohfink (1973, 290ff.). Cf. also Stipp (1990a and 1990b).

<sup>5</sup> Cf. Steck (1989, 99, footnote 84) criticizes Richter's opinion in this regard.

<sup>6</sup> The different rules are formulated by means of various "Entscheidungsprozessen". "Die Wissenschaft muß in verschiedener Richtung Entscheidungen fällen; und zwar überall dort, wo die verschiedenartigen Daten eine Unschärfe aufweisen und so nicht deutlich die Abgrenzungen erkennbar sind, die zur Vereinfachung der Beschreibung durch Subsumption verschiedener Fälle unter eine Regel führen. Die Ordnung des Materials ist also nur mit Hilfe theoretischer Reflexion möglich, die sich als Entscheidungsprozeß über die Abgrenzung des Materials darstellt" (1971, 31). These rules do not have the status of laws, and they are not time bound. They merely describe

associated with a particular method. The different levels are: "die Literal-, Form-, Gattungs-, Traditions-, Kompositions- und Redaktionsebene und die Inhaltsebene" (1971, 31). These levels also correspond to various aspects, which all have the smallest textual unit as the object of study. They are (with the corresponding method in brackets): (i) "Einheit oder Zusammengesetztheit der Texte" (*Literarkritik*); (ii) "Struktur der Einheit" (*Formkritik*); (iii) "Vorgegebene Einheiten" (*Gattungskritik*); (iv) "(Mündliche) Entfaltungsstufen der Einheit" (*Traditionskritik*); (v) "Komposition und Redaktion der Einheiten" (*Kompositions- und Redaktionskritik*) (1971, 44). The results of such a methodology are, according to Richter, scientifically verifiable: "jedenfalls kann der Sicherheitsgrad nachgeprüft werden, da der Entscheidungsprozeß kontrollierbar ist, die einzelnen Ergebnisse an den Daten gemessen werden können und der Wert sich an der Fruchtbarkeit zeigt" (1971, 47).

The third part focuses on every particular aspect (with the corresponding method). The first aspect under discussion is the unity or compositeness of the text. The aim of the corresponding method, *Literarkritik*, is to determine whether or not a text is a literary unit. If it is found to be composite, the units of which it is composed should be isolated. The basis on which the analysis is carried out, is word-groups, and not individual words or content not related to the form of expression. The aim of this method is to isolate units, and not to reconstruct sources (in the sense of Pentateuchal Criticism). Richter regards it as erroneous to posit a literary source, and then to argue from its presumed existence to make further literary divisions. Criteria to be used in this method, are: (i) doublets and repetitions; (ii) tensions (iii) other observations, e.g. the lack of similarly built sentences in a textual unit, and the dominance of either abstract or concrete lexemes. After the constituting textual units have been isolated, a relative chronology (*Literargeschichte*) can be formulated for them.

Form constitutes the second level of the text. Richter criticizes the popular use of the term *Formkritik* to designate a practice of 'content criticism', but also the confusion between the terms *Form* and *Gattung*. According to Richter a clear distinction should be made between *Formkritik* and *Gattungskritik*, because they constitute two separate levels of investigation. *Form* operates on the level of single textual units (*Einzeltext*), and *Gattung* on the level of typical textual forms (*Texttypus*). With *Form* is understood "die Ausdrucksseite der Sprache" (1971, 78). The relation between form and content is thus explained: "Die Ausdrucks- und Inhaltsseite einer Sprache hängen derart voneinander ab, daß sprachliche Elemente Ausdruckszeichen für bestimmte Bedeutungen sind. Die Isolierung dieser Elemente gestattet demnach zugleich, bestimmte Inhalte zu lokalisieren, nun aber nicht mehr in leerer Abstraktionen, sondern in genauer Entsprechung zum Bedeutungsträger. Das Verhältnis von

---

data on one time level (i.e. synchronically). On each time level the literary data have to be described separately according to the different rules. Thereafter, a diachronic study may follow in which "die Ebenen mit den zu ihnen gehörenden Regeln im Einzelnen und im Gesamt ... zu vergleichen (sind)" (1971, 35).



Bau und Bedeutung in der Sprache ermöglicht nicht nur eine getrennte Darstellung beider Seiten, sondern setzt für die Analyse der Inhaltsseite die der Ausdrucksseite voraus" (1971, 78). Richter distinguishes two steps in *Formkritik*, i.e. (a) Analysis of *Form*, and (b) Determining the function of *Formen*. In the analysis of *Form*, the most important operations are the investigation of ornamental form, of structural form<sup>7</sup>, and of fixed expressions (*geprägte Elemente*)<sup>8</sup>. Furthermore, these forms each has a particular function. The second step thus concentrates on determining the function of each *Form*, the literary<sup>9</sup> or sociological/historical horizon<sup>10</sup> in which they are situated, and the larger complexes in which the single *Formen* are embedded. Subsequently, the diachronical relation among the established *Formen* may be investigated. Richter distinguishes between *Formgeschichte*<sup>11</sup> and *Formengeschichte*<sup>12</sup>.

In his description of the third aspect (*Gattung*), Richter again accuses scholars of paying more attention to content than form in the distinction of *Gattungen*. Moreover, the meaning of the term *Gattung* has been used haphazardly. Richter defines *Gattung* as follows: "'Gattung' ist ferner Begriff für eine 'ideale' oder 'typische' Form, wie sie in der Realität nicht existiert; sie wird gewonnen durch den Vorgang der Auswahl (Abstraktion), die einige Merkmale einer Form für charakteristisch hält, von anderen aber absieht. 'Gattung' ist also ein theoretisches Ergebnis der Wissenschaft; in der konkreten Literatur existieren nur die Formen" (1971, 132). There are two preconditions for a *Gattung* to be observed: At least two independent forms must exist, and the differences between forms must not be that large that they can no longer be classified as similar forms. The first step in *Gattungskritik* is the comparison of the structure of the unit under discussion to that of other units contained in Old Testament literature. The point of departure is again the structure of the textual units, and not the content. The names which are designated to the different *Gattungen* (second step) are therefore also descriptions of formal characteristics of the *Formen*, rather than content-related characteristics. The next step should be to determine the function of the *Gattung*, i.e. "Die

<sup>7</sup> He further distinguishes between outer form and inner form. The investigation of outer form consists of a syntactical and stylistic description (on sentence level, as well as word level). In the investigation of the inner form, the deep structure of the unit (i.e. the function of the constituting parts of the unit) are being described. In this description much is made of the distinction between action (*Handlung*) and speech (*Rede*).

<sup>8</sup> Two main groups are distinguished: (i) *geprägte Wendungen* and (ii) *Formeln*. *Geprägte Wendungen* occur exclusively in a particular literary work (of a particular author or school). The *Sitz in der Literatur* of these expressions can be pointed out. *Formeln*, on the other hand, may function independently of a particular literary context, and may occur in more than one context. The *Sitz im Leben* of these expressions can also be pointed out.

<sup>9</sup> The literary horizon is associated with *geprägte Wendungen*.

<sup>10</sup> The sociological or historical horizon is associated with the *Formeln*.

<sup>11</sup> *Formgeschichte* investigates the changes of "charakteristische Merkmale innerhalb der Form" (1971, 121).

<sup>12</sup> *Formengeschichte* investigates the changes of "charakteristische Merkmale innerhalb der Form Gruppen" (1971, 121).



Funktion einer Gattung liegt also darin, ihren 'Sitz im Leben' zu erkennen" (1971, 145). The developments which took place in a particular *Gattung* (diachronical study) are being described in the second main part of this method, i.e. *Gattungsgeschichte*.

In the fourth aspect (*Traditionen*) described in Richter's methodology, research now moves beyond the level of the written literary work to the oral and/or written traditions which preceded the written level. The object of study is thus the pre history of a particular written text. Here, as was the case in all the above mentioned methods, Richter maintains that the formal side of the text should serve as a point of departure, rather than the content. This safeguards the exegete from subjective conclusions: "Es muß sichergestellt sein, daß das abstrahierte Motiv nicht nur im Kopf des Forschers existiert und beliebig in die Texte eingetragen und dann wieder aus ihnen herausgeholt wird" (1971, 155). Furthermore, the study of *Traditionen* should not set out to determine their history or historical background, but rather, determine, at the hand of criteria, from the text itself whether a *Tradition* is present or not. *Traditionskritik* thus precedes *Traditionsgeschichte*.

Although the fifth aspect is concerned with both *Kompositionen* and *Redaktionen*, a clear distinction is made between these two. By *Komposition* is meant the working together of already existing textual units and newly created units, so as to form a new, complete literary work. *Redaktion*, on the other hand, involves not the creation of a new work, but the additions and glosses to an existing work. It is therefore necessary to determine at the hand of certain criteria which material are *vorgegeben*, and which are *konstruiert*. The diachronical description which follows in the *Redaktionsgeschichte* does not provide a complete literary history of the end text, but only a part thereof, i.e. the relative chronological relation of *Kompositionen* and *Redaktionen* to one another.

The last aspect to be included in a *literaturwissenschaftliche* exegetical methodology, is the content (*Inhalt*). Richter again challenges the overemphasis on content which occurred in classical exegesis, and which resulted in subjective interpretations of the text. Scientific textual interpretation should instead be concerned with a controllable, methodical interpretation of textual expressions. The preceding formal analysis in Richter's methodology thus serves to keep exegetes from reading unjustifiable presuppositions into the text. The informational value of content cannot be separated from its form. Here, as was the case in the other methods, investigation should proceed from the synchronical to the diachronical. Richter distinguishes between two types of content analysis: (i) text immanent exegesis, i.e.

analysis which begins from the text itself<sup>13</sup>, and (ii) questions addressed to the text from outside<sup>14</sup>.

As a conclusion to this short summary of Richter's methodological guide book, it should be emphasized that his publication of 1971 was the culmination of a great deal of methodological reflection which occurred in previous studies from the pen of the same author. The guide book should thus be read against the background of previous research done by Richter, especially his work on the Book of Judges (1963 and 1964).

---

<sup>13</sup> Attention should be devoted to the distinction between nominal and verbal sentences, and their most important meaning bearing words or phrases. Irony and metaphor should be accounted for, and ideas and concepts should be elucidated with the help of semantics.

<sup>14</sup> These questions should be limited to topics such as the history of institutions or the history of theological ideas.

## APPENDIX B

### SENTENCE DIVISION IN JUDGES 13-16

The text of Judges 13-16 is provided in this appendix. The Masoretic Text (MT) forms the basis, taking into account the text critical emendations which were made in section 3.3.2.1 of the present study. The text is divided into sentences<sup>1</sup>. The sentences are numbered according to the following system: Verse numbers are represented in numerals, while sentence numbers are indicated in lower case letters. For example, 3b indicates the second sentence in verse 3. Relative sentences are regarded as separate sentences. Embedded relative sentences are numbered just like ordinary relative sentences, while the first and second halves of the interrupted sentence are indicated with the subscripts '1' and '2'. For example, 3b<sub>1</sub>, 3c and 3b<sub>2</sub> represent two sentences, i.e. 3b (consisting of two parts separated by an embedded sentence) and 3c (the embedded relative sentence).

In this appendix four levels are distinguished:

level 0	non-inverted verbal sentences (indirect speech)
level 1	obligatorily inverted verbal sentences, nominal sentences, and participle constructions (indirect speech)
level 2	voluntarily inverted verbal sentences (indirect speech) and the so-called <i>Gliederungsformel</i> (וַיְהִי + כֹּךְ/כֵּן + Inf. Cstr.)
level 3	direct speech

<sup>1</sup>

The following criteria were used for the sentence division: (i) The copula וַיְהִי (narrative form) and וַיְהִי serve as initial sentence indicators (Cf. Richter, 1980, 78). (ii) A sentence may have a maximum of one finite verb. (iii) Relative sentences introduced by וַיְהִי are treated as separate sentences. (iv) Infinitive constructions are not treated as separate sentences. (v) Nominal sentences are treated as separate sentences. (vi) Participle constructions are treated as separate sentences. (vii) Sentences introduced by וַיְהִי are treated as separate sentences.

3 2 1 0

## CHAPTER 13

- 1a וַיִּסְפוּ בְנֵי יִשְׂרָאֵל לַעֲשׂוֹת הָרַע בְּעֵינֵי יְהוָה
- 1b וַיִּתְּנָם יְהוָה בְּיַד־פְּלִשְׁתִּים אַרְבָּעִים שָׁנָה:
- 2a וַיְהִי אִישׁ אֶחָד מִצִּרְעָה מִמִּשְׁפַּחַת הַדָּנִי
- 2b וַשְּׁמוֹ מְנוּחַ
- 2c וַאֲשֶׁתוֹ עֲקָרָה
- 2d וְלֹא יָלְדָה:
- 3a וַיָּרָא מֶלֶךְ־יְהוּדָה אֶל־הָאִשָּׁה
- 3b וַיֹּאמֶר אֵלֶיהָ
- 3c הֲנִהְיָא אֶת־עֲקָרָה
- 3d וְלֹא יָלְדָתְ
- 3e וְהָרִית
- 3f וַיִּלְדָת בֶּן:
- 4a וַעֲתָה הַשְׁמָרִי נָא
- 4b וְאַל־תִּשְׁתִּי יַיִן וְשִׁכָר
- 4c וְאַל־תֹּאכְלִי כָל־טָמֵא:
- 5a כִּי הִנֵּךְ הָרָה
- 5b וַיִּלְדָת בֶּן
- 5c וּמוֹרָה לֹא־יֵעָלָה עַל־רֹאשׁוֹ
- 5d כִּי־נִזְרִי אֱלֹהִים יִהְיֶה תַעֲרֵר מִן־דַּבָּטָן
- 5e וְהוּא יַחֲלֵל לְהוֹשִׁיעַ אֶת־יִשְׂרָאֵל מִיַּד פְּלִשְׁתִּים:
- 6a וַתֵּבֵא הָאִשָּׁה
- 6b וַתֹּאמֶר לְאִשָּׁה לֵאמֹר־
- 6c אִישׁ הָאֱלֹהִים בָּא אֵלַי
- 6d וּמִרְאֹהוּ כִּמְרֹאֶה מֶלֶךְ הָאֱלֹהִים נֹרָא מְאֹד
- 6e וְלֹא שָׁאֲלָתִיחוֹ



	3	2	1	0
אִי־מִזְהָ הוּא				6f
וְאֶת־שְׁמוֹ לֹא־הִגִּיד לִי:				6g
וַיֹּאמֶר לִי				7a
הִנֵּךְ הָרָה				7b
וַיִּלְדֶּת בֶּן				7c
וַעֲלָה אֶל־תִּשְׁתֵּי יָמִין וְשָׁכַר				7d
וְאֶל־הָאֲכָלִי כָל־טֶמְאָה				7e
כִּי־נִזְיֹר אֱלֹהִים יִהְיֶה הַנֶּעַר מִן־הַבֶּטֶן				7f
עַד־יוֹם מוֹתוֹ				
וַיַּעֲתֹר מְנוּחַ אֶל־יְהוָה				8a
וַיֹּאמֶר				8b
בִּי אֲדוֹנָי אִישׁ הָאֱלֹהִים				8c <sub>1</sub>
אֲשֶׁר שָׁלַחַת				8d
יָבוֹא־נָא עוֹד אֵלָינוּ				8c <sub>2</sub>
וַיֹּרְטוּ				8e
מִה־נַּעֲשֶׂה לַנֶּעַר הַיּוֹלֵד:				8f
וַיִּשְׁמַע הָאֱלֹהִים בְּקוֹל מְנוּחַ				9a
וַיָּבֹא מִלֶּאדָּה הָאֱלֹהִים עוֹד אֶל־הָאִשָּׁה				9b
וְהִיא יוֹשֶׁבֶת בַּשָּׂדֶה				9c
וּמְנוּחַ אִישָׁה אֵין עִמָּה:				9d
וַתִּמְהַר הָאִשָּׁה				10a
וַתִּרְץ				10b
וַתִּגַּד לְאִשָּׁה				10c
וַתֹּאמֶר אֵלָיו				10d
הִנֵּה נִרְאָה אֵלַי הָאִישׁ				10e
אֲשֶׁר־בָּא בְיוֹם אֵלַי:				10f

	3	2	1	0
וַיִּקְרָא				11a
וַיִּלְךָ מִנוּחַ אַחֲרֵי אִשְׁתּוֹ				11b
וַיָּבֹא אֶל-הָאִישׁ				11c
וַיֹּאמֶר לוֹ				11d
הֲאֵתָה הָאִישׁ				11e
אֲשֶׁר-דִּבַּרְתָּ אֶל-הָאִשָּׁה				11f
וַיֹּאמֶר				11g
אָנִי:				11h
וַיֹּאמֶר מִנוּחַ				12a
עָתָה יָבֹא דְבָרִיךָ				12b
מִה־יִּהְיֶה מְשַׁפֵּט-הַנֶּעַר וּמַעֲשָׂהוּ:				12c
וַיֹּאמֶר מֶלֶאךָ יְהוָה אֶל-מִנוּחַ				13a
מָכָל				13b <sub>1</sub>
אֲשֶׁר-אָמַרְתִּי אֶל-הָאִשָּׁה				13c
תִּשְׁמָר:				13b <sub>2</sub>
מָכָל				14a <sub>1</sub>
אֲשֶׁר-יֵצֵא מִגִּפְנוֹ הַיֵּין				14b
לֹא תֹאכַל				14a <sub>2</sub>
וַיֵּין וְשָׁכַר אֶל-תִּשְׁתִּי				14c
וְכָל-טִמְאָה אֶל-תֹּאכַל				14d
כָּל				14e <sub>1</sub>
אֲשֶׁר-צִוִּיתִיָּהּ				14f
תִּשְׁמָר:				14e <sub>2</sub>
וַיֹּאמֶר מִנוּחַ אֶל-מֶלֶאךָ יְהוָה				15a
נִעְצָרָה-נָּא אוֹתְךָ				15b
וְנַעֲשֶׂה לְפָנֶיךָ גְּדֵי עֲגִים:				15c

	3	2	1	0
16a	וַיֹּאמֶר מֶלֶאךָ יְהוָה אֶל־מִנּוּחַ			
16b	אִם־הִנָּעֲרָנִי			
16c	לֹא־אֶכֶל בְּלֶחֶמְךָ			
16d	וְאִם־תַּעֲשֶׂה עֲלֵי			
16e	לִידְוָה תַעֲלֶנָּה			
16f	כִּי לֹא־יָדַע מִנּוּחַ			
16g	כִּי־מֶלֶאךָ יְהוָה הוּא:			
17a	וַיֹּאמֶר מִנּוּחַ אֶל־מֶלֶאךָ יְהוָה			
17b	מִי שִׁמְךָ			
17c	כִּי־יָבֹא דְבָרֶיךָ			
17d	וְכַבֵּדְנוּךָ:			
18a	וַיֹּאמֶר לוֹ מֶלֶאךָ יְהוָה			
18b	לָמָּה זֶה תִּשְׁאַל לְשְׁמִי			
18c	וְהוּא־פָּלְאִי:			
19a	וַיִּקַּח מִנּוּחַ אֶת־גְּדֵי הָעֲזִים וְאֶת־הַמִּנְחָה			
19b	וַיַּעַל עַל־הַצֹּר לִיהוָה וּמִפְּלֹא לַעֲשׂוֹת			
19c	וּמִנּוּחַ וְאִשְׁתּוֹ רָאִים:			
20a	וַיְהִי בַעֲלוֹת הָלֶהָב מֵעַל הַמִּזְבֵּחַ הַשְּׂמִימָה			
20b	וַיַּעַל מֶלֶאךָ־יְהוָה בְּלֶהָב הַמִּזְבֵּחַ			
20c	וּמִנּוּחַ וְאִשְׁתּוֹ רָאִים			
20d	וַיַּפְּלוּ עַל־פְּנֵיהֶם אֶרְצָה:			
21a	וְלֹא־יָסַף עוֹד מֶלֶאךָ יְהוָה לְהִרְאֹה אֶל־מִנּוּחַ וְאֶל־אִשְׁתּוֹ			
21b	אִזְ יָדַע מִנּוּחַ			
21c	כִּי־מֶלֶאךָ יְהוָה הוּא:			

	3	2	1	0
22a				וַיֹּאמֶר מְנוּחַ אֶל-אִשְׁתּוֹ
22b				מֵוֶת נָמוּת
22c				כִּי אֱלֹהִים רְאִינוּ:
23a				וַתֹּאמֶר לוֹ אִשְׁתּוֹ
23b				לֹא חָפֵץ יְהוָה לְהַמִּיתֵנִי
23c				לֹא לָקַח מִיְדֵנִי עֵלָה וּמִנְחָה
23d				וְלֹא הִרְאָנוּ אֶת-כָּל-אֱלֹהִים
23e				וְכַעַתָּה לֹא הוֹשִׁיעֵנוּ כְּזֹאת:
24a				וַתֵּלֶד הָאִשָּׁה בֶּן
24b				וַתִּקְרָא אֶת-שְׁמוֹ שִׁמְשׁוֹן
24c				וַיִּגְדַּל תְּנֹעֶר
24d				וַיְבָרְכֵהוּ יְהוָה:
25a				וַתִּחַל רִיחַ יְהוָה לְפַעֲמוֹ בְּמַחְנֵה-דָן בֵּין צָרְעָה וּבֵין אִשְׁתָּאֵל:

## CHAPTER 14

1a	וַיֵּרֶד שִׁמְשׁוֹן הַמִּנְתָּה
1b	וַיֵּרָא אִשָּׁה בְּתַמְנָתָה מִבְּנוֹת פְּלִשְׁתִּים:
2a	וַיַּעַל
2b	וַיִּגְדַּל לְאָבִיו וּלְאִמּוֹ
2c	וַיֹּאמֶר
2d	אִשָּׁה רְאִיתִי בְּתַמְנָתָה מִבְּנוֹת פְּלִשְׁתִּים
2e	וַעֲתָה קָחוּ-אוֹתָהּ לִי לְאִשָּׁה:



	3	2	1	0
3a				וַיֹּאמֶר לוֹ אָבִיו וְאִמּוֹ
3b				הָאִין בְּבָנוֹת אַחִיד וּבְכָל־עַמִּי אִשָּׁה
3c				כִּי־אַתָּה הוֹלֵךְ לְקַחַת אִשָּׁה מִפְּלִשְׁתִּים הָעַרְלִים
3d				וַיֹּאמֶר שְׁמִשּׁוֹן אֶל־אָבִיו
3e				אוֹתָהּ קַח־לִי
3f				כִּי־הִיא יִשְׂרָה בְּעֵינַי:
4a				וְאָבִיו וְאִמּוֹ לֹא יָדְעוּ
4b				כִּי מִיָּהוָה הִיא
4c				כִּי־תֵאֱנָה הוּא־מִבְּקֶשׁ מִפְּלִשְׁתִּים
4d				וּבָעֵת הַהִיא פְּלִשְׁתִּים מִשְׁלִים בְּיִשְׂרָאֵל:
5a				וַיֵּרֶד שְׁמִשּׁוֹן וְאָבִיו וְאִמּוֹ תִּמְנָתָהּ
5b				וַיָּבֹאוּ עַד־כְּרָמִי תִּמְנָתָהּ
5c				וְהִנֵּה כְּפִיר אֲרִיּוֹת שֹׁאֵג לְקִרְאָתוֹ:
6a				וַתִּצְלַח עָלָיו רוּחַ יְהוָה
6b				וַיִּשְׁפְּעֵהוּ כְּשֹׁסֶעַ הַגִּדִּי
6c				וּמֵאוֹמָה אֵין בִּידּוֹ
6d				וְלֹא הִגִּיד לְאָבִיו וּלְאִמּוֹ אֵת
6e				אֲשֶׁר עָשָׂה:
7a				וַיֵּרֶד
7b				וַיְדַבֵּר לְאִשָּׁה
7c				וַתִּישָׁר בְּעֵינֵי שְׁמִשּׁוֹן:
8a				וַיֵּשֶׁב מִיָּמִים לְקַחְתָּהּ
8b				וַיִּסָּר לְרָאוֹת אֵת מַפְלַת הָאֲרִיָּה
8c				וְהִנֵּה עֹדֶת דְּבוּרִים בְּגוֹיַת הָאֲרִיָּה וּדְבָשׁ:

	3	2	1	0
9a			וַיִּרְדּוּ אֶל-כְּפִיו	
9b			וַיֵּלֶךְ הָלוֹךְ וְאֹכֵל	
9c			וַיֵּלֶךְ אֶל-אָבִיו וְאֶל-אִמּוֹ	
9d			וַיִּתֵּן לָהֶם	
9e			וַיֹּאכְלוּ	
9f			וְלֹא-הִגִּיד לָהֶם	
9g			כִּי מַגִּיטָה הָאֲרִיָּה רָדָה הַדְּבָשׁ:	
10a			וַיִּרַד אָבִיהוּ אֶל-הָאִשָּׁה	
10b			וַיַּעַשׂ שָׁם שְׂמִשׁוֹן מִשְׁתָּה	
10c			כִּי כֵן יַעֲשׂוּ הַבַּחוּרִים:	
11a			וַיְהִי כִּרְאוֹתָם אוֹתוֹ	
11b			וַיִּקְחוּ שְׁלֹשִׁים מַרְעִים	
11c			וַיְהִי אֵתוֹ:	
12a			וַיֹּאמֶר לָהֶם שְׂמִשׁוֹן	
12b			אֶחָדָה-נָא לָכֶם חִידָה	
12c			אִם-הִגִּיד תִּגְדּוּ אוֹתָהּ לִי שְׁבַעַת יָמֵי הַמִּשְׁתָּה	
12d			וּמִצָּאתָם	
12e			וְנָתַתִּי לָכֶם שְׁלֹשִׁים סְדִינִים וְשְׁלֹשִׁים	
			חֲלָפֹת בְּגָדִים:	
13a			וְאִם-לֹא תוּכְלוּ לְהִגִּיד לִי	
13b			וְנָתַתִּים אֵתָם לִי שְׁלֹשִׁים סְדִינִים וְשְׁלֹשִׁים	
			חֲלִיפֹת בְּגָדִים	
13c			וַיֹּאמְרוּ לוֹ	
13d			חִידָה חִידָתְךָ	
13e			וְנִשְׁמָעָנָה:	

	3	2	1	0
14a			וַיֹּאמֶר לָהֶם	
14b	מִהָאֵכֶל יֵצֵא מֵאֵכֶל			
14c	וּמִעֵץ יֵצֵא מִתּוֹק			
14d	וְלֹא יֵכְלוּ לְהַגִּיד הַחִידָה שְׁלֹשֶׁת יָמִים:			
15a	וַיְהִי בַיּוֹם הַשְּׂבִיעִי			
15b			וַיֹּאמְרוּ לְאִשְׁת־שֹׁמֶשׁוֹן	
15c	פָּתִי אֶת־אִישְׁךָ			
15d	וַיַּגֵּד לָנוּ אֶת־הַחִידָה			
15e	פֶּן־נִשְׁלַח אוֹתְךָ וְאֶת־בֵּית אָבִיךָ בְּאֵשׁ			
15f	הַלִּירֵשֵׁנוּ קִרְאָתָם לָנוּ הֲלֹא:			
16a			וַתִּבֶּכְ אִשְׁת־שֹׁמֶשׁוֹן עָלָיו	
16b			וַיֹּאמֶר	
16c	רַק־שָׁנֵאתִנִּי			
16d	וְלֹא אֶהְבֶּתִּנִּי			
16e	הַחִידָה חִדַּתְ לִבִּנִי עִמִּי			
16f	וְלִי לֹא הִגַּדְתָּה			
16g			וַיֹּאמֶר לָהּ	
16h	הִנֵּה לְאָבִי וּלְאִמִּי לֹא הִגַּדְתִּי			
16i	וְלָךְ אֶגִּיד:			
17a			וַתִּבֶּכְ עָלָיו שִׁבְעַת הַיָּמִים	
17b			אֲשֶׁר־הָיָה לָהֶם הַמִּשְׁתָּה	
17c			וַיְהִי בַיּוֹם הַשְּׂבִיעִי	
17d			וַיַּגֵּד־לָהּ	
17e			כִּי הִצִּיקְתָּהּ	
17f			וַתַּגֵּד הַחִידָה לִבִּנִי עַמָּה:	

	3	2	1	0
18a	וַיֹּאמְרוּ לוֹ אֲנָשֵׁי הָעִיר בַּיּוֹם הַשְּׁבִיעִי			
18b	בְּטֶרֶם יָבֹא הַחֶרֶסָה			
18c	מִה־מָּתוֹק מִדְּבַשׁ			
18d	וּמָה עַז מֵאֲרִי			
18e	וַיֹּאמֶר לָהֶם			
18f	לֹא־אֶחְרָשְׁתֶּם בְּעִגְלָתִי			
18g	לֹא מִצַּאתֶם חֵידָתִי:			
19a	וַתִּצְלַח עָלָיו רוּחַ יְהוָה			
19b	וַיֵּרֶד אֲשָׁקְלוֹן			
19c	וַיֵּךְ מֵהֶם אֶשְׁלֵשִׁים אִישׁ			
19d	וַיִּקַּח אֶת־חֲלִיצוֹתָם			
19e	וַיַּזְנוּ הַחֲלִיפוֹת לְמַגִּידֵי הַחֲדָה			
19f	וַיִּחַר אַפּוֹ			
19g	וַיַּעַל בֵּית אָבִיהוּ:			
20a	וַיִּהְיֶה אִשָּׁת שֹׁמֵרוֹן לְמַרְעָהוּ			
20b	אֲשֶׁר רָעָה לוֹ:			

## CHAPTER 15

1a	וַיְהִי מִיָּמִים בִּימֵי קִצִּיר־חֲטָיִם
1b	וַיִּפְקֹד שֹׁמֵרוֹן אֶת־אִשְׁתּוֹ בְּגִדֵי עֲזִים
1c	וַיֹּאמֶר
1d	אֲבָאָה אֶל־אִשְׁתִּי הַחֲדָרָה
1e	וְלֹא־נָתַנִּי אָבִיָּה לְבֹא:



	3	2	1	0
וַיֹּאמֶר אָבִיָּהּ				2a
אָמַר אֶמְרָתִי				2b
כִּי־שָׁנָא שְׂנֵאתָהּ				2c
וַאֲתַנְּנָה לְמַרְעָךְ				2d
הֲלֹא אֲחֻתָּהּ הִקְטַנְתָּ טוֹבָה מִפְּנֵהּ				2e
תְּהִי־נָא לְךָ תַּחֲתִיָּהּ:				2f
וַיֹּאמֶר לָהֶם שִׁמְשׁוֹן				3a
נִקִּיתִי הַפְּעַם מִפְּלִשְׁתִּים				3b
כִּי־עָשָׂה אֲנִי עִםָם רָעָה:				3c
וַיִּלְךָ שִׁמְשׁוֹן				4a
וַיִּלְכֹּד שְׁלֹשׁ־מֵאוֹת שׁוֹעָלִים				4b
וַיִּקַּח לִפְדִּים				4c
וַיִּפֶן זָנֹב אֶל־זָנֹב				4d
וַיֵּשֶׁם לִפְיָד אֶחָד בֵּין־שְׁנֵי הַזָּנָבוֹת בַּתְּוֹךְ:				4e
וַיִּבְעֶר־אֵשׁ בַּלְּפִידִים				5a
וַיִּשְׁלַח בִּקְמוֹת פְּלִשְׁתִּים				5b
וַיִּבְעֶר מִגְדִּישׁ וְעַד־קָמָה וְעַד־כָּרֶם זֵית:				5c
וַיֹּאמְרוּ פְּלִשְׁתִּים				6a
מִי עָשָׂה זֹאת				6b
וַיֹּאמְרוּ				6c
שִׁמְשׁוֹן חָתָן הַתַּמְנִי				6d
כִּי לָקַח אֶת־אִשְׁתּוֹ				6e
וַיִּתְּנָה לְמַרְעָהּ				6f
וַיַּעֲלוּ פְּלִשְׁתִּים				6g
וַיִּשְׂרְפוּ אוֹתָהּ וְאֶת־אָבִיָּהּ בָּאֵשׁ:				6h

	0	1	2	3
7a				וַיֹּאמֶר לָהֶם שְׁמֹשׁוּן
7b				אִם־תִּשְׁשׁוּן כְּזָאת
7c				כִּי אִם־נִקְמָתִי בָכֶם
7d				וְאַחֵר אֲחַדְלָה:
8a				וַיֵּד אֹתָם שׁוֹק עַל־יָרֵךְ מִכָּה גְדוֹלָה
8b				וַיֵּרֶד
8c				וַיָּשָׁב בְּסַעֲיָה סִלַּע עֵיטָם:
9a				וַיַּעֲלוּ פִלְשִׁתִּים
9b				וַיַּחֲנוּ בִיהוּדָה
9c				וַיִּנְטָשׁוּ בִלְחִי:
10a				וַיֹּאמְרוּ אִישׁ יְהוּדָה
10b				לָמָּה עָלִיתֶם עָלֵינוּ
10c				וַיֹּאמְרוּ
10d				לְאַסּוֹר אֶת־שְׁמֹשׁוֹן עָלֵינוּ
10e				לַעֲשׂוֹת לָנוּ
10f				כְּאֲשֶׁר עָשָׂה לָנוּ:
11a				וַיֵּרְדּוּ שְׁלֹשֶׁת אֲלָפִים אִישׁ מִיהוּדָה אֶל־סַעֲיָה סִלַּע עֵיטָם
11b				וַיֹּאמְרוּ לְשְׁמֹשׁוֹן
11c				הֲלֹא יָדַעְתָּ
11d				כִּי־מַשְׁלִים בָּנוּ פִלְשִׁתִּים
11e				וּמִה־זָּאת עָשִׂיתָ לָנוּ
11f				וַיֹּאמֶר לָהֶם
11g				כְּאֲשֶׁר עָשׂוּ לִי
11h				כֵּן עָשִׂיתִי לָהֶם:

	3	2	1	0
12a				וַיֹּאמְרוּ לוֹ
12b				לְאַסְרָךְ יְרֻדְנוּ
12c				לְהַתִּיק בְּיַד־פְּלִשְׁתִּים
12d				וַיֹּאמֶר לָהֶם שְׁמֹנוּן
12e				הַשָּׁבְעוּ לִי
12f				פֶּן־תִּפְגְּעוּן בִּי אֲהֵם:
13a				וַיֹּאמְרוּ לוֹ לֵאמֹר
13b				לֹא
13c				כִּי־אֶסֶר נֶאֱסָרְךָ
13d				וּבְתֵנוּךְ בְּיָדָם
13e				וְדָמָת לֹא נִמְיָתְךָ
13f				וַיֹּאסְרוּהוּ בְּשָׁנִים עֶבְתִּים חֲדָשִׁים
13g				וַיַּעֲלוּהוּ מִן־הַסֵּלַע:
14a				הוּא־בָּא עַד־לָחִי
14b				וּפְלִשְׁתִּים הִרְיֵעוּ לִקְרֹאתוֹ
14c				וַתִּצְלַח עָלָיו רוּחַ יְהוָה
14d <sub>1</sub>				וַתְּהַלֵּינָה הָעֵבֶתִים
14e				אֲשֶׁר עַל־זְרוּעוֹתָיו
14d <sub>2</sub>				כַּפְּשָׁתִים
14f				אֲשֶׁר בָּעֲרוּ בָּאֵשׁ
14g				וַיִּמָּסוּ אֲסוּרָיו מֵעַל יָדָיו:
15a				וַיִּמָּצֵא לְחִי־חֲמֹר טְרִיָּה
15b				וַיִּשְׁלַח יָדוֹ
15c				וַיִּקְחָהּ
15d				וַיַּדְבֵּה אֶלֶף אִישׁ:

	3	2	1	0
16a			וַיֹּאמֶר שְׁמִשׁוֹן	
16b			בְּלַחִי הַחֲמֹר *חֲמֹר חֲמֵרִים	
16c			בְּלַחִי הַחֲמֹר הַכִּיתִי אֶלַף אִישׁ:	
17a			וַיְהִי כְּכַלְתּוֹ לַדָּבָר	
17b			וַיִּשְׁלַךְ הַלָּחִי מִיָּדוֹ	
17c			וַיִּקְרָא לַמָּקוֹם הַהוּא רֶמֶת לָחִי:	
18a			וַיִּצְמֹא מְאֹד*	
18b			וַיִּקְרָא אֶל־יְהוָה	
18c			וַיֹּאמֶר	
18d			אֵתְּהָ נָתַתְּ בְּיַד־עֲבָדֶיךָ אֶת־הַתְּשׁוּעָה הַגְּדֹלָה הַזֹּאת	
18e			וַעֲתָה אֲמֹת בְּצִמָּא	
18f			וַתַּפְּלִתִי בְּיַד הָעֲרָלִים:	
19a			וַיִּבָּקַע אֱלֹהִים אֶת־הַמִּכְתָּשׁ	
19b			אֲשֶׁר־בְּלָחִי	
19c			וַיִּצְאוּ מִמֶּנּוּ מִיָּם*	
19d			וַיֵּשֶׁת׃	
19e			וַתָּשָׁב רִיחוֹ	
19f			וַיִּיחִי	
19g			עַל־כֵּן קָרָא שְׁמָהּ עֵין הַקּוֹרָא	
19h			אֲשֶׁר בְּלָחִי עַד הַיּוֹם הַזֶּה:	
20a			וַיִּשְׁכַּט אֶת־יִשְׂרָאֵל בִּימֵי פִלְשִׁתִּים עֶשְׂרִים שָׁנָה:	

\* Cf. section 3.3.1.1 of this study.



3 2 1 0

## CHAPTER 16

- 1a וַיִּלֶךְ שִׁמְשׁוֹן עִנְתָּהּ
- 1b וַיֵּרֶא-שֵׁם אִשָּׁה זֹנָה
- 1c וַיָּבֹא אֵלֶיהָ:
- 2a לַעֲזָתַיִם | לֵאמֹר
- 2b בָּא שִׁמְשׁוֹן הִנֵּה
- 2c וַיִּסָּבּוּ
- 2d וַיֵּאָרְבוּ-לּוֹ כָּל-הַלֵּילָה בְּשַׁעַר הָעִיר
- 2e וַיִּתְחַרְשׁוּ כָּל-הַלֵּילָה לֵאמֹר
- 2f עַד-אֹר הַבֶּקֶר
- 2g וַתִּרְגְּמוּ:
- 3a וַיִּשְׁכַּב שִׁמְשׁוֹן עַד-חֲצִי הַלַּיְלָה
- 3b וַיָּקָם בַּחֲצִי הַלַּיְלָה
- 3c וַיֵּאָחֶז בַּדִּלְתוֹת שַׁעַר-הָעִיר וַיִּבְשְׁתֵּי הַמְּזוּזוֹת
- 3d וַיִּסָּעֵם עִם-הַבְּרִיחַ
- 3e וַיֵּשֶׁם עַל-כַּתְּפָיו
- 3f וַיַּעֲלֵם אֶל-רֹאשׁ הַהָר
- 3g אֲשֶׁר עַל-פְּנֵי חֶבְרוֹן:
- 4a וַיְהִי אַחֲרֵי-כֵן
- 4b וַיָּאָהֵב אִשָּׁה בְּנַחַל שׁוֹרֵק
- 4c וַשְׁמָהּ דִּלְיָלָה:
- 5a וַיַּעֲלוּ אֵלֶיהָ סִרְיָי פִּלְשִׁתִּים
- 5b וַיֹּאמְרוּ לָהּ

	3	2	1	0
פִּתִּי אוֹתוֹ				5c
וְרֹאִי				5d
בַּמָּה כָּחוּ גְדוֹל				5e
וּבַמָּה נוֹכַל לוֹ				5f
וְאַסְרֶנּוּ לַעֲנֹתוֹ				5g
וְאַחֲנֵנוּ נִתְּן לָךְ אִישׁ אֶלֶף וּמֵאָה כֶּסֶף:				5h
וַתֹּאמֶר דְּלִילָה אֶל־שֹׁמֵשׁוֹן				6a
הַגִּידָה נָא לִי				6b
בַּמָּה כָּחוּ גְדוֹל				6c
וּבַמָּה תֵּאָסֵר לַעֲנוּתְךָ:				6d
וַיֹּאמֶר אֱלִיהָ שֹׁמֵשׁוֹן				7a
אִם־יֵאָסְרֵנִי בְּשִׁבְעָה יְתָרִים לַחִים				7b
אֲשֶׁר לֹא־חֲרָבוּ				7c
וְחִלִּיתִי				7d
וְהָיִיתִי כְּאֶחָד הָאָדָם:				7e
וַיַּעַל־לוֹ לָהּ סֶרֶנִּי פִלְשֹׁתִים שִׁבְעָה יְתָרִים לַחִים				8a
אֲשֶׁר לֹא־חֲרָבוּ				8b
וַתֵּאָסְרֶהוּ בָהֶם:				8c
וְהָאֲרָב יָשָׁב לָהּ בַּחֲדָר				9a
וַתֹּאמֶר אֵלָיו				9b
פִלְשֹׁתִים עָלֶיךָ שֹׁמֵשׁוֹן				9c
וַיִּנָּתֵק אֶת־הַיְתָרִים				9d
כְּאֲשֶׁר יִנָּתֵק פְּתִיל־הַנְּעֻרָת׃ בְּהִרְיָחוֹ אִשׁ				9e
וְלֹא נֹדַע כָּחוּ:				9f

	3	2	1	0
וַיֹּאמֶר דְּלִילָה אֶל־שֹׁמְרוֹן				10a
הִנֵּה הַתִּלָּת בִּי				10b
וַתְּדַבֵּר אֵלַי כְּזָבִים				10c
עַתָּה הִנֵּידָה־נָא לִי				10d
בַּמָּה תֵּאָסֵר:				10e
וַיֹּאמֶר אֵלֶיהָ				11a
אִם־אָסוּר יֵאָסְרוּנִי בַּעֲבֹתַיִם חֲדָשִׁים				11b
אֲשֶׁר לֹא־נַעֲשָׂה בָּהֶם מְלָאכָה				11c
וְחֲלִיתִי				11d
וְהֵייתִי כְּאֶחָד הָאָדָם:				11e
וַתִּקַּח דְּלִילָה עֲבֹתַיִם חֲדָשִׁים				12a
וַתֵּאָסְרֶהוּ בָּהֶם				12b
וַיֹּאמֶר אֵלָיו				12c
כָּל־שְׁתַּיִם עָלֶיךָ שֹׁמְרוֹן				12d
וְהָאֶרֶב יֵשֵׁב בְּחֹדֶר				12e
וַיִּנְתְּקֵם מֵעַל זִרְעֹתָיו כַּחוֹשׁ:				12f
וַיֹּאמֶר דְּלִילָה אֶל־שֹׁמְרוֹן				13a
עַד־הִנֵּה הַתִּלָּת בִּי				13b
וַתְּדַבֵּר אֵלַי כְּזָבִים				13c
הִנֵּידָה לִי				13d
בַּמָּה תֵּאָסֵר				13e
וַיֹּאמֶר אֵלֶיהָ				13f
אִם־תֵּאָרְגִי אֶת־שִׁבְעַת מַחְלָפוֹת רֹאשִׁי				13g
עִם־הַמִּסְכָּת				

	3	2	1	0
וְתִקְעַת בֵּיתְךָ אֶל־הַקִּיר				13h
וְחִלִּיתִי				13i
וְהִיִּיתִי כְּאַחַד הָאָדָם				13j
וְתִשְׁעָדֶהוּ				14a
וְתֹאדִירֵג אֶת־שִׁבְעַת מַחֲלָפוֹת רֹאשׁוֹ עִם־הַמַּסֶּכֶת				14b
וְתִתְקַע בֵּיתְךָ אֶל־הַקִּיר				14c
וְתֹאמַר אֱלֹהִי				14d
פְּלִשְׁתִּים עָלֶיךָ שְׁמֹשׁוֹן				14e
וַיִּקַּץ מִשְׁנָתוֹ				14f
וַיִּסַּע אֶת־הַיָּתֵד הָאָרְגַּ וְאֶת־הַמַּסֶּכֶת:				14g
וְתֹאמַר אֱלֹהִי				15a
אֵיךְ תֹּאמַר				15b
אֶהְבֶּתִּיךָ				15c
וּלְבָבְךָ אֵין אֵתִי				15d
זֶה שְׁלֹשׁ פְּעָמִים הִתְלַת בִּי				15e
וְלֹא־הִגַּדְתָּ לִּי				15f
בַּסָּה כַּחֲךָ גְּדוֹל:				15g
וַיְהִי				16a
כִּי־הִצִּיקָהּ לֹו בְּדַבְרֶיהָ כָּל־הַיָּמִים				16b
וְתֹאמַר צָדִיק				16c
וְתִקְצֹר נַפְשׁוֹ לְמוֹת:				16d
וַיִּגְדֹּלָהּ אֶת־כָּל־לְבָבוֹ				17a

\*

Cf. section 3.3.1.1 of this study.



	3	2	1	0
17b			וַיֹּאמֶר לָהּ	
17c	מִזְרָה לֹא-עָלָה עַל-רֹאשִׁי			
17d	כִּי-נִזְוִיר אֱלֹהִים אֲנִי מִבֶּטֶן אִמִּי			
17e	אִם-גִּלְחֹתִי			
17f	וְסָר מִמֶּנִּי כֹחִי			
17g	וְחִלִּיתִי			
17h	וְהִיִּיתִי כְּכֹל-הָאָדָם:			
18a			וַתֵּרָא דָּלִילָה	
18b			כִּי-הִגִּיד לָהּ אֶת-כָּל-לְבָבוֹ	
18c			וַתִּשְׁלַח	
18d			וַתִּקְרָא לְסֶרְנִי פִלְשֹׁתִים	
18e			לֵאמֹר	
18f	עָלוּ הַפַּעַם			
18g	כִּי-הִגִּיד לִי אֶת-כָּל-לְבָבוֹ			
18h			וַעָלוּ אֵלֶיהָ סֶרְנִי פִלְשֹׁתִים	
18i			וַיַּעֲלוּ הַכֹּסֶף בְּיָדָם:	
19a			וַתִּשְׁנֶהוּ עַל-בִּרְכֶּיהָ	
19b			וַתִּקְרָא לְאִישׁ	
19c			וַתַּגְלִּחַ אֶת-שֵׁבַע מַחְלָפוֹת רֹאשָׁהּ	
19d			וַתִּחַל לְעֲנוֹתוֹ	
19e			וַיִּסֶר כָּחוֹ מֵעָלָיו:	
20a			וַהֲאָמַר	
20b	פִּלְשֹׁתִים עָלַיְךָ שְׁמִשׁוֹן			
20c			וַיִּקַּץ מִשְׁנָתוֹ	

	0	1	2	3
וַיֹּאמֶר׃	20d			
אֵצֶל כָּפֶעַם בְּכַפֶּעַם׃	20e			
וַאֲנִי׃	20f			
וְהוּא לֹא יָדַע	20g			
כִּי יְהוָה סָר מֵעַלָּיו׃	20h			
וַיִּאֲחַזְדּוּ פְּלִשְׁתִּים	21a			
וַיִּנְקְרוּ אֶת־עֵינָיו	21b			
וַיִּזְרִידוּ אוֹרָיו עֲזָתָה	21c			
וַיִּאֲסֹרוּהוּ בַּנְּחֹשֶׁתִים	21d			
וַיְהִי שׁוֹחֵן בְּבֵית דָּאֲסוּרִים׃	21e			
וַיַּחַל שְׁעֶר־רֹאשׁוֹ לְצַמַּח	22a			
כַּאֲשֶׁר גָּלַח׃	22b			
וּסְרָנֵי פְּלִשְׁתִּים נֶאֱסָפוּ לְזִבְחַ זִבְח־גָּדוֹל לְדָגוֹן	23a			
אֱלֹהֵיהֶם וּלְשִׁמְחָה				
וַיֹּאמְרוּ	23b			
נָתַן אֱלֹהֵינוּ בְּיָדֵנוּ אֶת שִׁמְשׁוֹן אוֹיְבֵינוּ׃	23c			
וַיֵּרְאוּ אֹתוֹ הָעָם	24a			
וַיַּהֲלִלוּ אֶת־אֱלֹהֵיהֶם	24b			
כִּי	24c <sub>1</sub>			
אָמְרוּ	24d			
נָתַן אֱלֹהֵינוּ בְּיָדֵנוּ אֶת־אוֹיְבֵנוּ וְאֵת מְחַרְיָב אֶרְצֵנוּ	24c <sub>2</sub>			
וְאֲשֶׁר הִרְבָּה אֶת־חַלְלֵינוּ׃	24e			
וַיְהִי כְּטוֹב לָבָם	25a			

	3	2	1	0
25b				וַיֹּאמְרוּ
25c				קִרְאוּ לְשִׁמְשׁוֹן
25d				וַיִּשְׁחַק-לָגוֹ
25e				וַיִּקְרְאוּ לְשִׁמְשׁוֹן מִבֵּית הָאֲסוּרִים
25f				וַיִּצְחַק לִפְנֵיהֶם
25g				וַיַּעֲמִידוּ אוֹתוֹ בֵּין הָעַמּוּדִים:
26a				וַיֹּאמֶר שִׁמְשׁוֹן אֶל-דֹּנֶעַר הַמַּחֲזִיק בְּיָדוֹ
26b				תְּנִיחָה אוֹתִי
26c				וְהִימַשְׁנִי אֶת-הָעַמּוּדִים
26d				אֲשֶׁר תְּבִית נָכוֹן עָלֵיהֶם
26e				וְאִשְׁעֵן עָלֵיהֶם:
27a				וְהַבִּית מָלֵא הָאֲנָשִׁים וְתַנָּשִׁים
27b				וְשָׂמָּה כָּל סִרְגֵּי פִלְשֹׁתִים
27c				וְעַל-הַגֹּג כְּשֶׁלֶשֶׁת אֲלָפִים אִישׁ וְאִשָּׁה הָרָאִים בְּשִׁחוּק שִׁמְשׁוֹן:
28a				וַיִּקְרָא שִׁמְשׁוֹן אֶל-יְהוָה
28b				וַיֹּאמֶר
28c				אֲדֹנָי יְהוִה זְכֹרְנִי נָא
28d				וַיַּחֲזִקְנִי נָא אֵךְ הַפֶּעַם הַזֶּה הָאֱלֹהִים
28e				וְאִנְקָמָה נִקֵּם-אֶחָת מִשְׁתִּי עֵינִי מִפִּלְשֹׁתִים:
29a				וַיִּלְפַּת שִׁמְשׁוֹן אֶת-נַעֲרֵי עַמּוּדֵי הַתְּנֹךְ
29b				אֲשֶׁר תְּבִית נָכוֹן עָלֵיהֶם
29c				וַיִּסְמֹךְ עָלֵיהֶם
29d				אַחַד בְּיָמֵינוּ
29e				וְאַחַד בְּשִׁמְאָלוֹ:

	3	2	1	0
וַיֹּאמֶר שְׁמֹנוֹן				30a
הַמּוֹת נִפְשֵׁי עַם־פְּלִשְׁתִּים				30b
וַיֵּט בִּכְחַ				30c
וַיַּפֵּל הַבַּיִת עַל־הַסִּרְנַיִם וְעַל־כָּל־הָעָם				30d
אֲשֶׁר־בּוֹ				30e
וַיִּהְיוּ הַמֵּתִים אֲשֶׁר הָמִית בְּמוֹתוֹ רַבִּים				30f
מֵאֲשֶׁר הָמִית בְּחַיָּיו:				30g
וַיִּרְדּוּ אָחִיו וְכָל־בֵּית אָבִיהוּ				31a
וַיִּשָּׂאוּ אֹתוֹ				31b
וַיַּעֲלֵהוּ				31c
וַיִּקְבְּרוּ אוֹתוֹ בֵּין צָרְעָה וּבֵין אֲשֶׁתָּאֵל בְּקִבְר מְנוּחַ אָבִיו				31d
וְהוּא שָׁכַט אֶת־יִשְׂרָאֵל עֲשָׂרִים שָׁנָה:				31e



## APPENDIX C

### SYNTACTIC-STYLISTICAL ANALYSIS OF JUDGES 13:2-25

As an overview of the syntactic-stylistical analysis which was done in section 3.3.1.3.1 of the present study, two tables are presented. Table I describes the characteristics of the text on sentence level, and Table II on word level. These tables should be read in combination with the above-mentioned section of this study<sup>1</sup>.

The following abbreviations are used in the tables:

A	abstract
Adv	adverb
App	apposition
C	causitive sentence (e.g. with כִּי)
comp	comparison (function of prep)
cop	copula
deik	deiktika (דָּנָה and עֲזָה)
dir	direction (function of prep)
DS	direct speech
E	proper noun
ePP	enclitical personal pronoun
fex	fixed expression (function of prep)
fr	voluntary (iVS) <sup>2</sup>
G	divine name/reference
H	event verb
I	imperfectum
Ind	indicative
Inf	infinitive
IO	indirect object
IS	indirect speech
iVS	inverted verbal sentence
Km	concrete human
Ku	concrete inanimate
loc	locative
M	modal/auxiliary verb
masc	masculine
Mod	modus
N	narrative (waw consecutive + imperfectum)
neg	negation
niVS	non-inverted verbal sentence

<sup>1</sup> These tables were compiled on the basis of the example in Fohrer *et al* (1989, 192) in which the syntactic stylistical analysis of Gen. 28:10 12.17 19a.20 21a.22a is illustrated. Modifications were made to cater for the specific representation of Judges 13:2-25.

<sup>2</sup> FriVS are sentences which deliberately do not follow the 'normal' order with the verb in the initial position, e.g. the narrative sequence is interrupted by cop + ProP + P, or cop + O + P. FriVS are distinguished from ObiVS. Cf. the explanation at 'ob'.

---

NS	nominal sentence
O	object / place name in Ku(O)
ob	obligatory (iVS) <sup>3</sup>
objS	object sentence
P	perfectum
partgen	partitive genitive (function of Prep)
Pc	perfectum consecutivum
PK	participle construction
Prep	preposition
ProD	demonstrative pronoun
ProI	interrogative pronoun
ProP	personal pronoun
Pt	participle
RS	relative sentence
S	subject
sep	separation (function of prep)
sing	singular
SN	sentence number (in Judges 13:2 25)
SP	speaker's perspective (function of כִּי) <sup>4</sup>
T	gentilicum
te	temporal (function of prep)
Temp	tempus
TS	temporal sentence
VS	verbal sentence
Z	state verb

The following act as subjects in the textual unit<sup>5</sup>:

S1	Manoah
S2	his wife / the woman
S3	the messenger of יהוה / האלהים
S4	יהוה / האלהים
S5	the lad (Samson)
S6	רוח יהוה

---

<sup>3</sup> ObiVS are sentences which do not follow the 'normal' order with the verb in the initial position. Contrary to FriVS, these sentences could not have been constructed in another way. If a sentence is introduced by a conjunction, a negation, an adverb of time, etc. the verb is obligatorily shifted to a later position in the sentence.

<sup>4</sup> Cf. Claassen (1983, 29ff.).

<sup>5</sup> They may also occur as objects, or indirect objects.

TABLE I: SENTENCE LEVEL

S N	SENTENCE TYPES				SPEECH		SUBORDINATE SENTENCES					SENTENCE LINKS & DIVIDERS			
	V S			N S P K	I S	D S	כִּי			R S אשר	T S ויהי ב־	אמר	ePP	S	Addressee S->IO
	niVS	iVS					ObjS	C	S P						
		Ob	Fr												
2a	X				X									S1	
2b				X	X								2a	S1	
2c				X	X								2a	S2	
2d		X			X									S2	
3a	X				X									S3	
3b	X				X							3c-5e	3a	S3	S2
3c				X		X									
3d		X				X									
3e	X					X									
3f	X					X									
4a			X			X									
4b		X				X									
4c		X				X									
5a		X				X		X					3a		
5b	X					X									
5c		X				X							5b		
5d		X				X		X							
5e			X			X									
6a	X				X									S2	
6b	X				X							6c-7f	6a	S2	S1

[illegible]



SN	SENTENCE TYPES				SPEECH		SUBORDINATE SENTENCES					SENTENCE LINKS & DIVIDERS			
	VS			NS PK	IS	DS	כי			RS אשר	TS ויהי ב־	אמר	ePP	S	Addressee S->IO
	niVS	iVS					ObjS	C	SP						
		Ob	Fr												
9d				X	X								9b	S1	
10a	X				X									S2	
10b	X				X									S2	
10c	X				X								10a	S2	
10d	X				X							10e-10f	10a	S2	S1
10e			X			X							10a		
10f		X				X				X			10a		
11a	X				X									S1	
11b	X				X								11b	S1	
11c	X				X									S1	
11d	X				X							11e-11f	11c	S1	S3
11e				X		X									
11f		X				X				X					
11g	X				X							11h		S3	S1
11h				X		X									
12a	X				X							12b-12c		S1	S3
12b			X			X							11c		
12c		X				X							12c		
13a	X				X							13b <sub>1</sub> -14e		S3	S1
13b <sub>1</sub>						X									
13c		X				X				X					

[illegible]

S N	SENTENCE TYPES			SPEECH		SUBORDINATE SENTENCES						SENTENCE LINKS & DIVIDERS			
	V S			N S P K	I S	D S	כִּי			R S אשר	T S וְהִי בִּ	אמר	ePP	S	Addressee S->IO
	niVS	iVS					ObjS	C	S P						
		Ob	Fr												
17c		X				X			X				17a		
17d	X					X							17a		
18a	X				X							18b-18c	17a	S3	S1
18b		X				X							18a		
18c				X		X							18b		
19a	X				X									S1	
19b	X				X									S1	
19c				X	X								19c	S1,2	
20a			X		X						X				
20b	X				X									S3	
20c				X	X								20c	S1,2	
20d	X				X								20c	S1,2	
21a		X			X								21a	S3	
21b		X			X									S1	
21c				X	X		X							S3	
22a	X				X							22b-22c	22a	S1	S2
22b	X					X									
22c		X				X		X							
23a	X				X							23b-23e	22a	S2	S1
23b		X				X							22a		
23c		X				X							22a		

S N	SENTENCE TYPES				SPEECH		SUBORDINATE SENTENCES					SENTENCE LINKS & DIVIDERS			
	V S			N S P K	I S	D S	כִּי			R S אשר	T S ויהי ב־	אמר	e P P	S	Addressee S->IO
	niVS	iVS					ObjS	C	S P						
		Ob	Fr												
23d		X				X							22a		
23c		X				X							22a		
24a	X				X									S2	
24b	X				X								24a	S2	
24c	X				X									S5	
24d	X				X								24c	S4	
25a	X				X								24c	S6	



**TABLE II: WORD LEVEL**

S N	VERBS			SUBSTANTIVES							IND. GRAM. MORPHEMES					
	Temp	Mod	H/Z/M	K m	Km(E)	Km(G)	Ku	Ku(O)	Ku(T)	A	Prep	Adv	Deik	ProD	ProI	ProP
2a	N	Ind	Z(ה'יה)	X(2x)				X	X		loc(2x)					
2b					X					X						
2c				X												
2d	P	Ind	H													
3a	N	Ind	H	X(2x)		X					IO					
3b	N	Ind	H								IO					
3c													הנה			X
3d	P	Ind	H													
3e	Pc	Ind	H													
3f	Pc	Ind	H	X												
4a		Imp	H										עזה			
4b			H				X(2x)									
4c			H				X									
5a													הנה			
5b	Pc	Ind	H	X												
5c	I	Ind	H				X(2x)				loc					
5d	I	Ind	Z(ה'יה)	X(2x)		X	X				te					
5e	I	Ind/Inf	M/H						X		sep(+inf)					X
6a	N	Ind	H	X												
6b	N	Ind	H	X							IO(+inf)					
6c	P	Ind	H	X		X					dir					
6d				X(2x)		X					comp	X				

S N	VERBS			SUBSTANTIVES							IND. GRAM. MORPHEMES					
	Temp	Mod	H/Z/M	Km	Km(E)	Km(G)	Ku	Ku(O)	Ku(T)	A	Prep	Adv	Deik	ProD	ProI	ProP
6e	P	Ind	H													
6f															X	X
6g	P	Ind	H								IO					
7a	N	Ind	H								IO					
7b																
7c	Pc	Ind	H	X												
7d			H													
7e			H													
7f	I	Ind	הִיָּה	X(2x)		X					te(2x)					
8a	N	Ind	H		X	X					IO					
8b	N	Ind	H													
8c <sub>1</sub>				X		X(2x)					dir(2x)	X				
8d	P	Ind	H													
8c <sub>2</sub>		Jus	H													
8e	Pc	Ind	H													
8f	I	Ind	H	X							IO				X	
9a	N	Ind	H		X	X				X	fex					
9b	N	Ind	H	X	X						dir	X				
9c		Pt	H								loc					X
9d				X(App)	X(App)						loc					
10a	N	Ind	H	X												
10b	N	Ind	H										הנה			
10c	N	Ind	H	X							IO					

[illegible]

[illegible]



S N	VERBS			SUBSTANTIVES							IND. GRAM. MORPHEMES					
	Temp	Mod	H/Z/M	Km	Km(E)	Km(G)	Ku	Ku(O)	Ku(T)	A	Prep	Adv	Deik	ProD	ProI	ProP
20a	N	Ind/Inf	Z(היה)/H				X(3x)				dir					
20b	N	Ind	H	X		X	X(2x)				loc					
20c		Pt	H	X	X											
20d	N	Ind	H	X			X				loc					
21a	P	Ind/Inf	M/H	X(2x)	X	X					IO(2x)	X				
21b	P	Ind	H		X							X				
21c				X		X										X
22a	N	Ind	H	X	X						IO					
22b	I	InfA/Ind	H													
22c	P	Ind	H			X										
23a	N	Ind	H	X							IO					
23b	P	Inf/Inf	H/H			X					(+inf)	X				
23c	P	Ind	H	X			X(2x)				dir					
23d	P	Ind	H											X		
23e	P	Ind	H								fex			X		
24a	N	Ind	H	X(2x)												
24b	N	Ind	H													
24c	N	Ind	H	X												
24d	N	Ind	H			X										
25a	N	Ind/Inf	M/H			X	X	X(2x)	X	X	loc(3x)					

## APPENDIX D

### TRANSLATION OF JUDGES 13:2-25<sup>1</sup>

(2) There was a certain man of Zorah, of the clan of the Danites. His name was Manoah. His wife was barren, and had not given birth.

(3) The messenger of Jahweh appeared to the woman and said to her: "Behold, you are barren and you have not given birth. You will become pregnant, and you will give birth to a son. (4) Thus, beware. Do not drink wine or strong drink, and do not eat anything unclean. (5) For you will become pregnant, and you will give birth to a son. A razor shall not come upon his head, for a Nazirite of God will the boy from the womb be. He will start liberating Israel from the Philistine power."

(6) The woman went and told her husband: "A man of God came to me. His appearance was like the appearance of the messenger of God - very terrifying! I did not ask him where he came from, and his name he did not tell me. (7) He told me: 'Behold, you will become pregnant, and you will give birth to a son. Thus, do not drink wine or strong drink, and do not eat anything unclean. For a Nazirite of God will the boy from the womb be to the day of his death.'"

(8) Manoah prayed to Jahweh: "Pardon me, Lord. The man of God whom you sent, let him come to us again that he may instruct us as to what we should do for the boy who is to be born."

(9) God listened to Manoah's voice. The messenger of God came to the woman again while she was sitting in the field and her husband was not with her. (10) The woman ran in haste, and she told her husband: "Behold, the man who came to me (the other) day, appeared to me."

(11) Manoah arose and followed his wife and came to the man. He asked him: "Are you the man who spoke to the woman?" He replied: "I am." (12) Manoah said: "Now, when your prediction comes true, what is to be the boy's manner of life, and what is he to do?" (13 14) The messenger of Jahweh answered Manoah: "Of all that I have said to the woman, she should beware. Wine and strong drink she should not drink, and anything unclean she should not eat. Everything I ordered her, she should obey." (15) Manoah said to the messenger of Jahweh: "Let us urge you to stay, that we may prepare a kid for you." (16) The messenger of Jahweh

---

<sup>1</sup> An inverted Hebrew word order (e.g. if the subject or (in)direct object stands in the initial position) will be reflected in the English translation.

told Manoah: "If you urge me to stay, I will not eat of your food. If you want to prepare a burnt offering to Jahweh, then offer it." (Manoah did not know that he was a messenger of Jahweh.) (17) Manoah said to the messenger of Jahweh: "What is your name? [The reason why I am asking is]<sup>2</sup> because when your prediction comes true, that we may honour you." (18) The messenger of Jahweh told him: "Why is it that you ask my name? It is too wonderful to comprehend!"

(19) Manoah took the kid and the grain offering, and he offered it on the rock to Jahweh to Him who works wonders. Manoah and his wife were looking. (20) When the flame went up from the altar towards the heaven, the messenger of Jahweh ascended in the flame of the altar. Manoah and his wife were [still] looking. They fell on their faces to the ground. (21) The messenger of Jahweh did not appear to Manoah and his wife anymore. Then Manoah recognized that he was a messenger of Jahweh. (22) Manoah said to his wife: "We shall surely die, because we have seen God!" (23) His wife replied to him: "If Jahweh had meant to kill us, He would not have accepted a burnt offering and a grain offering from us. He would not have shown us all these things, and he would not have announced these things to us."

(24) The woman gave birth to a son. She called him<sup>3</sup> Samson. The boy grew up, and Jahweh blessed him. (25) The Spirit of Jahweh started stirring him in Mahaneh-Dan, between Zorah and Eshtaol.

---

<sup>2</sup> This additional information is provided in the translation to reflect the function of כִּי (speaker's perspective).

<sup>3</sup> Literally "his name".

## BIBLIOGRAPHY



**Adam, G. - Kaiser, O. - Kümmel, W.G.**

- 1979 **Einführung in die exegetischen Methoden. 6. Auflage.** Kaiser Verlag, München.

**Alonso Schökel, L.**

- 1961 "Erzählkunst im Buche der Richter", **Bib. 42**, 143-172.  
 1963 **Estudios de poética hebrea.** Juan Flors, Barcelona.  
 1974 "Hermeneutical Problems of a Literary Study of the Bible", **VT.S 28**, 1 15.  
 1984 "Of Methods and Models", **VT.S 36**, 3 13.  
 1986 "Trends: Plurality of Methods, Priority of Issues", **VT.S 40**, 285-292.  
 1988 **A Manual of Hebrew Poetics.** Editrice Pontificio Istituto Biblico, Rome.

**Alt, A.**

- 1934 **Die Ursprünge des Israelitischen Rechts.** S. Hirzel, Leipzig.

**Alter, R.**

- 1981 **The Art of Biblical Narrative.** Basic Books, New York.  
 1983 "A Response to Critics", **JSOT 27**, 113 117.  
 1987 "Introduction to the Old Testament" in Alter, R. and Kermode, F. (edd.) **The Literary Guide to the Bible.** Harvard University Press, Cambridge MA, 11-35.

**Andrew, M.E.**

- 1971 "The Historical-Critical Method in the Seventeenth Century and in the Twentieth", **Coll. 4/2**, 92-104.

**Auerbach, E.**

- 1946 **Mimesis.** Doubleday, Garden City.

**Baker, A.**

- 1973 "Parallelism: England's Contribution to Biblical Studies", **CBQ 35**, 429-440.

**Bal, M.**

- 1987 **Lethal Love. Feminist Literary Readings of Biblical Love Stories.** Indiana University Press, Bloomington.  
 1988a **Murder and Difference: Gender, Genre, and Scholarship on Sisera's Death.** Indiana University Press, Bloomington.  
 1988b **Death and Dissymmetry: The Politics of Coherence in the Book of Judges.** University of Chicago Press, Chicago.

**Baltzer, K.**

- 1975 "Exegese, Wozu?", **ThPr 10**, 20-25.

**Bar-Efrat, S.**

- 1980 "Some Observations on the Analysis of Structure in Biblical Narrative", **VT 30/2**, 154 173.  
 1989 **Narrative Art in the Bible.** The Almond Press, Sheffield.

**Barthélemy, D.**

- 1982 **Etudes d'histoire du texte de l'Ancien Testament.** Universitaires Fribourg Suisse, Fribourg.

**Barthes, R.**

- 1966 **Critique et vérité.** Seuil, Paris.

**Barton, J.**

- 1984 **Reading the Old Testament. Method in Biblical Study.** Darton Longman and Todd, London.

**Beisser, F.**

- 1973 "Irrwege und Wege der historisch kritischen Bibelwissenschaft. Auch ein Vorschlag zur Reform des Theologiestudiums", **NZSTh 15**, 192-214.

**Berlin, A.**

- 1982 "On the Bible as Literature", **Proof. 2**, 323-327.  
 1983 **Poetics and Interpretation of Biblical Narrative.** The Almond Press, Sheffield.

**Black, C.F.**

- 1989 "Rhetorical Criticism and Biblical Interpretation", **ET 100/7**, 252-258.

**Blank, J.**

- 1979 "Exegese als theologische Basiswissenschaft", **ThQ 159**, 2-23.

**Blenkinsopp, J.**

- 1962 "Structure and Style in Judges 13 16", **JBL 82**, 65-76.

**Boecker, H.J. et al**

- 1989 **Altes Testament. 3. Auflage.** Neukirchener Verlag, Neukirchen Vluyn.

**Boesak, A.A.**

- 1976 **Farewell to Innocence: a social-ethical study on black theology and black power.** J.H. Kok, Kampen.

**Boling, R.G.**

- 1975 **Judges.** Doubleday & Company, New York.

**Boorer, S.**

- 1989 "The Importance of a Diachronic Approach: The Case of Genesis Kings", **CBQ 51/2**, 195-208.

**Bosman, H.L.**

- 1990 "Tweede naïwiteit en Derde Wêreld: teologiese nadenke oor die Ou Testament", **ThEv 23/2**, 45-56.

**Botha, J.**

- 1991 **Reading Romans 13: Aspects of the Ethics of Interpretation in a Controversial Text.** Unpublished D.Th. dissertation, Stellenbosch.

**Bratsiotis, N.P.**

1973 "ish", **ThWAT I**, 238-252.

**Brettler, M.**

1989 "The Book of Judges: Literature as Politics", **JBL** 108/3, 395-418.

**Brockelmann, C.**

1956 **Hebräische Syntax**. Neukirchner Verlag, Neukirchen-Vluyn.

**Brown, R.M.**

1975/76 "My Story and 'The Story'", **ThT** 32, 166-173.

**Brueggemann, W.**

1981 "Social Criticism and Social Vision in the Deuteronomistic Formula of the Judges", in Jeremias, J. and Perlitt, L. (hrsg.) **Die Botschaft und die Boten**. Neukirchener Verlag, Neukirchen-Vluyn, 101-114.

**Budd, K.**

1897 **Das Buch der Richter**. KHCAT.

**Bultmann, R.**

1957 "Ist voraussetzungslose Exegese möglich?", **ThZ** 13, 409-417.

**Buss, M.J. (ed.)**

1979 **Encounter with the Text. Form and History in the Hebrew Bible**. Fortress Press, Philadelphia.

**Carson, D.A.**

1980 "Hermeneutics: A brief assessment of some recent trends", **Them.** 5/2, 12-20.

**Cartledge, T.W.**

1989 "Were Nazirite Vows Unconditional?", **CBQ** 51, 409-422.

**Childs, B.S.**

1970 **Biblical Theology in Crisis**. The Westminster Press, Philadelphia.

1985 **Old Testament Theology in a Canonical Context**. SCM Press Ltd., London.

1987a **Introduction to the Old Testament as Scripture. Third Impression**. SCM Press Ltd., London.

1987b "Die Bedeutung des Jüdischen Kanons in der Alttestamentlichen Theologie" in Klopfenstein, M. *et al* (Hrsg.) **Mitte der Schrift? Ein jüdisch-christliches Gespräch**. Peter Lang, Bern, 269-281.

**Claassen, W.T.**

1983 "Speaker Oriented Functions of kî in Biblical Hebrew", **JNSL** 11, 29-46.

1986 "Die Inligtingsprobleem en die beoefening van die wetenskap" in **Prioriteite tot by die Jaar 2000. Deel I**. S.A. Akademie, Pretoria, 1-18.

**Clements, R.E.**

- 1983 **A Century of Old Testament Study.** Lutterworth Press, Guildford, Surrey.

**Combrink, H.J.B.**

- 1983 "Die pendulum swaai terug enkele opmerkinge oor metodes van Skrifinterpretasie", **SeK** 4/2, 3-15.
- 1986 "The changing scene of Biblical Interpretation", in Petzer, J.H. & Hartin, P.J. (edd.), **A South African perspective on the New Testament.** Brill, Leiden, 9 17.
- 1988 "Readings, readers and authors: an orientation", **Neot.** 22, 189-204.
- 1990 "Die krisis van die Skrifgesag in die gereformeerde eksegeese as 'n geleentheid", **NGTT** 31/3, 325-335.

**Crenshaw, J.L.**

- 1974 "The Samson Saga: Filial Devotion or Erotic Attachment?", **ZAW** 86, 470-504.
- 1978 **Samson. A secret betrayed, a vow ignored.** John Knox Press, Atlanta.

**Crossan, J.D.**

- 1980 **Cliffs of Fall. Paradox and Polyvalence in the Parables of Jesus.** Seabury, New York.
- 1982 "'Ruth Amid the Alien Corn': Perspectives and Methods in Contemporary Biblical Criticism" in Polzin, R.M. and Rothman, E. (edd.) **The Biblical Mosaic. Changing Perspectives.** Fortress Press, Philadelphia, 199-210.

**Dahood, M.**

- 1960-77 **Psalms I, II & III. Anchor Bible.** Doubleday and Company, New York.

**Davidson, A.B.**

- 1902 **Hebrew Syntax. Third Edition.** T&T Clark, Edinburgh.

**De Fraine, J.**

- 1955 **Rechters.** J.J. Romen en Zonen-Uitgevers, Roermond.

**Deist, F.E.**

- 1988 "'Gekontroleerde' Eksegese en/of 'kreatiewe' Uitleg", **HTS** 44/1, 39-54.
- 1989a "Heads I win, tails you lose: Yahweh and the editor of the Exodus story. An historico-aesthetic interpretation of Exodus 1-12", **OTE** 2/3, 36-52.
- 1989b "Eksegese as 'leeskompetensie': Oor onderrig in Skrifuitleg", **NGTT** 30/1, 56-63.
- 1990 "Biblical and modern historiography: on presuppositions and hermeneutics", **OTE** 3/1, 7-22.

**Delitzsch, F.**

- 1902 **Bibel und Babel.** S. Hirzel, Leipzig.

**Derrida, J.**

- 1972 **Of Grammatology.** Johns Hopkins University Press, Baltimore.



**Dever, W.G.**

- 1990 **Recent Archaeological Discoveries and Biblical Research.** University of Washington Press, Seattle, Wash.

**Du Plessis, I.J.**

- 1976 "Op soek na 'n geldige metode van Skrifondersoek", **NGTT 17**, 76-86.

**Ebeling, G.**

- 1962 "Die Bedeutung der historisch kritischen Methode für die protestantische Theologie und Kirche", in **Wort und Glaube. 2. Auflage.** J.C.B. Mohr (Paul Siebeck), Tübingen.
- 1980 "Dogmatik und Exegese", **ZThK 77**, 269-286.

**Eichrodt, W.**

- 1957 **Theologie des Alten Testaments I. 5. Auflage.** Ehrenfried Klotz Verlag, Stuttgart.

**Eissfeldt, O.**

- 1925 **Die Quellen des Richterbuches.** J.C. Hinrichs, Leipzig.
- 1976 **Einleitung in das Alte Testament. 4. Auflage.** J.C.B. Mohr (Paul Siebeck), Tübingen.

**Ellis, K.C.**

- 1980 "The Nature of Biblical Exegesis", **BS 137**, 151-155.

**Esterhuyse, W.P.**

- 1989 **Broers buite hoorafstand - skeiding van die kerklike weë.** Tafelberg Uitgewers, Kaapstad.

**Exum, J.C.**

- 1976 **Literary Patterns in the Samson Saga: an Investigation of Rhetorical Style in Biblical Prose.** PhD Dissertation, Columbia University.
- 1980 "Promise and Fulfillment: Narrative Art in Judges 13", **JBL 99**, 43-59.
- 1981 "Aspects of Symmetry and Balance in the Samson Saga", **JSOT 19**, 3-29.
- 1983 "The Theological Dimension of the Samson Saga", **VT 33/1**, 30-46.

**Exum, J.C. and Whedbee, J.W.**

- 1984 "Isaac, Samson, and Saul: Reflections on the comic and Tragic Visions", **Sem. 32**, 5-40.

**Felperin, H.**

- 1985 **Beyond Deconstruction.** Clarendon Press, Oxford.

**Feyerabend, P.K.**

- 1970 "Against Method: Outline of an Anarchistic Theory of Knowledge", in Radner, M. and Winokur, S. (1970) **Minnesota Studies in the Philosophy of Science 4.** University of Minnesota Press.

**Ficker, R.**

1971 "mal'ak", **THAT I**, 900-908.

**Fish, S.**

1980 **Is there a Text in this Class? The Authority of Interpretive Communities.** Harvard University Press, Cambridge MA.

**Fohrer, G.**

1969 **Geschichte der israelitischen Religion.** De Gruyter, Berlin.

1980 **Einleitung in das Alte Testament. 12. Auflage.** Quelle und Meyer, Heidelberg.

1988 "Methoden und Moden in der alttestamentlichen Wissenschaft", **BZAW 100**, 243-254.

**Fohrer, G. et al**

1989 **Exegese des Alten Testaments. Fünfte Auflage.** Quelle & Meyer, Heidelberg.

**Fokkelman, J.P.**

1975 **Narrative Art in Genesis.** Van Gorcum, Assen.

1981 **Narrative Art and Poetry in the Books of Samuel. Volume I.** Van Gorcum, Assen.

1986 **Narrative Art and Poetry in the Books of Samuel. Volume II.** Van Gorcum, Assen.

1990 **Narrative Art and Poetry in the Books of Samuel. Volume III.** Van Gorcum, Assen.

**Freedman, D.N.**

1971 "A Note on Judges 15,5", **Bib. 52**, 535.

**Freedman, D.N. and Willoughby, B.E.**

1984 "mal'ak", **ThWAT IV**, 887-904.

**Frei, H.W.**

1974 **The Eclipse of Biblical Narrative: A Study in Eighteenth and Nineteenth Century Hermeneutics.** Yale University Press, New Haven.

**Friedrich, J.H. & Welten, P.**

1979 "Exegese im Spannungsfeld von Studium und Praxis", **EvTh 39**, 300-319.

**Gerhart, M.**

1989 "The Restoration of Biblical Narrative", **Sem. 46**, 13-29.

**Gerstenberger, E.S.**

1985 "Der Realitätsbezug Alttestamentlicher Exegese", **VT.S 36**, 132-144.

**Gese, H.**

1962 "Simson", **RGG (3. Auflage) VI**, 41-43.

1974 "Erwägungen zur Einheit der Biblischen Theologie", **BEvTh 64**, 11-30.

- 
- 1978 "Tradition und biblische Theologie" in Steck, O.H. **Zu Tradition und Theologie im Alten Testament**. Neukirchener Verlag, Neukirchen Vluyn, 87-111.
- 1985 "Die ältere Simsonüberlieferung (Richter c. 14-15)", **ZThK** 82, 261-280.
- 1986 "Hermeneutische Grundsätze der Exegese biblischer Texte" in Gunneweg, A.H.J. (Hrsg.) **Standort und Bedeutung der Hermeneutik in der gegenwärtigen Theologie**. Bouvier Verlag, Bonn, 43-62.
- 1987a "Die dreifache Gestaltwerdung des Alten Testaments" in Klopfenstein, M. *et al* (Hrsg.) **Mitte der Schrift? Ein jüdisch-christliches Gespräch**. Peter Lang, Bern, 299-328.
- 1987b "Der auszulegende Text", **ThQ** 167, 252-265.
- Gesenius, W.**
- 1909 **Hebräische Grammatik**. 28. Auflage. Vogel, Leipzig.
- Gordis, R.**
- 1970 "On Methodology in Biblical Exegesis", **JQR** 61/1, 93-118.
- Gray, J.**
- 1967 **Joshua, Judges and Ruth**. Nelson, London.
- Greenstein, E.L.**
- 1981 "The Riddle of Samson", **Proof**. 1, 237-260.
- Grimm, D.**
- 1981 "Der Name des Gottesboten in Richter 13", **Bib**. 62, 92-98.
- Gros Louis, K.R.R. (ed.)**
- 1974 **Literary Interpretations of Biblical Narratives**. Abingdon Press, Nashville.
- Gunkel, H.**
- 1913a "Ziele und Methoden der Erklärung des Alten Testaments" in Gunkel, H. **Reden und Aufsätze**. Vandenhoeck & Ruprecht, Göttingen, 11-29.
- 1913b "Simson" in Gunkel, H. **Reden und Aufsätze**. Vandenhoeck & Ruprecht, Göttingen, 38-64.
- 1922 **Genesis. Göttinger Handkommentar zum Alten Testament I,1. 5. Auflage**. Vandenhoeck & Ruprecht, Göttingen.
- Gunn, D.M.**
- 1974 "Narrative Patterns and Oral Tradition in Judges and Samuel", **VT** 24/3, 286-317.
- 1987 "Joshua and Judges" in Alter, R. and Kermode, F. (edd.) **The Literary Guide to the Bible**. Harvard University Press, Cambridge MA, 102-121.
- Gunneweg, A.H.J.**
- 1977 **Vom Verstehen des Alten Testaments. Eine Hermeneutik**. Vandenhoeck & Ruprecht, Göttingen.
- 1983 **Sola Scriptura**. Vandenhoeck & Ruprecht, Göttingen.

**Haacker, K.**

- 1978 "Existenz und Exegese. Zum Weg der Bibelauslegung zwischen Historismus und Assimilation", **Theol. Beiträge** 9, 143-152.

**Habel, N.C.**

- 1971 **Literary Criticism of the Old Testament**. Fortress Press, Philadelphia.
- 1983 "The Narrative Art of Job. Applying the Principles of Robert Alter", **JSOT** 27, 101-111.

**Halperin, S.**

- 1980 "Tragedy in the Bible", **Semitics** 7, 28-39.

**Hardmeier, C.**

- 1978 **Texttheorie und biblische Exegese**. Chr. Kaiser Verlag, München.

**Harrison, R.K.**

- 1989 "The Critical Use of the Old Testament", **BS** 146/581, 12-20.

**Hartlich, C.**

- 1978 "Historisch-kritische Methode in ihrer Anwendung auf Geschehnisaussagen der Hl. Schrift", **ZThK** 75, 467-484.

**Hartmann, P.**

- 1973 "Religiöse Texte als linguistisches Objekt" in Michels, T. und Paus, A. (hrsg.) **Sprache und Sprachverständnis in religiöser Rede. Zum Verhältnis von Theologie und Linguistik**. Universitätsverlag Anton Pustet, Salzburg.

**Henn, T.R.**

- 1970 **The Bible as Literature**. Lutterworth Press, London.

**Herzberg, H.W.**

- 1953 **Die Bücher Josua, Richter, Ruth**. Vandenhoeck & Ruprecht, Göttingen.

**Hirsch, E.D.**

- 1976 **The Aims of Interpretation**. University of Chicago Press, Chicago.

**Iser, W.**

- 1978 **The Act of Reading: A Theory of Aesthetic Response**. Routledge & Kegan Paul, London.

**Ishida, T.**

- 1973 "The Leaders of the Tribal Leagues 'Israel' in the pre-Monarchic Period", **Revue Biblique** 80, 514-530.

**Jenni, E.**

- 1956 "Vom Zeugnis des Richterbuches", **ThZ** 12/2, 257-274.
- 1961 "Zwei Jahrzehnte Forschung an den Büchern Josua bis Könige", **Theol. Rundschau NF** 27, 1-32; 97-146.



**Jobling, D.**

- 1983 "Robert Alter's *The Art of Biblical Narrative*", **JSOT** 27, 87-99.
- 1986 **The Sense of Biblical Narrative. Structural Analyses in the Hebrew Bible. Volume II.** JSOT Press, Sheffield.

**Jonker, L.C.**

- 1986 'n Sintakties-Semantiese Studie van die Partisipium Aktief in I Konings. Unpublished Masters Thesis, University of Stellenbosch.
- 1991 "Eksegese sonder grense? Gedagtes rondom meerdimensionele Skrifuitleg", **NGTT** 32/4, 552-560.
- 1992 "Samson in Double Vision. Judges 13-16 from historical-critical and narrative perspectives", (to appear in) **JNSL** 18.

**Joüon, P.**

- 1982 **Grammaire de l'Hébreu Biblique. 4 Edition.** Institut Biblique Pontifical, Rome.

**Kaiser, O.**

- 1984 **Einleitung in das Alte Testament. 5. Auflage.** Gerd Mohn, Gütersloh.

**Keel, O.**

- 1984 **Die Welt der altorientalischen Bildsymbolik und das Alte Testament. Am Beispiel der Psalmen. Vierte Auflage.** Neukirchener Verlag, Neukirchen-Vluyn.

**Kegler, J.**

- 1985 "Simson - Widerstandskämpfer und Volksheld", **CV** 28, 97-117.

**Keil, C.F. and Delitzsch, F.**

- 1980 **Commentary on the Old Testament. Vol II.** (English translation). Eerdmans, Grand Rapids MI.

**Kessler, M.**

- 1982 "A Methodological Setting for Rhetorical Criticism", in Clines, D.J., Gunn, D.M. and Hauser, A. (edd.) **Art and Meaning: Rhetoric in Biblical Literature.** JSOT Press, Sheffield, 1-19.

**Klein, L.R.**

- 1988 **The Triumph of Irony in the Book of Judges.** The Almond Press, Sheffield.

**Knight, D.A. and G.M. Tucker (edd.)**

- 1985 **The Hebrew Bible and Its Modern Interpreters.** Scholars Press, Chico, California.

**Koch, K.**

- 1988 **Was ist Formgeschichte? Methoden der Biblexegese. 5. Auflage.** Neukirchener Verlag, Neukirchen-Vluyn.

**Kraus, H.-J.**

- 1988 **Geschichte der historisch-kritischen Forschung des Alten Testaments. Vierte Auflage.** Neukirchner Verlag, Neukirchen Vluyn.

**Krentz, E.**

- 1975 **The Historical-Critical Method.** Fortress Press, Philadelphia.

**Kübel, P.**

- 1971 "Epiphanie und Altarbau", **ZAW 83**, 225-231.

**Kuenen, A.**

- 1880 "Critical Method", **MR 1**, 461-488 and 685-713.

**Kugel, J.**

- 1982 "James Kugel Responds", **Proof. 2**, 328-332.

**Kuhn, T.S.**

- 1970 **The Structure of Scientific Revolutions. Second Edition.** University of Chicago Press, Chicago.

**Kühlewein, J.**

- 1971 "'ish", **THAT I**, 130-138.

- 1976 "'nazir", **THAT II**, 50-53.

**Küng, H.**

- 1979 "Historisch-kritische Exegese als Provokation für die Dogmatik", **ThQ 159**, 24-36.

**LaFargue, M.**

- 1988 "Are Texts Determinate? Derrida, Barth, and the Role of the Biblical Scholar", **HTR 81/3**, 341-357.

**Lategan, B.C.**

- 1984 "Current Issues in the Hermeneutical Debate", **Neot. 18**, 1-17.

- 1987 "Inleidende opmerkings oor resepsieteorie en die uitleg van Bybelse materiaal", **NGTT 28**, 112-118.

**Léon-Dufour, X. (ed.)**

- 1971 **Exégèse et herméneutique.** Éditions du Seuil, Paris.

**Levenson, J.D.**

- 1983 "Review of Robert Alter: *The Art of Biblical Narrative*", **BA 46**, 124-125.

**Levi, J.**

- 1987 **Die Inkongruenz im biblischen Hebräisch.** Otto Harrassowitz, Wiesbaden.

**Levine, B.A.**

- 1979 "Major Directions in Contemporary Biblical Research", **JJS 30**, 179-191.

- Licht, J.**  
1978 **Storytelling in the Bible.** The Magnes Press, Jerusalem.
- Lisowsky, G.**  
1981 **Konkordanz zum Hebräischen Alten Testament. Zweite Auflage.** Deutsche Bibelgesellschaft, Stuttgart.
- Loader, J.**  
1978 "Gedagtes oor gekontroleerde eksegesi", **HTS 34**, 1-42.
- Lohfink, N.**  
1973 Recension of W. Richter **Exegese als Literaturwissenschaft** (1971). **BZ.NF 17**, 286-294.
- Longman, T.**  
1987 **Literary Approaches to Biblical Interpretation.** Academie Books, Grand Rapids, Michigan.
- Maass, F.**  
1961 "Richterbuch", **RGG (3. Auflage) V**, 1095-1098.
- Maier, G.**  
1978 **Das Ende der historisch-kritischen Methode. 4. Auflage.** Theologischer Verlag Rolf Brockhaus, Wuppertal.
- Malamat, A.**  
1970 "The Danite Migration and the Pan-Israelite Exodus-Conquest: A Biblical Narrative Pattern", **Bib. 51**, 1-16.
- Margalith, O.**  
1985 "Samson's Foxes", **VT 35**, 224-229.  
1986a "Samson's Riddle and Samson's Magic Locks", **VT 36/2**, 225-234.  
1986b "More Samson Legends", **VT 36/4**, 397-405.  
1987 "The Legends of Samson/Heracles", **VT 37/1**, 63-70.
- Margulies, H.**  
1974 "Das Rätsel der Biene im Alten Testament", **VT 24/1**, 56-76.
- Marshall, I.H.**  
1980 "How do we interpret the Bible today?", **Them. 5/2**, 4-12.
- Martin, J.D.**  
1975 **The Book of Judges.** Cambridge University Press, Cambridge.
- Matthews, V.H.**  
1989 "Freedom and Entrapment in the Samson Narrative. A Literary Analysis", **PRS 16**, 245-258.

**Mayer, G.**

1986 "nazir", **ThWAT V**, 329-334.

**McKnight, E.V.**

1985 **The Bible and the Reader. An Introduction to Literary Criticism.** Fortress Press, Philadelphia.

**Meyer, B.F.**

1991 "Die Anforderungen, die Text und Leser an die historisch-kritische Methode stellen", **Conc(D)** 27/1, 9-16.

**Miscall, P.D.**

1983 **The Workings of Old Testament Narrative.** Fortress Press, Philadelphia.

**Moore, G.F.**

1949 **A Critical and Exegetical Commentary on Judges. Sixth Impression.** T&T Clark, Edinburgh.

**Morgan, R. (with Barton, J.)**

1988 **Biblical Interpretation.** Oxford University Press, New York.

**Muilenburg, J.**

1969 "Form Criticism and Beyond", **JBL** 88, 1-18.

**Mulder, M.J.**

1979 "Bijbeluitleg volgens 'Historisch-Kritische' en 'Formgeschichtliche' Methode", **GTT** 79, 68-85.

**Nel, P.J.**

1989 "A critical perspective on Old Testament exegetical methodology", **OTE** 2/3, 64-74.

**Neusner, J.**

1983 **Midrash in Context. Exegesis in Formative Judaism.** Fortress Press, Philadelphia.

**Niditch, S.**

1990 "Samson As Culture Hero, Trickster, and Bandit: The Empowerment of the Weak", **CBQ** 52/4, 608-624.

**Noort, E.**

1989 "Exegese van het Oude Testament. Een Zwerftocht", **GTT** 89, 2-23.

**Noth, M.**

1943 **Überlieferungsgeschichtliche Studien I.** Max Niemeyer Verlag, Halle (Saale).

1950 "Das Amt des 'Richters Israels'", in Wolff, H.W. **Martin Noth. Gesammelte Studien zum Alten Testament II** (1969). Chr. Kaiser Verlag, München, 71-85.



**Nowack, W.**

- 1902 **Richter, Ruth und Bücher Samuelis.** Vandenhoeck & Ruprecht, Göttingen.

**Oost, R.**

- 1987 **Omstreden Bijbeluitleg. Aspecten en achtergronden van de hermeneutische discussie rondom de exegese van het Oude Testament.** J.H. Kok, Kampen.

**Patrick, D. and Scult, A.**

- 1990 **Rhetoric and Biblical Interpretation.** The Almond Press, Sheffield.

**Patte, D.**

- 1990a **Discipleship according to Matthew.** (July 5, 1990 draft).  
 1990b **The Religious Dimensions of Biblical Texts. Greimas's Structural Semiotics and Biblical Exegesis.** Scholars Press, Atlanta GA.  
 1990c **Structural Exegesis for New Testament Critics.** Fortress Press, Minneapolis.

**Pedersen, J.**

- 1940 **Israel. Its Life and Culture.** Branner Og Korch, Copenhagen.

**Perry, M. and Sternberg, M.**

- 1968 "The King Through Ironie Eyes: The Narrator's Devices in the Biblical Story of David and Bathsheba and Two Excurses on the Theory of the Narrative Text", **HaS 1/2**, 263-292.  
 1970 "Caution: A Literary Text", **HaS 2/3**, 608-663.  
 1973 "Delicate Balance in the Story of the Rape of Dinah: Biblical Narrative and the Rhetoric of Narrative", **HaS 4/2**, 193-231.  
 1977 "The Structure of Repetition in Biblical Narrative: Strategies of Informational Redundancy", **HaS 25**, 109-150.

**Petzke, G.**

- 1975 "Exegese und Praxis", **ThPr 10**, 2-19.

**Polzin, R.**

- 1980 **Moses and the Deuteronomist: A Literary Study of the Deuteronomic History. Vol. I.** Seabury, New York.

**Powell, M.A.**

- 1990 **What is Narrative Criticism?** Fortress Press, Minneapolis.

**Poythress, V.S.**

- 1978 "Structuralism and Biblical Studies", **JETS 21**, 221-237.

**Radday, Y.T. et al**

- 1977 "The Book of Judges Examined by Statistical Linguistics", **Bib. 58**, 469-499.

**Radjawane, A.H.**

- 1973 "Das deuteronomistische Geschichtswerk. Ein Forschungsbericht", **ThR.NF 38**, 177-216.

**Rast, W.E.**

- 1972 **Tradition History and the Old Testament**. Fortress Press, Philadelphia.

**Ratzinger, J.**

- 1989 "Zur Frage nach Grundlagen und Weg der Exegese heute" in Ratzinger, J. (Hrsg.) **Schriftauslegung im Widerstreit**. Herder Verlag, Freiburg, 15-44.

**Rendtorff, R.**

- 1976 **Das überlieferungsgeschichtliche Problem des Pentateuch**. De Gruyter, Berlin.
- 1983 "Zur Bedeutung des Kanons für eine Theologie des Alten Testaments" in Geyer, H.-G. (Hrsg.) **Wenn nicht jetzt, wann dann? Aufsätze für Hans-Joachim Kraus zum 65. Geburtstag**. Neukirchner Verlag, Neukirchen-Vluyn, 3-11.
- 1986 "Between Historical Criticism and Holistic Interpretation: New Trends in Old Testament Exegesis", **VT.S 40**, 298-303.
- 1988 **Das Alte Testament. Eine Einführung. 3. Auflage**. Neukirchner Verlag, Neukirchen-Vluyn.

**Reventlow, H. Graf**

- 1979 "Der Konflikt zwischen Exegese und Dogmatik" in Gunneweg, A.H.J. (Hrsg.) **Standort und Bedeutung der Hermeneutik in der gegenwärtigen Theologie**. Bouvier Verlag, Bonn, 110-122.
- 1982 **Hauptprobleme der alttestamentlichen Theologie im 20. Jahrhundert**. Wissenschaftliche Buchgesellschaft, Darmstadt.
- 1983 **Hauptprobleme der biblischen Theologie im 20. Jahrhundert**. Wissenschaftliche Buchgesellschaft, Darmstadt.

**Richter, W.**

- 1963 **Traditionsgeschichtliche Untersuchungen zum Richterbuch. BBB 18. 2. Auflage**. Peter Hanstein Verlag, Bonn.
- 1964 **Die Bearbeitung des 'Richterbuches' in der deuteronomistischen Epoche. BBB 21**. Peter Hanstein Verlag, Bonn.
- 1970 "Formgeschichte und Sprachwissenschaft", **ZAW 82**, 216-225.
- 1971 **Exegese als Literaturwissenschaft**. Vandenhoeck & Ruprecht, Göttingen.
- 1978-80 **Grundlagen einer althebräischen Grammatik I-III**. Eos Verlag, St. Ottilien.

**Ricoeur, P.**

- 1976 **Interpretation Theory: Discourse and the Surplus of Meaning**. Texas Christian University, Fort Worth.
- 1983 "De moeilijke weg naar een narratieve theologie. Noodzaak, bronnen, problemen", in Häring, H., Schoof, T. & Willems, A. (edd.) **Meedenken met Edward Schillebeeckx**. H. Nelissen, Baarn, 80-92.

**Ringgren, H.**

- 1966 "Literarkritik, Formgeschichte, Überlieferungsgeschichte. Erwägungen zur Methodenfrage der alttestamentlichen Exegese", **ThLZ** **91**, 641-650.

**Ritschl, D. and Jones, H.O.**

- 1976 **'Story' als Rohmaterial der Theologie**. Chr. Kaiser Verlag, München.

**Robertson, D.**

- 1977 **The Old Testament and the Literary Critic**. Fortress Press, Philadelphia.

**Rogerson, J.W.**

- 1975 Recension of W. Richter **Exegese als Literaturwissenschaft** (1971). **JSSt** **20**, 117-122.
- 1978 **Anthropology and the Old Testament**. Blackwell, Oxford.
- 1991 "Exegese als Literaturwissenschaft: revisited", in Gross, W., Irsigler, H. & Seidl, T. (Hrsg.) **Text, Methode und Grammatik. Wolfgang Richter zum 65. Geburtstag**. EOS Verlag, St. Ottilien, 379-386.

**Rösel, H.N.**

- 1981 "Die 'Richter Israels'. Rückblick und neuer Ansatz", **BZ.NF** **25**, 180-203.

**Rosenberg, A.**

- 1975 "Meanings, Morals, and Mysteries: Literary Approaches to the Torah", **Resp.** **9/2**, 67-94.

**Rossouw, H.W.**

- 1980 "Hoe moet 'n mens die Bybel lees? Die hermeneutiese probleem", **Script.** **1**, 7-28.

**Rousseau, J.**

- 1986 **A Multidimensional Approach towards the Communication of an Ancient Canonized Text**. Unpublished dissertation, Pretoria.
- 1988 "'n Multidimensionele benadering tot die kommunikasie van ou gekanoniseerde tekste", **SeK** **9**, 33-56.

**Rudolph, W.**

- 1931 "Textkritische Anmerkungen zum Richterbuch", in Fück, J. (hrsg.) **Festschrift Otto Eissfeldt**. Max Niemeyer Verlag, Halle (Saale), 199-212.

**Sanders, J.A.**

- 1972 **Torah and Canon**. Fortress Press, Philadelphia.

**Scharbert, J.**

- 1974 "Zu den Methoden der alttestamentlichen Exegese", **ThRv** **70/1**, 1-16.

**Schenk, W.**

- 1973 "Die Aufgabe der Exegese und die Mittel der Linguistik", **ThLZ** **98/12**, 881-894.

**Schlauri, I.**

- 1973 "Wolfgang Richters Beitrag zur Redaktionsgeschichte des Richterbuches", **Bib. 54**, 367-403.

**Schmid, H.H.**

- 1976 **Der sogenannte Jahwist. Beobachtungen und Fragen zur Pentateuchforschung.** TVZ, Zürich.
- 1980 "Auf der Suche nach neuen Perspektiven für die Pentateuchforschung", **VT.S 32**, 375-394.

**Schmidt, S.J.**

- 1972 "Text als Forschungsobjekt der Texttheorie", **DU 24/4**, 7-28.
- 1989 "Der beobachtete Beobachter. Zu Text, Kommunikation und Verstehen", **ThQ 169**, 187-200.

**Schmidt, W.H.**

- 1985a "Grenzen und Vorzüge historisch-kritischer Exegese", **EvTh 45/6**, 469-481.
- 1985b **Einführung in das Alte Testament. 3. Auflage.** Walter de Gruyter, Berlin.

**Schottroff, W.**

- 1974 "Soziologie und Altes Testament", **VF 19/2**, 46-66.

**Schreiner, J. (hrsg.)**

- 1967 **Wort und Botschaft.** Echter Verlag, Würzburg.
- 1971 **Einführung in die Methoden der Biblischen Exegese.** Echter Verlag, Würzburg.

**Schüpphaus, J.**

- 1969 "Zum gegenwärtigen Stand alttestamentlicher Forschung I", **EU 24**, 241-246.
- 1970a "Zum gegenwärtigen Stand alttestamentlicher Forschung II", **EU 25/1**, 1-5.
- 1970b "Zum gegenwärtigen Stand alttestamentlicher Forschung II", **ZRPd 25/6**, 67-74.

**Schüssler Fiorenza, E.**

- 1983 **In Memory of Her: A feminist Theological Reconstruction of Christian Origins.** Crossroad, New York.
- 1984 **Bread not Stone: The Challenge of Feminist Biblical Interpretation.** Beacon, Boston.
- 1988 "The Ethics of Biblical Interpretation: Decentering Biblical Scholarship", **JBL 107/1**, 3-17.
- 1989 "Biblical Interpretation and Critical Commitment", **StTh 43**, 5-18.

**Schweizer, H.**

- 1982 "Motive und Ziele sprachwissenschaftlicher Methodik", **BN 18**, 79-85.
- 1984 "Wovon reden die Exegeten?", **ThQ 164**, 161-185.
- 1986 **Biblische Texte verstehen.** Kohlhammer, Stuttgart.



**Seven, F.**

- 1972 "Offene Frage an ein literaturwissenschaftliches Konzept der Exegese: zu Wolfgang Richter, Exegese als Literaturwissenschaft", **LB** 2, 23 27.

**Simon, U.**

- 1975 **Story and Faith in the Biblical Narrative**. SPCK, London.
- 1981 "Samson and the Heroic", in Wadsworth, M. (ed.) **Ways of Reading the Bible**. Harvester Press, Sussex, 154-167.

**Ska, J.L.**

- 1990 "**Our Fathers Have Told Us**". **Introduction to the Analysis of Hebrew Narratives**. **Subsidia Biblica** 13. Editrice Pontificio Istituto Biblico, Roma.

**Smend, R.**

- 1971a "Das Gesetz und die Völker. Ein Beitrag zur deuteronomistischen Redaktionsgeschichte" in Wolff, H.W. **Probleme biblischer Theologie. Gerhard von Rad zum 70. Geburtstag**. Chr. Kaiser Verlag, München, 494-509.
- 1971b Recension of W. Richter **Exegese als Literaturwissenschaft** (1971). **EvTh** 31, 704 705.
- 1989 **Die Entstehung des Alten Testaments. 4. Auflage**. Verlag W. Kohlhammer, Stuttgart.

**Smit, D.J.**

- 1990a "The Ethics of Interpretation - New Voices from the USA", **Script.** 33, 16 28.
- 1990b "The Ethics of Interpretation - and South Africa", **Script.** 33, 29 43.
- 1991 "Wat beteken 'die Bybel sê'? 'n Tipologie van leserskonstrukte", **HTS** 47, 167 185.

**Smith, M.**

- 1967 "Another Criterion for the *kaige* Recension", **Bib.** 48, 443-445.
- 1969 "The Present State of Old Testament Studies", **JBL** 88, 19 35.

**Soggin, J.A.**

- 1981 **Judges**. SCM Press, London.
- 1989 **Introduction to the Old Testament. Third Edition**. SCM Press, London.

**Sprinkle, J.M.**

- 1989 "Literary Approaches to the Old Testament: A Survey of Recent Scholarship", **JETS** 32/3, 299 310.

**Steck, O.H.**

- 1989 **Exegese des Alten Testaments. Leitfaden der Methodik. Zwölfte Auflage**. Neukirchener Verlag, Neukirchen Vluyn.

**Sternberg, M.**

- 1978 **Expositional Modes and Temporal Ordering in Fiction**. Johns Hopkins University Press, Baltimore.

- 1985      **The Poetics of Biblical Narrative. Ideological Literature and the Drama of Reading.** Indiana University, Bloomington.
- Stipp, H.-J.**
- 1987      **Elischa-Propheten-Gottesmänner: die Kompositionsgeschichte des Elischazyklus und verwandter Texte, rekonstruiert auf der Basis von Text- und Literarkritik zu 1 Kön 20.22 und 2 Kön 2-7.** EOS Verlag, St. Ottilien.
- 1990a      "Das Verhältnis von Textkritik und Literarkritik in neueren alttestamentlichen Veröffentlichungen", **BZ.NF 1**, 16-37.
- 1990b      "Textkritik - Literarkritik Textentwicklung. Überlegungen zur exegetischen Aspektsystematik", **EThL 66/1**, 143-159.
- Stout, J.**
- 1982      "What is the Meaning of a Text?", **NLH 14/1**, 1-12.
- Täubler, E.**
- 1958      **Biblische Studien. Die Epoche der Richter.** J.C.B. Mohr (Paul Siebeck), Tübingen.
- Talstra, E.**
- 1987      **Het gebed van Salomo: Synchronie en diachronie in de kompositie van I Kon 8:14-61.** VU Boekhandel, Amsterdam.
- Thiselton, A.C.**
- 1978      "Structuralism and Biblical Studies: Method or Ideology?", **ET 89**, 329-335.
- Tracy, D.**
- 1984      "Interpretation of the Bible today", in Grant, R. with Tracey, D. **A short history of the interpretation of the Bible.** SCM Press, London.
- 1991      "Eine vielfältige Verschiedenheit von Lesern und eine Möglichkeit gemeinsamer Sicht", **Conc(D) 27/1**, 80-86.
- Trawick, B.B.**
- 1970      **The Bible as Literature. The Old Testament and the Apocrypha.** Barnes & Noble Books, New York.
- Tucker, G.M.**
- 1971      **Form Criticism of the Old Testament.** Fortress Press, Philadelphia.
- Valdés, M. and Miller, O. (edd.)**
- 1985      **Identity of the Literary Text.** University of Toronto Press, Toronto.
- Van Daalen, A.G.**
- 1966      **Simson. Een onderzoek naar de plaats, de opbouw en de functie van het Simsonverhaal in het kader van de oudtestamentische geschiedschrijving.** Van Gorcum & Comp. N.V., Assen.
- 1982      "Simson verwijst", in Blok, H. (e.a.) **Geen koning in die dagen.** Ten Have, Baarn, 76-88.

**Van der Hart, R.**

- 1975 "The Camp of Dan and the Camp of Yahweh", **VT 25/4**, 720-728.

**Van der Kooij, A.**

- 1992 "The 'Critical Method' of Abraham Kuenen and the Methods of Old Testament Research since 1891 up to 1991: Some Considerations", (to appear in) **OTS 29**, Leiden.

**Van der Meer, W.**

- 1989 **Oude Woorden worden nieuw. De Opbouw van het Boek Joël**. J.H. Kok, Kampen.

**Van der Meer, W. and De Moor, J.C. (edd.)**

- 1988 **The Structural Analysis of Biblical and Canaanite Poetry**. Sheffield Academic Press, Sheffield.

**Van der Merwe, C.H.J.**

- 1982 **Die Hebreeuse Grammatika en die Eksegese van die Ou Testament**. Unpublished M.A. thesis, Stellenbosch.

**Van Doorninck, A.**

- 1894 "De Simsonsagen. Kritische Studiën over Richteren 14-16", **TT 28**, 14-32.

**Van Dyk, P.J.**

- 1990 "Current trends in Pentateuch criticism", **OTE 3/2**, 191-202.

**Van Huyssteen, W.**

- 1987 "Understanding Religious Texts. The Role of Models in Biblical Interpretation", **OTE 5**, 9-23.

**Van Ruiten, J.T.A.G.M.**

- 1990 **Een begin zonder einde. De doorwerking van Jesaja 65,17 in de intertestamentaire literatuur en het Nieuwe Testament**. Merweboek, Sliedrecht.

**Van Wolde, E.**

- 1989 **A Semiotic Analysis of Genesis 2-3: A Semiotic Theory and Method of Analysis Applied to the Story of the Garden of Eden**. Van Gorcum, Assen.
- 1990 "Van tekst via tekst naar betekenis. Intertekstualiteit en haar implicaties", **TTh 30**, 333-361.

**Vedder, B.**

- 1988 "Kennistheoretische Beschouwingen bij een Interpretatie van Teksten in het Perspectief van 'Wirkungsgeschichtliche' Exegese", **Bijdr. 49**, 238-263.

**Vickery, J.B.**

- 1981 "In Strange Ways: The Story of Samson", in Long, B.O. **Images of Man and God**. The Almond Press, Sheffield, 58-73.

**Vogels, W.**

- 1986 **Reading and Preaching the Bible. A New Semiotic Approach.** Michael Glazier, Wilmington.

**Vollborn, W.**

- 1959 "Die Chronologie des Richterbuches", in Rost, L. (hrsg.) **Festschrift. Friedrich Baumgärtel zum 70. Geburtstag.** Universitätsbund Erlangen e.V., Erlangen, 192-196.

**Von Rad, G.**

- 1974 "Die Geschichte von Simson", in Von Rad, G. **Gottes Wirken in Israel.** Neukirchner Verlag, Neukirchen-Vluyn, 49-52.
- 1987a **Theologie des Alten Testaments. Band 1. Neunte Auflage.** Kaiser Verlag, München.
- 1987b **Theologie des Alten Testaments. Band 2. Neunte Auflage.** Kaiser Verlag, München.

**Vorster, W.S.**

- 1986 "Readings, Readers and the Succession Narrative. An Essay on Reception", **ZAW 98**, 351-362.
- 1989 "The in/compatibility of methods and strategies in reading or interpreting the Old Testament", **OTE 2/3**, 53-63.

**Warner, S.M.**

- 1978 "The dating of the period of the Judges", **VT 28/4**, 455-463.

**Webb, B.G.**

- 1987 **The Book of Judges. An Integrated Reading.** JSOT Press, Sheffield.

**Weinreich, H.**

- 1973 "Narrative Theologie", **Conc. 9/5**, 48-57.

**Weisman, Z.**

- 1977 "Charismatic Leaders in the Era of the Judges", **ZAW 89**, 399-411.

**Weiss, M.**

- 1963 "Einiges über die Bauformen des Erzählens in der Bibel", **VT 13**, 456-475.
- 1965 "Weiteres über die Bauformen des Erzählens in der Bibel", **Bib. 46**, 181-206.
- 1971 "Die Methode der 'Total-Interpretation'", **VT.S 22**, 88-112.

**Weippert, H.**

- 1985 "Das deuteronomistische Geschichtswerk. Sein Ziel und Ende in der neueren Forschung", **ThR.NF 50**, 213-249.

**Wellhausen, J.**

- 1927 **Prolegomena zur Geschichte Israels. Sechste Ausgabe. Neudruck.** Walter de Gruyter, Leipzig.



**Wenham, G.J.**

- 1991 "Method in Pentateuchal Source Criticism", **VT 41/1**, 84-109.

**Wenning, R. and Zenger, E.**

- 1982 "Der siebenlockige Held Simson. Literarische und ikonographische Beobachtungen zu Ri 13-16", **BN 17**, 43-55.

**West, G.O.**

- 1991 **Biblical Hermeneutics of Liberation. Modes of Reading the Bible in the South African Context.** Cluster Publications, Pietermaritzburg.

**Westermann, C.**

- 1960 "Zur Auslegung des Alten Testaments" in Westermann, C. (hrsg.) **Probleme alttestamentlicher Hermeneutik. Aufsätze zum Verstehen des Alten Testaments.** Chr. Kaiser Verlag, München, 18-27.
- 1955 "Zur Auslegung des Alten Testaments", in Bartsch, F. & Brennecke, G. **Vergegenwärtigung.** Evangelische Verlagsanstalt, Berlin.
- 1982 "Die Bibel korrigiert ihre Ausleger", **EK 15**, 363-365.

**Wharton, J.A.**

- 1973 "The Secret of Yahweh. Story and Affirmation in Judges 13-16", **Interp. 27/1**, 48-66.

**Whybray, R.N.**

- 1983 "On Robert Alter's *The Art of Biblical Narrative*", **JSOT 27**, 75-86.
- 1989 "Today and Tomorrow in Biblical Studies. The Old Testament", **ET 100/10**, 364-368.

**Wiese, K.**

- 1926 "Zur Literarkritik des Buches der Richter", in Sprank, S. und Wiese, K. **Studien zu Ezechiel und dem Buch der Richter.** W. Kohlhammer, Stuttgart.

**Wilson, R.R.**

- 1979 "Anthropology and the Study of the Old Testament", **USQR 34**, 175-181.

**Wimsatt, W.K. and Beardsley, M.C.**

- 1954 "The Intentional Fallacy", reprinted in **The Verbal Icon: Studies in the Meaning of Poetry.** University Press of Kentucky, Lexington.

**Würthwein, E.**

- 1988 **Der Text des Alten Testaments. Eine Einführung in die Biblia Hebraica. 5. Auflage.** Deutsche Bibelgesellschaft, Stuttgart.

**Zapletal, V.**

- 1923 **Das Buch der Richter.** Aschendorffsche Verlagsbuchhandlung, Münster.

**Zobel, H.-J.**

- 1986 "*mishpahah*", **ThWAT V**, 86-93.