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VOICES BY THE SEA: A DIALOGIC READING OF THE EXODUS NARRATIVE

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VOICES BY THE SEA:
A DIALOGIC READING OF THE EXODUS NARRATIVE

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Abstract

It is known that the biblical account of Israel's past consists of diverse generic, thematic and ideological elements, between which inconsistencies and tensions sometimes arise. This phenomenon is defined as 'scriptural complexity'. From early times this complexity has been treated by source or redaction criticism; currently, canonical-theological and literary approaches are employed. This thesis adopts a Bakhtinian 'dialogic' approach to languages and literary voice, to study the 'scriptural complexity' in the book of Exodus, especially the narrative in chaps. 12-14 and the inserted song in chap. 15. After introducing the 'scriptural complexity' and the possible methods of dealing with it (Chapter 1), and the life and the concept of dialogism of Bakhtin (Chapter 2), the Bakhtinian concepts will be adopted and applied to the book of Exodus. A survey of the voices of the 'speaking person' in the book will be conducted, and the Passover instructions in Exodus 12 will be used as a test case to illustrate what results from a dialogic reading of the biblical text (Chapter 3). Based on this, a dialogic reading of the narrative of the Israelites crossing the Sea (Chapter 4) and the Song of the Sea (Chapter 5) will be performed. The voice of the narrator in the narrative of the Israelites' crossing of the Sea will also be studied (Chapter 6).

The reading shows that several different 'voices' are involved in the transmission of the tradition, and these represent a dialogue between different possible ideologies. This dialogue re-accentuates the authoritative voice of YHWH such that it allows later generations to participate truly and dialogically in the observance of the traditions. Exploring the multiple and complex dialogic relationships between the various voices indicates that the narrative in the Exodus events foregrounds the characters' voices, and allows them to interact dialogically. It results in an enriched and multilayered understanding of the role of each 'voice' in the story. The exploration of the dialogic relationship between the singing voices of the inserted song and the narrative voices also enables the reader to understand and respond to the implicit significance of YHWH's action in the narrative. Analysis of the Bakhtinian concept of 'authoring' also suggests that the narrator's voice represents the authorial voice of the biblical narrative. By bestowing form to the verbal material, this authorial voice leads the reader to participate in a dialogue between the various voices and to co-author the values and significance according to various 'dialogizing backgrounds'. This thesis argues that it is beneficial to read the biblical discourse as utterance with 'voices' rather than mere text, so that the reader can re-enter the once uttered discourse and participate in a living dialogue through the 'scriptural complexity'.

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Abbreviations

Abbreviations of Bakhtin's works

For full publishing details see the section headed 'Bakhtin Circle's Works' in Bibliography.

AH   'Author and Hero in Aesthetic Activity' in *Art and Answerability*, pp.4-231.

BSHR   'The Bildungsroman and Its Significance in the History of Realism (Toward a Historical Typology of the Novel)" in *Speech Genres and Other Late Essays*, pp.10-59.

DN   'Discourse in the Novel' in *The Dialogic Imagination*, pp.259-422.

EN   'Epic and Novel' in *The Dialogic Imagination*, pp.3-40.

FPND   'From the Prehistory of Novelistic Discourse' in *The Dialogic Imagination*, pp.41-83.

FTC   'Forms of Time and of the Chronotope in the Novel: Notes Toward a Historical Poetics' in *The Dialogic Imagination*, pp.84-258.

PCMF   'The Problem of Content, Material, and Form in Verbal Artistic Creation' in *Art and Answerability*, pp.257-325.

PDP   *Problems of Dostoevsky's Poetics*.

PT   'The Problem of the Text in Linguistics, Philology, and the Human Sciences: An Experiment in Philosophical Analysis' in *Speech Genres and Other Late Essays*, pp.103-31.

RW   *Rabelais and His World*.

SG   'The Problem of Speech Genres' in *Speech Genres and Other Late Essays*, pp.60-102.

TPA   *Towards a Philosophy of the Act*.

TRDB   'Towards a Reworking of the Dostoevsky Book' in *Problems of Dostoevsky's Poetics*, pp.283-302.

Abbreviations of Periodicals, Reference Works and Series

ATM   Altes Testament und Moderne

AB   Anchor Bible

AnBib   Analecta biblica

AnOr   Analecta Orentalia

BDB   F. Brown, S. R. Driver, and S. A. Briggs, *A Hebrew and English Lexicon of the Old Testament* (Oxford: Clarendon, 1907)

BETL   Bibliotheca Ephemeridum Theologicarum Lovaniensium

BHS   *Biblia hebraica stuttgartensia*

Bib	*Biblica*
BZAW	Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft
BZNW	Beihefte zur Zeitschrift für die neutestamentliche Wissenschaft
CBQ	*Catholic Biblical Quarterly*
CTJ	*Calvin Theological Journal*
ETL	*Ephemerides Theologicae Lovanienses*
FAT	Forschungen zum Alten Testament
FOTL	The Forms of the Old Testament Literature
FT	Fragment Targum
GKC	*Gesenius' Hebrew Grammar* (ed. E. Kautzsch, revised and trans. A.E. Cowley; Oxford: Clarendon, 1910)
HALOT	Ludwig Koehler et al. (eds.), *The Hebrew and Aramaic Lexicon of the Old Testament* (trans. M. E. J. Richardson; 5 vols.; Leiden: E. J. Brill, 1994-2000)
HBT	*Horizons in Biblical Theology*
HCOT	Historical Commentary on the Old Testament
HSM	Harvard Semitic Monographs
JBL	*Journal of Biblical Literature*
JNSL	*Journal of Northwest Semitic Languages*
JR	*Journal of Religion*
JSNTsup	Journal for the Study of the New Testament, Supplement Series
JSOT	*Journal for the Study of the Old Testament*
JSOTsup	Journal for the Study of the Old Testament, Supplement Series
KJV	King James Version
LXX	Septuagint
MT	Masoretic Text
NCBC	New Cambridge Bible Commentary
NJPS	New Jewish Publication Society Version = Tanakh: A New Translation of the Holy Scriptures according to the Traditional Hebrew Text (Philadelphia: JPS, 1988)
NovT	*Novum Testamentum*
NRSV	New Revised Standard Version
OTL	Old Testament Library
Sam. Pent.	Samaritan Pentateuch
SJOT	*Scandinavian Journal of the Old Testament*
SOTSMS	Society of Old Testament Study Monograph Series
TNf	Targum Neofiti I
TO	Targum Onkelos

TPsJ	Targum Pseudo-Jonathan
TSAJ	Texte und Studien zum Antiken Judentum
TynBul	*Tyndale Bulletin*
VT	*Vetus Testamentum*
VTsup	Vetus Testamentum, Supplements
WBC	World Biblical Commentary
WMANT	Wissenschaftliche Monographien yum Alten und Neuen Testament
ZAW	*Zeitschrift für die alttestamentliche Wissenschaft*

Declaration

I declare that this thesis does not contain work that has been presented for any degree and is not being concurrently submitted in candidature for any degree. This thesis is the result of my own work. Other sources are acknowledged in the main text or by footnotes. A bibliography is appended.

Kwan-Hung Leo Li

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Soli Deo Gloria

To Miranda, Yi-hang and Yi-ching

Chapter 1

Introduction

Complexity in the Bible

This study was designed to understand the effect of complexity in the Biblical account of the Exodus event. Unlike other parts of the Old Testament,[1] the book of Exodus has several different genre elements. Apart from the latter section (containing law codes and building instructions for the Tabernacle), the book of Exodus contains a genealogy (6:14-25),[2] festival instructions (12:1-27, 43-50; 13:1-16) and songs (15:1-21), all within the continuum of a single narrative. These elements are embedded in a narrative framework of diverse constituents such as birth narrative, call narrative, plague narrative, miracle account, wilderness itinerary and various accompanying motifs such as murmuring motifs or theophany. For a long time, critical scholarship has also suggested that, within these chapters, different stylistic and theological/ideological elements could be found.[3]

However, all these generic and ideological elements give the impression that they are not coherently joined together. Early interpreters already found there are numerous contradictions and inconsistencies within their diversity.[4] We can even

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[1] In this thesis 'Old Testament' is used to denote the first part of the Christian Scripture which consists of the Old and the New Testament. Apart from quotations, when 'Hebrew Bible' is used, it underlines the canonical collection of the Jewish texts and the language in which these texts are written.

[2] If the context is clear that the text is referring to the book of Exodus, the reference prefix 'Exod' will be omitted throughout the thesis.

[3] Early critical scholars such as Astruc (1684-1766), Eichhorn (1752-1827), DeWette (1780-1849), Hupfeld (1796-1866), Graf (1815-69) and Kuenen (1828-91) have already realized the different styles and theological or ideological outlooks that occur in the text of the Pentateuch. They suggested that the Pentateuch was composed from different source materials labelled as E (Elohist source), J (the Yahwist source) and D (Deuteronomy). The E source has been further separated into an earlier Elohist (E1) and a later Elohist (E2) source. The E1 source has later been recognized as relating to Priestly legislation in the Pentateuch and, thus, renamed P (Priestly code). It is Wellhausen who famously related the different sources, discovered by his predecessors, with the theological or ideological movements in the Israelite religion. Wellhausen further reconstructed the religious history of ancient Israel as following the sequence JEDP. For the history of Documentary Hypothesis and source criticism of Pentateuch, see Ernest W. Nicholson, *The Pentateuch in the Twentieth Century: The Legacy of Julius Wellhausen* (Oxford: Oxford University Press, 1998).

[4] As early as the Eighteenth Century, Astruc recognised the use of different divine names, 'Elohim' and 'YHWH,' in Genesis. He subsequently proposed two main sources for the book; see Nicholson, *The Pentateuch in the Twentieth Century*, p.6.

say that the traditional Documentary Hypothesis was proposed because of these inconsistencies.[5]

Thus, the meaning of 'complexity' in this study will be twofold:

1. The diversity of elements in the text
2. The tension resulting from the contradictions and inconsistencies in the text

These two aspects of complexity are two sides of the same coin. Sometimes tensions develop because there are different ways of telling the same content. The most obvious case in the book of Exodus is the juxtaposition of the prose and the poetic accounts of the same event of the Israelites crossing the Sea.[6] In Exodus 14, a miraculous event is told by the means of a narrative, but it is dovetailed with a song in Exodus 15 in which the content essentially follows the narrative account. Some scholars, however, find disagreement between these two accounts of how the Egyptians were destroyed.[7] The other instance where the same content is given twice occurs in the instructions for the observation of Passover. One account is given through the divine voice (12:1-13) and the other is given through the mouth of Moses (12:21-27). Again, the two accounts are differentiated in many ways that cannot easily be harmonized.

However, for most of the time, it is the tension caused by contradictions and incoherencies within the same continuum of narrative that leads the reader to an

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[5] See the comment on source criticism by John Barton, *The Nature of Biblical Criticism* (Louisville, KY: Westminster / John Knox Press, 2007), pp.22 and 62–3.

[6] Throughout the thesis I will use 'the Sea' to denote the location where the action takes place in the narrative in Exod. 14 and 15. This is not the place for a discussion of the historical location of *Yam-Suph* (יַם־סוּף) or the controversy around whether it should render as 'Red Sea' or 'Reed Sea'. It is always possible to look at these important scholarly discussions in a standard commentary. The word יָם (sea) is predominantly used in Exod. 1-15 (x25), whereas the name יַם־סוּף only occurs 4 times (10:19, 13:18, 15:4, 15:22). The investigation of the narrative function of the location of the action or, in Bakhtinian terms, the 'chronotopicity' of 'the Sea' is beyond the scope of our enquiry. For the meaning of 'chronotope' see Chapter Two, note 13.

[7] For example, Frank Cross and David Freedman suggest that, in the story, 'the wind drives the waters back for the benefit of the Israelites (Ex. 14:21b), while in the poem, it is the source of a sudden squall which overturns the vessels or barges upon which the Egyptian host had embarked'; see Frank Moore Cross and David Noel Freedman, *Studies in Ancient Yahwistic Poetry* (The Biblical Resource Series; Grand Rapids: Eerdmans, 1997), p.33.

awareness of the diversity of elements. This kind of complexity led the early critical scholars to propose the existence of various source documents.[8]

In this study, I will suggest a Bakhtinian approach—using the concepts of the Russian thinker Mikhail Bakhtin to gain a new perspective—as an alternative way to understand such complexity of biblical text. In order to illustrate the approach more effectively, my focus is mainly on Chapters 11 to 15 in the book of Exodus. In just five chapters, the text includes all the important elements that I have mentioned. These chapters contain not only narrative, instructions and songs but also the Israelites' crossing of the Sea (13:17-14:31), an episode believed by source critics to be 'one of the rare examples of a double parallel version of the same event'.[9]

In this introductory chapter, I will first discuss how scholars employ source critical methods, which have governed Pentateuchal studies for almost two centuries, to handle the suggested complexity. From their handling of the biblical text, we can begin to understand the occurrence and nature of the complexity that concerns this thesis. Then, I will look at how other biblical scholars use different approaches to discern a unity in the diversity. Finally, I will lead us to rethink what scriptural complexity really is: how it introduces difficulties in the reading of Scripture and the significance and benefit of calling it 'complexity'.

Diversity and Tension

Source Criticism of the Crossing of the Sea

In his *Introduction to Reading the Pentateuch*, Jean-Louis Ska introduces the ambiguities and contradictions within Exodus 14 that critical scholars consider as 'difficulties' in their reading.[10] If we focus on the climactic moment of crossing of the Sea (14:19-29), we can put these difficulties under three headings: chronology and topology of the narrative, the nature of the miracle and the death of the Egyptians.[11] The difficulties arise when a conscious reader asks question

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[8] See notes 3 and 5.

[9] Jean-Louis Ska, *Introduction to Reading the Pentateuch* (Pascale Dominique (trans.); Winona Lake, Ind: Eisenbrauns, 2006), p.68.

[10] Ska, *Introduction to Reading the Pentateuch*, pp.68–73; Antony F. Campbell and Mark A. O'Brien, *Sources of the Pentateuch: Texts, Introductions, Annotations* (Minneapolis: Fortress Press, 1993), pp.238–254.

[11] Ska, *Introduction to Reading the Pentateuch*, pp.69–73.

concerning the text in order to find out 'what was really happening' at this climactic moment. These questions include the following:

1. When did the 'miracle' occur?
2. Where were the Israelites and the Egyptians?
3. Who actually parted the Sea?
4. When did the wind stop?
5. In which direction did the Egyptians flee?
6. Where did the water go?

The description in the text is unclear and even contradictory with respect to these questions: The Egyptians and Israelites are said to be separated 'during the whole night' (14:20-21), but the Egyptians were pursing Israel before the morning watch (14:24) and the dawn (14:27). Did they stay stationary during the entire night or did they cross the Sea during the night? Did the Sea divide because Moses was stretching out his hand (14:21a) or by means of the strong east wind summoned by YHWH (14:21b)? Did the water withdraw gradually, as the wind blew during the night (14:21), or did it suddenly form a wall (14:22)? The account seems to imply that the Egyptians fled into the Sea as the wall of water collapsed vertically (14:27), but it is also possible to understand from the text that the water surged back horizontally and covered the Egyptian army (14:28). Antony Campbell and Mark O'Brien also point out that there are 'duplications without apparent literary value' in vv. 27 and 28.[12]

In order to settle these questions, scholars have long suggested that the text was composed from two sources, a Yahwistic source (J or J(E)) and the Priestly source (P), both of which have been skilfully interwoven into one whole story. For example, Marc Vervenne, in his discussion of the P tradition in the Pentateuch, asserts that 'the Priestly redaction…framed or sandwiched the JE report with its own stereotyped materials, which are in complete agreement with the divine speeches.'[13]

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[12] Campbell and O'Brien, *Sources of the Pentateuch*, p.245.
[13] Marc Vervenne, 'The "P" Tradition in the Pentateuch : Document And/or Redaction? the "Sea Narrative" (Ex 13,17-14,31) as a Test Case.', in C. Brekelmans and J. Lust (eds.), *Pentateuchal and Deuteronomistic Studies: Papers Read at the XIIIth IOSOT Congress, Leuven 1989* (BETL, 94; Leuven: Leuven University Press, 1990), p.87. Later in this thesis, it will be self evident why it is important that the Priestly materials are 'in complete agreement with the divine speeches'; see Chapter Four.

Chapter 1

Recently, Christoph Levin revisited the compositional problems of the Sea narrative (14:19-29). His treatment of the text suggests a more complex staging of the redaction process.[14] After he eliminates the extensive late revisions (in our case 14:19a and the middle parts of v.20 and v.25a) in the account that is conflated form the Yahwist (J) and Priestly code (P),[15] Levin looks into how two independent versions of the story have been combined into one narrative text. In his view, the combination is similar to that found in the composition of the flood story.[16] Because the destruction of humankind and the destruction of the Egyptian army cannot happen twice, the narration of the Great Flood and the Sea Miracle differs from the normal form that places P and J one after the other. Instead, 'the redaction was compelled to dovetail the two versions into a single account.'[17] The table below shows the alternating between J and P that occurs in Exod. 14:19-29, where the narrator relates the actions of the characters.

J	v.19b-20*	v.21b	v.24, 25b	v.27b
P	v.21a	v.21c-23	v.26-27a	v.28-29

This manoeuvre of the text suggests that there were two versions of the same story. The J-version tells how during the night YHWH protected the Israelites with the pillar of cloud and dried out the Sea by the strong east wind; when the morning came he confused the Egyptians by looking down upon them from the pillar of cloud and fire so that they fled into the returning sea and were destroyed. In this version, there was no crossing through the Sea: Israel was already encamped on the other shore when the Egyptians perished.[18] In the P-version, YHWH commanded Moses to stretch out his arm and divide the Sea and a dry path came up in the midst of

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[14] Christoph Levin, 'Source Criticism: The Miracle at the Sea', in Joel M. LeMon and Kent Harold Richards (eds.), *Method Matters: Essays on the Interpretation of the Hebrew Bible in Honor of David L Petersen* (Resources for Biblical Study, 56; Atlanta: Society of Biblical Literature, 2009), pp.39–61.

[15] Levin, 'Source Criticism', pp.43–47. One should note that what Levin means by 'Yahwist' (J) is a post-exilic historian who edited the source that forms the basis of Genesis, Exodus, parts of Numbers, and the close of Deuteronomy; see Levin, 'Source Criticism', p.41. His notation, 'J', has nothing to do with the 'JEDP' of classical Documentary Hypothesis, where J is the earliest pre-exilic source that one can isolate in the Pentateuch.

[16] Levin, 'Source Criticism', p.47.

[17] Levin, 'Source Criticism', p.47. Besides citing Levin, Ska also suggests that 'one could also discuss Numbers 13-14' and points out Noth's opinion that 'these cases occur "only very seldom".' See *Introduction to Reading the Pentateuch*, p.68 n.38. Numbers 13-14 is also the narrative complex that Sean McEvenue discusses in full detail in his studies of Priestly narrative style; see *The Narrative Style of the Priestly Writer* (AnBib, 50; Rome: Biblical Institute Press, 1971), chap.3.

[18] Cornelis Houtman, *Exodus (volume 2)* (Sierd Woudstra (trans.); HCOT; Kampen: Kok, 1996), p.235.

towering waves so that the Israelites could travel through; when the Egyptians followed the Israelites into the divided Sea, YHWH once again commanded Moses to let the walls of water collapse and drown the Egyptians.

There is still further complication. Even when J and P are separated, Levin claims that further supplementation (in P) and redaction (in J) can be detected. According to the scholars who follow the classical Documentary Hypothesis, these supplementations and redactions (including the late revisions that Levin had already cleared away), can be categorized as yet another source: the Elohist source (E).[19] In other words, in the most exciting narrative moment, we have not one but at most three different possible accounts of the events narrated (i.e. three different sources). Some biblical students may have a feeling that the source critics' formulation complicates a single straightforward narrative into an amalgamation of diverse sources, each with its presupposed characteristic, ideology or point of view. In fact, the reverse is the case: how could a coherent single narrative account manifest complex elements consisting of different irresolvable points of view? The diversified sources are proposed simply because the source critics want to resolve such problems. Although the hypothesis of sources is a way of understanding the formation and transmission history of the text (and even Wellhausen made use of these sources to reconstruct the religious history of ancient Israel), the original reason for the proposal was not only historical. It was because scholars took the inconsistencies and tensions within the text with the utmost seriousness. They did not simply explain the problems away.[20] As John Barton asserts, what is important

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[19] For the discussion of the E source, see Brevard S. Childs, *Exodus: A Commentary* (OTL; London: SCM Press, 1974), pp.218–221; Campbell and O'Brien, *Sources of the Pentateuch*, pp.185–6; William Henry Propp, *Exodus: A New Translation with Introduction and Commentary* (AB, 2; New York: Doubleday, 1999), pp.476–484. Nowadays, because of the elusive character of the E and J sources, some scholars start to call these sources 'Non-P source', against the more characteristic 'P-source'. For this terminology, see Thomas B. Dozeman, *Exodus* (Eerdmans Critical Commentary; Grand Rapids: Eerdmans, 2009), pp.39–40.

[20] This is how John Barton analyses the nature of source criticism; see John Barton, *Reading the Old Testament: Method in Biblical Study* (London: Darton, Longman & Todd, 2nd edn, 1996), pp.22–24. David Carr, however, points out that Barton's explanation is misleading; see David M. Carr, *Reading the Fractures of Genesis: Historical and Literary Approaches* (Louisville, KY: Westminster / John Knox Press, 1996), p.5 n.8. Carr thinks that the 'real investigation' of the prehistory of a biblical book (in Carr's case, the book of Genesis) was done 'in a context of increasing consciousness of the importance of the historical dimension in human thought and culture.' That means the location of sources is not a solution 'exclusively to make sense out of otherwise senseless texts.' Carr believes 'that precise understanding of texts… requires a determination of the original historical settings of these texts.' See Carr, *Reading the Fractures of Genesis*, pp.4–5. It will involve lengthy argument to access the hermeneutic function of the historical-critical approach, as Barton on various occasions

is that 'what is basic is the observation of inconsistency *together with a refusal* to think that it must be an illusion.'[21]

Indicators of complexity

If we view source criticism as a solution to the problem of the diversity and tension (our definition of complexity) within the biblical text, the operating basis of source critics can be a way for us to broaden our concept of the complexity in the biblical text. David Carr in his book *Reading the Fractures of Genesis* points out that there are some 'indicators' that lead critical scholars to work towards the formulation of the transmission history of the biblical text.[22] These 'indicators' are what Geoffrey Hartman describes as 'fracture':

> [T]he fault lines of a text, the evidence of a narrative sedimentation that has not entirely settled, and the tension that results between producing one authoritative account and respecting traditions characterized by a certain heterogeneity.[23]

What Hartman suggests about these 'fractures', in our terms 'complexity', is, in Carr's terms, 'a literary aspect of an irresolvably complex text, not noise to be tuned out.' I will come back to such literary aspects of the 'complex text' when discussing Bakhtin's approach to the 'heterogeneity' of the text (what Bakhtin calls 'heteroglossia*').[24] Before that, I shall consider what constellates this 'complex text.'

One aspect of a complex text is that there are 'seams' in the biblical text that indicate doublets and breaks. Doublets are the occasions 'when one has two fairly complete reports of the same event, made from the same narrative perspective and

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has done; see particularly *The Nature of Biblical Criticism*. Ultimately, I think Barton's treatment and Carr's approach are complementary, as Barton once implied: 'Historical criticism may be able to tell us how the Pentateuch got put together; we may need help from literary critics if we are to understand why.' See 'Historical Criticism and Literary Interpretation: Is There Any Common Ground', in *The Old Testament: Canon, Literature and Theology: Collected Essays of John Barton* (SOTSMS; Aldershot: Ashgate, 2007), p.133.

[21] Barton, 'Historical Criticism and Literary Interpretation: Is There Any Common Ground', p.132. Unless specified, hereafter all emphases are original in the quotation.

[22] Carr, *Reading the Fractures of Genesis*, pp.25–33.

[23] Geoffrey H. Hartman, 'The Struggle for the Text', in Sanford Budick and Geoffrey H. Hartman (eds.), *Midrash and Literature* (New Haven: Yale University Press, 1986), p.11. Also quoted in Carr, *Reading the Fractures of Genesis*, p.11.

[24] To facilitate readers to grasp the many unconventional terms of Bakhtin, at the end of the thesis I have supplied a glossary (Appendix II) about terms that are related to Bakhtin's concepts. Words in the glossary that first appear in the main text (beside citations) will mark with an asterisk (*).

yet distinguished in minor ways by terminology.'[25] The classic example of a doublet is found in the two versions of the creation account. One of them uses Elohim to designate the Creator (Gen. 1:1-2:4a), but the other one starts by using YHWH (Gen. 2:4b-3:24). Another example is the story (or stories) of the patriarchs in which the patriarch calls his wife his sister in a foreign land, in order to avoid hostility. In the book of Genesis, there are three versions of such a story (Gen. 12:10-20, 20:1-18, 26: 1-11). In our text, the episode of the Israelites crossing the Sea (Exod. 14) is viewed by source critics as another example of doublets which are skilfully interwoven into one account (the others are Gen. 6-9, Gen. 37 and Num. 13-14). I will not discuss the explanation for the emergence of these doublets here, either in historical terms (as signifying two different storylines) or in literary terms (repetition used as a deliberate technique to enhance aesthetic effect).[26] What concerns us is that these doublets and repetitions obscure the reading process of the biblical text and affirm its *complex* nature.

Other 'indicators of seams' that Carr suggests as clues to transmission history, and which help to reveal the complexity of the text, are the 'narrative contradictions and/or breaks in the time continuum of the existing narrative.'[27] A reader expects that a good story will contain a continuous plot, rather than abrupt breaks or self-contradictory storylines. The biblical narrative usually thwarts such expectations. Carr cites Gen. 20 and 1 Sam. 17:12-30 as examples.[28] In our text, the Israelites' response to their immediate crisis when they saw that they were pursued by the Egyptians (14:11-12) could be treated as a narrative break. Ska sees this break as one of the examples of 'redaction interventions' or 'redactional "insertions"'.[29] Ska points out that the Israelites were responding to the crisis by crying out to Moses and accusing him of wanting to destroy them (14:11). There is no mention of the Egyptian army, which was the immediate problem that they were facing. On the other hand, in the following verses (14:13-14), Moses does not respond to the Israelites accusation but exhorts the people. His first words (not to fear, אל־תיראו) are tied to v.10b (they were much afraid, וייראו מאד). A break with an insertion seems to occur in the continuum of the narrative: as a result, it puzzles the reader,

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[25] Carr, *Reading the Fractures of Genesis*, p.25.
[26] For detail see Carr, *Reading the Fractures of Genesis*, pp.25–6.
[27] Carr, *Reading the Fractures of Genesis*, p.28.
[28] Carr, *Reading the Fractures of Genesis*, p.28.
[29] Ska, *Introduction to Reading the Pentateuch*, pp.76–7.

who does not expect an interruption in their reading process. As well as explaining how this break came to be in the text, we can also consider the possible effects of such 'fracture' on the reading process.[30]

Carr suggests, in addition to the 'indicators of seams', that another 'indicator' is the 'presence of a distinctive terminological and ideological profile in the material that doubles, interrupts, and/or contradicts other material.'[31] Such indicators not only show the possibility of different sources but are also the criteria that enable us to locate the 'indicators of seams.' It is the variation in basic matters—the choice of words and the expression of ideology—that makes the reader realize something is 'not right' in the biblical text. Moreover, these biblical texts, which function as Scripture, are not something that we can easily discard just because we have a 'feeling' of them being 'not right.' Serious readers thus apprehend that the texts that we are reading should be 'non-trivial'—a complex text that is more profound than its surface seems. There are several examples of these non-trivial inconsistencies in our text. Firstly, God's name changes from YHWH to Elohim and back to YHWH again (13:17-22). Secondly, there are two sets of instructions for observing the Passover and Unleavened Bread festival (12:1-28; 13:1-26), reflecting two possible understandings of the ritual. Thirdly, there are two possible accounts of crossing the Sea, suggesting two points of view on how YHWH saves the Israelites (14:19-29): a narrative account of the deliverance (Exod. 14) is set against a poetic/metaphorical account (Exod. 15); and this may mirror two different approaches to the history. Biblical scholars have long been seeking ways to explain how these subtle differences *emerged*. In the following chapters, however, I will attempt to understand how the complexity of the text *affects* the serious reader's reading process.

At this point, what I refer to as 'complexity' in this study can be summarized as follows:
1. The diversity of elements of the text, including different ideology, terminology, literary genre and style as well as doublets and repetition that can be counted as variance of the same element

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[30] We shall come into this in Chapter 4.
[31] Carr, *Reading the Fractures of Genesis*, p.30.

2. Tensions in the text, which can result from unexpected breaks and insertions, and the contradictions and inconsistencies between elements and/or variance of elements in the text

Unity vs. Diversity

The Desire for Unity

Sometimes, the above alleged 'tensions' or 'seams' are located by scholars rather subjectively. Breaks or gaps for one reader may be not a problem at all for another. One reader's 'ideological differences' could be another reader's 'unified point-of-view'. Jewish commentator, Benno Jacob, in his exposition of the Israelites' crossing of the Sea (14:19-29), does not identify any disparity of story line within the account. For him, it is equally possible, indeed necessary, that splitting the Sea required both Moses and the strong wind as agents to achieve the result:

> According to our text, both parts of the event were inseparable. If Moses had reached out with his staff, ordinarily nothing would have happened. Now, done at the behest of God, who also commanded the wind to blow, matters were different. We should note that God's command to Moses: "Raise your staff and incline your hand over the sea and divide it" (*uv-qa-e-hu*) had no result. It was not Moses, but the wind which divided (*va-yi-baq-u*) the sea. The relationship is clear; only God possessed power over the elements. He "made the wind his messenger, so that it could carry out His word with great power." As no human being could affect them, Moses merely provided the initial signal at God's behest (*mal-akh*). The prophets were recognized through such events which were not considered coincidental. God would not forsake His messenger, but the actual splitting of the sea could only have been accomplished by HIM.[32]

Two story lines for source critics becomes an important signal for the 'double-causality' of human events, a beautiful theology of divine-human cooperation in the realm of history. Thus, the tensions, contradictions or inconsistencies that are suggested could only be tentative. Locating complexity in the text should be understood as a heuristic operation, a hermeneutic attempt to comprehend the biblical text.

Putting too much stress on tension and disunity will problematize the biblical text. Because of the increasing atomization of the biblical text, since the early part of the last century, scholars started feeling uneasy about the results of source-criticism. The influential Old Testament scholar Gerhard von Rad showed this concern in 1938,

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[32] Benno Jacob, *The Second Book of the Bible: Exodus* (Hoboken, NJ: Ktav, 1992), p.407.

in the first page of his important essay, 'The Form-Critical Problem of the Hexateuch':

> No one will ever be able to say that in our time there has been any crisis in the theological study of the Hexateuch. On the contrary, it might be held that we have reached a position of stalemate that many view with considerable anxiety. What is to be done about it? So far as the analysis of source documents is concerned, there are signs that the road has come to a dead end... But in this field... especially the younger ones, are weary of research in hexateuchal studies.[33]

Words such as 'considerable anxiety', 'a dead end' or 'weary' in the above quote show that a sense of crisis was imminent at that time. Von Rad thought that 'the reason for this is not difficult to discover,' as the next paragraph shows that the lines of investigation

> led inevitably further and further away from the final form of the text as we have it. A process of analysis, doubtless almost always interesting but nevertheless highly stylized, has run its course, and a more or less clear perception of its inevitability handicaps many scholars today. Indeed, even those who are fully prepared to recognize that it was both necessary and important to traverse these paths cannot ignore the profoundly disintegrating effect that has been one result of this method of hexateuchal criticism. On almost all sides the final form of the Hexateuch has come to be regarded as a starting-point barely worthy of discussion, from which the debate should move away as rapidly as possible in order to reach the real problems underlying it.[34]

Von Rad's essay, as he confessed, originated 'from this disquieting situation.'[35] Starting from that time, a trend for emphasizing the unity of the biblical text, 'the final form of the text as we have it', began to develop. The next wave of methodology to turn the scholars' attention to the unity of the text is what we sometimes call the 'Redaction Criticism.'

Changing Role of the Redactor

In source criticism, the role of the redactor is a negative one.[36] Although, right from the start of modern biblical criticism the idea of redactors and redaction had already been proposed, early source critics never respected these collectors and compilers of

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[33] Gerhard von Rad, 'The Form-Critical Problem of the Hexateuch', in *From Genesis to Chronicles: Explorations in Old Testament Theology* (Fortress Classics in Biblical Studies; Minneapolis: Fortress Press, 2005), p.1.

[34] von Rad, 'The Form-Critical Problem of the Hexateuch', p.1. Also quoted in Nicholson, *The Pentateuch in the Twentieth Century*, p.63.

[35] von Rad, 'The Form-Critical Problem of the Hexateuch', p.1.

[36] Lawson G. Stone, 'Redaction Criticism: Whence, Whither, and Why? Or, Going Beyond Source and Form Criticism Without Leaving Them Behind', in Eugene E Carpenter (ed.), *A Biblical Itinerary: In Search of Method, Form and Content: Essays in Honor of George W Coats* (JSOTSup, 240; Sheffield: Sheffield Academic, 1997), p.79.

various sources as skilful scribes. They saw them only as technicians, mechanically sewing together the traditions in order not to lose any of them.[37] The situation changed when von Rad and Martin Noth engaged with the 'traditio-historical' problems of the biblical text. They traced the traditions of Israel's origin into their oral stage and then worked forward towards the final form of the text. They regarded the redactors' originality and theological insights highly, as they were writers who edited the various, disparate traditions into a grand theological-literary (final) form. For instance, in the essay mentioned above, von Rad claims that the Yahwist, the J writer who edited the first source of the Hexateuch, was not only a collector but can also be rightly regarded as an author. He argued that we must 'take into account the coordinating power of the writer's overall theological purpose' when we are considering his role in relation to the traditions.[38] Likewise, Noth was convinced that Dtr.—the redactor of the 'so-called' Deuteronomistic History—'was not merely an editor but also an author of a history which brought together materials from highly varied traditions and arranged it according to a carefully conceived plan.'[39] Norman Whybray even wants to overthrow the documentary hypothesis by arguing that the redactor was a single author who wrote the whole Pentateuch; an ancient historian who radically reworked a mass of material with additions of his own invention and without any attempt to produce a historiography free from inconsistencies, contradictions and unevenness, just like the historians of his time.[40]

Lawson Stone gives the following definition in respect to the present practice and future development of redaction criticism: 'Redaction criticism is the exegetical method that assesses *conceptual unity* in texts thought to possess *original diversity.*'[41] In other words, scholars practising redaction criticism do not deny the diversity in the biblical texts, but they go further 'to discern synthetically *unity of conception.*'[42] They affirm that the origin of the texts is diverse, but assert 'this to be irrelevant to interpretation since "the final form of the text"' is their primary

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[37] Thomas Römer, 'Redaction Criticism: 1 Kings 8 and the Deuteronomists', in *Method Matters: Essays on the Interpretation of the Hebrew Bible in Honor of David L Petersen* (Resources for Biblical Study, 56; Atlanta: Society of Biblical Literature, 2009), p.63.
[38] von Rad, 'The Form-Critical Problem of the Hexateuch', p.38.
[39] Martin Noth, *The Deuteronomistic History* (JSOTSup, 15; Sheffield: JSOT Press, 2nd edn, 1991), p.26.
[40] R. N. Whybray, *The Making of the Pentateuch: A Methodological Study* (JSOTSup, 53; Sheffield: JSOT Press, 1987), pp.221–242.
[41] Stone, 'Redaction Criticism', p.85.
[42] Stone, 'Redaction Criticism', pp.85–6.

focus.'[43] Such focus makes redaction criticism 'a synthetic discipline that discerns unity.'[44] From Stone's argument, it is clear that redaction critics respect the complexity of the biblical text yet try to make sense out of this complexity from a unifying perspective.

The notion that the redactor works as a 'writer' to bring unity to the text is an important concept in current historical-critical studies of the biblical text. There is a trend to abandon the classical view of J, E and P, and to propose that early units were joined by late 'redaction'.[45] The redactor, however, worked more like an original author than a mere editor. This trend is clearly reflected in Erhard Blum's two seminal works, *Die Komposition Der Vätergeschichte*[46] and *Studien zur Komposition des Pentateuch*.[47] In an introductory essay on source and redaction criticism in the study of the book of Exodus, Suzanne Boorer fittingly stresses that Blum's two stages in the formation of the Pentateuch (Deuteronomistic composition, KD, and Priestly composition, KP) as '*composition* layers', especially in KP, 'is perceived by Blum, neither as a "source" nor as a "redaction" as it is not an independent source, but neither does redaction adequately describe it: rather it is best described as compositional.'[48] For instance, in Blum's treatment of our text (Exod. 14), what he calls 'the narrative of the Red Sea Miracle' (*Die Erzählung vom Schilfmeerwunder*), he sees that the two story-lines are already joined by KD, and that the compositional writer of KP adopts this already existing story in his revision and supplementation of KD.[49] Blum maintains that the P writer of Exodus 14 has 'a complex compositional technique' (*einer komplexen Kompositionstechnik*),[50] yet the P composition of Exod. 14:21ff, in which the two storylines that are inherited from KD dominate the priestly elements, 'is here obviously on "continuity" and

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[43] Stone, 'Redaction Criticism', pp.85–6.

[44] Stone, 'Redaction Criticism', p.86.

[45] For more detailed discussion see Nicholson, *The Pentateuch in the Twentieth Century*, pp.95–161.

[46] *Die Komposition der Vätergeschichte* (WMANT, 57; Neukirchen-Vluyn: Neukirchener Verlag, 1984).

[47] *Studien zur Komposition des Pentateuch* (BZAW, 189; Berlin: W. de Gruyter, 1990).

[48] Suzanne Boorer, 'Source and Redaction Criticism', in Thomas B. Dozeman (ed.), *Methods for Exodus* (Methods in Biblical Interpretation; Cambridge: Cambridge University Press, 2010), p.110. 'The Priestly layer: neither "source" nor "redaction"' (Die priesterliche Schicht: weder »Quelle« noch »Redaktion«) is Blum's title for the first section of his discussion of the Priestly Composition; see Blum, *Studien zur Komposition des Pentateuch*, p.229.

[49] Nicholson, *The Pentateuch in the Twentieth Century*, p.205. One can find Blum's discussion of Exod. 14 in Blum, *Studien zur Komposition des Pentateuch*, pp.256–262.

[50] Blum, *Studien zur Komposition des Pentateuch*, p.260.

coherence' ('Der Komposition liegt hier offenbar an »Kontinuität« und Kohärenz').[51] In other words, according to Blum, the redactor, especially the writer behind the priestly layer, was a skilful author, compositionally bringing together the inherited traditions in a readable way.[52]

The Theological Grand Plan and Canonical Approach

Von Rad not only rediscovered the redactor in order to unify the fragmentation of the text, he also turned scholarly attention to the biblical text from a purely historical to a theologically orientated one. For him, the unifying 'simple basic idea' of the Hexateuch is what he calls a 'history of redemption' (or 'salvation-history' *Heilsgeschichte*). We 'might equally well call it a *creed*, a summary of the principal facts of God's redemptive activity.'[53] It is this faith orientated 'creed' that the redactor brought to the final form of the Hexateuch, a form that is 'a truly immense compilation, an arrangement of the most diverse kinds of material that are all brought into relation with one comparatively simple basic idea.'[54] What unifies the complex 'diverse kinds of material' is the exposition of the 'creed' of ancient Israel, the theological purpose of the redactor/writer.[55] Barton, commenting on the relationship between the theological interpretation of the Old Testament and historical criticism, can see how von Rad, who was fully committed to critical scholarship, was also convinced that '[b]eyond analysis there must be synthesis; beyond the critical investigation of how texts came to be, there must be an exploration of their finished form and the *theology which that form expresses*.'[56] Thus, the reading 'difficulties' caused by complexity of the text can be 'overcome' not only by historical investigation but also by looking into the grand theological plan of the mind behind the text. This kind of methodological proposal could conveniently be called 'the theological-canonical approach'.

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[51] Blum, *Studien zur Komposition des Pentateuch*, p.261.

[52] Recently there is a debate over whether we should use the term 'redactor/editor' or 'author' in the studies of biblical texts. See John Van Seters, *The Edited Bible: The Curious History of the 'Editor' in Biblical Criticism* (Winona Lake, IN: Eisenbrauns, 2006); and the response of Jean-Louis Ska, 'A Plea on Behalf of the Biblical Redactors', *Studia theologica* 59, no. 1 (2005), pp.4–18.

[53] von Rad, 'The Form-Critical Problem of the Hexateuch', p.1.

[54] von Rad, 'The Form-Critical Problem of the Hexateuch', p.1.

[55] See note 38

[56] John Barton, 'Canon and Old Testament Interpretation', in *The Old Testament: Canon, Literature and Theology: Collected Essays of John Barton* (SOTSMS; Aldershot: Ashgate, 2007), pp.33–4. Emphasis added.

Chapter 1

The Canonical approach originated from Brevard Childs's program of Biblical Theology. However, Barton rightly argues that Childs' methodological approach is neither novel nor antique.[57] Reading the Old Testament with a religious perspective never ceases, in spite of the fact that historical critics attempt to solve the problems of the biblical text or locate the meaning of the text (what it *meant*) by means of historical (re)construction.[58] In this regard, von Rad's works in many ways anticipate Childs's canonical approach.[59] Nevertheless, Childs's method cannot be equated to pre-critical exegesis. Barton asserts that pre-critical exegetes, although they 'regarded books of the Bible as a unity, in the sense that they did not think they were composed from pre-existing fragments or even long source-documents,' still lacked the sense of interpreting 'the biblical texts holistically, as having a beginning, a middle and an end, a plot, a shape, a *Gestalt*.'[60] The unique contribution of this kind of theological-canonical approach is that it helps theologians to *use* the Bible as a Scripture, an authoritative and normative document for the Christian Church. In the introduction of Childs's commentary on Exodus, in the very first paragraph about the aim of his commentary, he claims:

> The aim of this commentary is to seek to interpret the book of Exodus as canonical scripture within the theological discipline of the Christian church. As scripture its authoritative role within the life of the community is assumed, but how this authority functions must be continually explored. Therefore, although the book in its canonical form belongs to the sacred inheritance of the church, it is incumbent upon each new generation to study its meaning afresh, to have the contemporary situation of the church addressed by its word, and to anticipate a fresh appropriation of its message through the work of God's Spirit.[61]

In other words, it is the theological application to the 'contemporary situation of the church' of this canonical Scripture that demands unity in the biblical text, 'that we hear its whole witness to Christian truth, not just the parts we choose for ourselves' and 'that we are not diverted by apparent (or even real) discrepancies within the text from assimilating it as a coherent whole.'[62] The scriptural condition, that the faith community seeks a coherent message from their authoritative text, makes the complexity of the biblical text a challenge to theological-canonical interpreters.

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[57] Barton, 'Canon and Old Testament Interpretation', pp.32–38.
[58] Barton, 'Canon and Old Testament Interpretation', p.33.
[59] Barton, 'Canon and Old Testament Interpretation', p.34.
[60] Barton, 'Canon and Old Testament Interpretation', p.36.
[61] Childs, *Exodus*, p.xiii.
[62] Barton, 'Canon and Old Testament Interpretation', pp.38–9.

Chapter 1

How, then, does Childs handle the two storylines (P and J) in Exodus 14 that critical scholars advocate? He totally embraces the result achieved by source critics, but finds it unsatisfactory when dealing 'with the passage within the context of the final form of the text'[63] for 'the final literary production has an integrity of its own which must not only be recognized, but studied with the same intensity as one devotes to the earlier stages.'[64] Childs rehearses the basic plot of the story and believes that the final form 'is not simply pieces of fragments put together, but it forms a meaningful composition which is different from the sum of its parts.'[65] What the parts represent in the mind of critics, he recalls, is that the J account stresses the effect of 'natural causes' while the P account is 'supernaturally' oriented.[66] The historical critics suggested that

> the later writer sought to articulate the theological *meaning* of this event by extending the imagery into the supernatural. This allowed the modern biblical theologian to speak of the great act of God at the exodus in delivering his people while at the same time to regard the event historically as little more than the accidental escape of some slaves across a treacherous marsh.[67]

Childs does not agree with this usual scholarly 'hermeneutical move'. He proposes that the final form writer is well aware 'both of the variety within the tradition and of the two levels of divine activity which combined ordinary and wonderful elements.'[68] The biblical writer 'assigns Moses as the human agent the execution of the wonderful elements,' whereas 'the direct intervention of God is pictured in terms of "natural causes"'.[69] The implication of this final redaction is that

> the canonical ordering of the various traditions functions as a critical norm. It prevents a false reading of the separate strands of the tradition. By joining together the parts in a particular way, the redactor succeeded in creating a story which was different from its separate parts. However, the parts in themselves did not present a story which was different in kind from the combined one. Indeed both sources (J and P) witnessed to Israel's redemption through the hand of God. Yet the historical critical method has demonstrated that the parts could be placed in a larger framework, namely that of historical development, which could read the parts as stories different in kind. The early level was natural; the latter was supernatural. The canonical redaction operates as a critical judgment against such a move and bears witness to how the separate parts which comprise the full tradition are to be understood.[70]

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[63] Childs, *Exodus*, p.224.
[64] Childs, *Exodus*, p.224.
[65] Childs, *Exodus*, p.227.
[66] Childs, *Exodus*, p.228.
[67] Childs, *Exodus*, p.228.
[68] Childs, *Exodus*, p.228.
[69] Childs, *Exodus*, p.228.
[70] Childs, *Exodus*, pp.228–9.

Childs's result is similar to that from the exposition of Jacob, cited above. Moses and God, the natural and the supernatural, worked together in order to deliver the Israelites. However, Childs's treatment is more sophisticated in that he does not discard the historical critics' effort altogether. Childs sees that it is a theological move, that '[t]he elements of the wonderful and the ordinary are constitutive to the greatest of Old Testament events.'[71] Childs asserts theologically:

> There never was a time when the event was only understood as ordinary, nor was there a time when the supernatural absorbed the natural. But Israel saw the mighty hand of God at work in both the ordinary and the wonderful, and never sought to fragment the one great act of redemption into parts.[72]

This theological assertion is made more explicit in Childs's *Introduction to the Old Testament as Scripture*:

> The book of Exodus makes immediately evident that the canonical shaping of the material constituting Israel's scriptures has not sought to eliminate the miraculous elements by any form of reductionism. However, the canonical function of the miraculous within the story is also not an obvious one which can be deduced from a principle of supernaturalism. Rather, the subtle canonical shaping requires careful exegesis and strenuous reflection…The book of Exodus makes much use of the miraculous as a varied and subtle medium for its witness as scripture. The force of the canon is to suggest that the witness is authoritative in a form not only once appropriate to Israel, but also shaped as a continuous vehicle of divine truth. However, it is within the context of the biblical canon that the material has its theological function which acts as a check against its misuse in the form of either rationalism on the left or of supernaturalism on the right.[73]

The complex nature of the canonical shaping of the Scripture ensures that we do not get 'either rationalism or supernaturalism'. The canon should profess a theological whole that is greater than the sum of the parts and, from this perspective, the complexity of the biblical text can be tamed according to *a* theological grand plan.

The Literary Studies of the Text

The theological-canonical approach is not the only one to read the complexity of the biblical text with a unifying perspective. The current literary approaches are in a position that is comparable to the canonical approach.[74] Both approaches emphasize the final form and a holistic reading. The scholars working with a canonical

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[71] Childs, *Exodus*, p.238.
[72] Childs, *Exodus*, p.238.
[73] Brevard S. Childs, *Introduction to the Old Testament as Scripture* (Philadelphia: Fortress Press, 1st American ed, 1979), p.177.
[74] John Barton, 'Canonical Approach Ancient and Modern', in *The Old Testament: Canon, Literature and Theology: Collected Essays of John Barton* (SOTSMS; Aldershot: Ashgate, 2007), pp.44–5.

approach are more theologically driven, while those working under a literary rubric are more concerned with the aesthetic and/or rhetorical effect of the biblical texts.

Sometimes, the scholars using literary approaches may not pay much attention to the history of the formation of the biblical text (especially those methods categorized as New Literary Criticism or Structuralism) and they would thus be labelled as 'synchronic'. Introducing the critical studies of the book of Exodus, William Johnstone points out that when the term 'synchronic' is applied to the literary approach it means that 'the text is considered as a whole, as a concerted literary work with its own artistic integrity, composed, as it were, contemporaneously under a unitary creative impulse.'[75] The alternative approach that aims at expounding the pre-history and the formation of the text is always termed 'diachronic'. The diachronic way of studying the biblical text 'tended to stress what might be termed the text's "disunity," that is, the presence in the text of contradictions, narrative breaks, and conceptual crosscurrents.'[76] On the other hand, synchronic study is a holistic, 'final form' interpretation, 'often concerned with the "text itself" as a literary creation or artefact.'[77] To focus on the 'text itself' means that the interpretation is not about 'the historical background, the author's intention, the objective realities to which it refers, nor the theological affirmations which it makes.'[78] In some forms of literary approach, the 'text itself' is 'the bearer of, indeed *is*, its own meaning and can be appreciated without reference to the purpose or beliefs of the writer.'[79]

One must bear in mind that because of the wide range of literary approaches that exist in within biblical studies, it is difficult to pinpoint a general attitude towards the complexity of the biblical text among scholars. Deconstructive reading, in some sense not unlike source criticism, is a form of literary operation that focuses on the contradictions and inconsistencies of the text.[80] For the moment, I will focus on those scholars who advocate the kind of literary approaches that more or less

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[75] William Johnstone, R. Walter L. Moberly, and John Rogerson, *Genesis and Exodus* (Sheffield: Sheffield Academic Press, 2001), p.252.
[76] Carr, *Reading the Fractures of Genesis*, p.6.
[77] Johnstone, Moberly, and Rogerson, *Genesis and Exodus*, p.252.
[78] Johnstone, Moberly, and Rogerson, *Genesis and Exodus*, p.252.
[79] Johnstone, Moberly, and Rogerson, *Genesis and Exodus*, p.252.
[80] Daniel B. Mathewson, 'A Critical Binarism: Source Crticism and Deconstructive Criticism', *JSOT* 26, no. 4 (2002), pp.3–28.

stress the unity and coherence of the biblical text, or who attempt to expound the (literary) unity of the text.

Robert Alter can be considered the most prominent literary critic who sees the repetitions, incoherencies and tensions in the biblical text as aesthetically and rhetorically unifying literary features of the text.[81] Alter, however, is not unaware of the outcomes of critical scholarship. In a chapter called 'Composite Artistry' in his, now classic, *The Art of Biblical Narrative*, he portrays the biblical text as a 'constant stitching together of earlier texts drawn from divergent literary and sometimes oral traditions, with minor or major interventions by later editors in the form of glosses, connecting passages, conflations of sources, and so forth.'[82] It seems at first 'to be an embarrassment', but Alter proposes that the biblical 'writers and redactors…had certain notions of unity rather different from our own.'[83] At times, the unity that the ancient writers and redactors perceived might seem difficult for the modern or even the pre-modern Judeo-Christian tradition to imagine, but 'such earlier views may prove upon further scrutiny to be purposeful pattern.'[84]

To prove that there is a 'purposeful pattern' in the complexity, Alter starts with a 'rarer' case of 'insoluble cruxes', the Korah rebellion in Num. 16, in which the story 'suggests that the reports of two different rebellions have been superimposed upon one another.'[85] Alter points out that the writer seems to have deliberately confused the two stories, but by noticing the *Leitwörter* in the account, i.e. the internal nexus between thematic key-words and phrases, he does not think that the confusion was a result of 'editorial sloppiness', for 'there is evidence of

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[81] Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, 1981). Space is not allowed for us to discuss the differing approach of another prominent literary critic, Meir Sternberg, who more explicitly denies the historical critical results and thinks that the gaps and indeterminacies of biblical narrative ensure the Hebrew Bible as one 'foolproof composition.' The surface repetition, inconsistencies and contradiction are said to provide cues for reader to appreciate the internal master plan of the narrator. See his monumental work, *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading* (Bloomington: Indiana University Press, First Midland Book edn, 1987). For a helpful criticism of Sternberg related to our discussion, see Bernard M. Levinson, 'The Right Chorale: From the Poetics to the Hermeneutics of the Hebrew Bible', in Jason P. Rosenblatt and Joseph C. Sitterson (eds.), *'Not in Heaven': Coherence and Complexity in Biblical Narrative* (Indiana Studies in Biblical Literature; Bloomington: Indiana University Press, 1991), pp.129–53; Reprint in Bernard M. Levinson, *'The Right Chorale': Studies in Biblical Law and Interpretation* (FAT, 54; Tübingen: Mohr Siebeck, 2008), pp.7–39.

[82] Alter, *The Art of Biblical Narrative*, p.132.

[83] Alter, *The Art of Biblical Narrative*, p.133.

[84] Alter, *The Art of Biblical Narrative*, p.133.

[85] Alter, *The Art of Biblical Narrative*, pp.133–4.

some careful aesthetic and thematic structuring in the story'.[86] The other example given by Alter is Gen. 42, the incident in which Joseph secretly returns the money to his brothers and what happens to them when they find out. The problem in this example is that the 'finding-out' is recorded on two different occasions, yet each time the brothers' reactions are illogically similar. In his discussion, Alter raises 'a question of general principle, for it may help us see the point of more elaborate instances of manifest duplication in biblical narrative.'[87] Alter suggests that

> the Hebrew writer was perfectly aware of the contradiction but viewed it as a superficial one. In linear logic, the same action could not have occurred twice in two different ways; but in the narrative logic with which the writer worked, it made sense to incorporate both versions available to him because together they brought forth mutually complementary implications of the narrated event, thus enabling him to give a complete imaginative account of it.[88]

Alter uses the analogy of film montage to describe how the biblical author allows dynamic interplay between two different presentations of a subject in a narrative sequence in the Bible.[89] We can see that Alter welcomes the complexity of the biblical narrative. It reflects multiple perspectives on the story, which enrich the pleasure of reading and deepen the meaning of the text.[90] It is the biblical 'author' who is able to conceive such 'narrative logic' and to bring the diverse elements into a dynamical balance and aesthetic unity. Even so, it seems that only those who are capable of recognizing such unifying 'narrative logic' (such as a trained literary critic like Alter himself) know how to appreciate it.

Alter uses two more examples, the two versions of creation (Gen. 1-2) and the two versions of the introduction of David (1 Sam. 16-17), in order to illustrate '[t]he effectiveness of composite narrative as a purposeful technique.'[91] He uses yet another analogy, 'the technique of post-Cubist painting', to argue that 'the Hebrew writer takes advantage of the composite nature of his art to give us a tension of views that will govern most of the biblical stories.'[92] This analogy shows that,

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[86] Alter, *The Art of Biblical Narrative*, p.136.
[87] Alter, *The Art of Biblical Narrative*, p.138.
[88] Alter, *The Art of Biblical Narrative*, p.138.
[89] Alter, *The Art of Biblical Narrative*, p.140.
[90] Alter explicitly expresses the effect of 'the dynamic interplay between two theologies' is in his discussion of the characterization of David in the two introduction scenes in 1 Sam. 16-17; see especially Alter, *The Art of Biblical Narrative*, p.152.
[91] Alter, *The Art of Biblical Narrative*, p.147.
[92] Alter, *The Art of Biblical Narrative*, p.146.

although on the surface Alter supports multiple authorship in the prehistory of the text, by echoing modern visual art techniques he theorizes that the redactor or the author (for Alter it seems there is no difference between the two) is no different from modern author: one creative mind controls and manipulates the complexity of his materials into an aesthetic and purposeful art work, no matter how the materials historically (diachronically) came into being. This theorization is exactly why Jacques Berlinerblau accuses Alter of 'mono-authorism'—'the age-old belief that a given textual unit of the Hebrew Bible was written by one person.'[93] Berlinerblau quotes a paragraph from Alter's book, *The World of Biblical Literature*, to support his accusation that Alter's biblical author 'is described as an individual in possession of "a strong synthesizing imagination that has succeeded in making once disparate voices elements of a complex, persuasively integrated literary whole."'[94] The accusation may be true.[95] Berlinerblau's suggestion for theorizing 'the Hebrew Bible' as a 'masterpiece of contingencies' is also inspiring; but it would not detract from Alter's highly synchronic literary readings, which still help us to appreciate the aesthetic and rhetoric *effect* (however it is perceived by the exegetes) resulting from the interactions of the complex elements of the biblical text.[96]

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[93] Jacques Berlinerblau, 'The Bible as Literature?', *Hebrew Studies* 45, no. 1 (2004), pp.9–26 (11–13).

[94] Berlinerblau, 'The Bible as Literature?', p.13; The quote is from Robert Alter, *The World of Biblical Literature* (New York: BasicBooks, 1992), p.7.

[95] In the revised and updated version, Alter says that he adds some more qualifications to his argument because he has 'come to see that the discrimination of multiple sources can be more fully embraced as a complement to literary analysis.' See Robert Alter, *The Art of Biblical Narrative* (New York: Basic Books, revised and updated, 2011), p.xi. Most of his additions have to do with the usage of the word 'writer' and 'redactor'; though he still feels that the two figures are interchangeable, he is much more aware of using redactor in his formulation.

[96] Besides discussing the Song of the Sea (Exod. 15:1-18) in his study of biblical poetry (*The Art of Biblical Poetry* (New York: Basic Books, 1985), pp.50–54), Alter does not directly study any of our texts. We can, however, understand his literary approach towards the crossing of the Sea by referring to his translation of and commentary on the Pentateuch, *The Five Books of Moses: A Translation with Commentary* (Robert Alter (ed.); Robert Alter (trans.); New York; London: Norton & Co, 2004), pp.388–396. In his commentary on the climactic moment (14:19-29), Alter does not discuss any source critics' opinions. From his description, however, Alter probably does not consider that there is another story line underneath the narrative. He does comment on v.21, on the link to creation, and on v. 22, on the association of birth imagery. From his commentary on v.27, that the Egyptian warriors 'that had sought to drown every Hebrew male child now meet a fate of death by drowning', we can infer that he views each of the episodes of Exodus, and even the whole Pentateuch, as being organically connected and echoing one another. For other explicit use of the literary approach to the study of the crossing of the sea, one can refer to the discussion in Marc Vervenne, 'Current Tendencies and Developments in the Study of the Book of Exodus', in Marc Vervenne (ed.), *Studies in the Book of Exodus* (BETL, 126; Leuven: Leuven University Press, 1996), pp.28–32. In Chapter 4, I will further discuss literary technique in the study of Exod. 14, and in Chapter 4, I will make use of

Chapter 1

Rethinking the Scriptural Complexity

Complexity as a Virtue

Both the unifying perspective on the diversity and tension of the text and the source critics' solution to the complex nature of biblical text imply the same basic attitude towards the critical study of the biblical and, at the same time, 'scriptural' text, i.e. 'a foundational document to be used to regulate a community of faith'.[97] The diversity and inner tension of the authoritative 'scriptural' text is more like a problem that needs to be solved than a scriptural fact that is beneficial. In this study, however, I am using a relatively neutral term 'complexity' to speak of both diversity and tension. I believe that the complexity of the biblical, scriptural text is a two-edged sword: it can be problematic but it can also be beneficial. In general, Barton argues similarly about the nature of Scripture, particularly in one of his articles 'Unity and Diversity in the Biblical Canon'.[98]

In the first part of 'Unity and Diversity in the Biblical Canon', Barton points out that when the Bible functions as Holy Scripture, diversity in the text will become a problem if it is inconsistent with the formative matters of the religious community, 'those matters that are central to the actual operation of the religious system,' such as rabbinic Judaism's *halakhah* or Christian ethics.[99] Barton illustrates this with the observation that rabbinic debates are seldom concerned with reconciling inconsistencies such as those between Kings and Chronicles. The reason, he proposes, is that there are no issues of *halakhah* in that case.[100] Similarly, in early

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the literary study of Exod. 14 by Bernard N. Bachra, 'Structural Regularities in the Story of the Passage Through the Sea (Exod 13,17-22 and Exod 14)', *SJOT* 16 (2002), pp.246–63.

[97] Carr, *Reading the Fractures of Genesis*, p.8.

[98] John Barton, 'Unity and Diversity in the Biblical Canon', in John Barton and Michael Wolter (eds.), *Einheit der Schrift und die Vielfalt des Kanons* (BZNW, 118; Berlin: W. de Gruyter, 2003), pp.1–26; reprint in John Barton, *The Old Testament: Canon, Literature and Theology: Collected Essays of John Barton* (SOTSMS; Aldershot: Ashgate, 2007), pp.53–66. Another biblical scholar who argues for the beneficial effect of scriptural complexity is D. Carr (who uses the term 'untamability'), in his 'Untamable Text of an Untamable God: Genesis and Rethinking the Character of Scripture', *Interpretation* 54, no. 4 (2000), pp.347–62. Carr approaches the notion of Scripture in a way that is more reliant on the nature of historical-critical methodology. The illustrative example he uses is the story of Jacob's struggle at the Jabbok, which has been used by many scholars to expound the profundities of the literary effect of the biblical texts. See Hartman, 'The Struggle for the Text'; Stephen A Geller, 'The Struggle at the Jabbok: The Uses of Enigma in Biblical Religion', in *Sacred Enigmas: Literary Religion in the Hebrew Bible* (London: Routledge, 1996), pp.9–29.

[99] Barton, 'Unity and Diversity in the Biblical Canon', pp.11–2.

[100] Barton, 'Unity and Diversity in the Biblical Canon', p.12.

Christianity the inconsistency of the prophecies that pointed forward to Jesus Christ was especially intolerable, as 'Christianity could not live with alternative schemes of salvation-history, but needed to show that the prophetic message was coherent and pointed in a single direction.'[101] Early Judaism and early Christianity demanded that the Holy texts 'could be read as fully self-consistent' such that they 'might be used to commend either religion'. But throughout the ages 'careful readers of the Bible have always noticed that there are in fact problems about its internal consistency, and that its contents are extremely diverse.'[102]

Barton then outlines three approaches that both the early church and modern Christians have devised 'in such a way as to retain a belief in the authority and integrity of Scripture.'[103] One approach is to delete or alter the parts that are inconsistent, as Marcion deleted the whole Old Testament in his canon or as Tatian accommodated the four gospels into one *Diatessaron*.[104] Another approach is what Barton called 'reconciliation', 'the attempt to demonstrate that inconsistencies between biblical texts are only apparent,' such as the reconciliation of dates and figures between Kings and Chronicles.[105] Lastly, he suggests a more sophisticated form of 'reconciliation', which is to seek a higher unity in which other admitted diversity or even inconsistency in Scripture is all subordinated to it.[106] Barton further thinks that there are two versions of this kind of unifying approach. One version sees the higher unity as empirically observable, thus 'the true unity of the biblical witness was being *discovered*, not *imposed*'.[107] The other version holds that 'the text should be *read* as unified.'[108] What I have described in respect to the various methods of studying the biblical text with a unifying perspective seems to fall into the latter two approaches.

When will the complexity of the scriptural text become a virtue? Firstly, in certain cases, the diversity and tensions in the scriptural texts are much more easily accepted, as in the above mentioned examples that are not directly relevant to

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[101] Barton, 'Unity and Diversity in the Biblical Canon', p.12.
[102] Barton, 'Unity and Diversity in the Biblical Canon', pp.12–3.
[103] Barton, 'Unity and Diversity in the Biblical Canon', p.13.
[104] Barton also lists Luther, Bultmann, Käsemann and even Luke the Gospel writer in this regard; see 'Unity and Diversity in the Biblical Canon', pp.13–18.
[105] Barton, 'Unity and Diversity in the Biblical Canon', pp.18–9.
[106] Barton, 'Unity and Diversity in the Biblical Canon', p.19.
[107] Barton, 'Unity and Diversity in the Biblical Canon', pp.19–21.
[108] Barton, 'Unity and Diversity in the Biblical Canon', pp.21–22.

halakhah. Catholicism also 'has similarly in practice not been very concerned about inconsistencies within the text.'[109] This is because something outside the scriptural text, either tradition or church's magisterium, 'directs what shall be believed.'[110] However, protestant Christians, with s*ola scriptura* as the rule of faith, are those

> for whom the shoe pinches the most, because for them Scripture is the ultimate court of appeal and has to act as its own interpreter, there being no higher court which can adjudicate when it seems to give an uncertain judgement. It is perhaps this Protestant attribution of *all* authority to the Bible that leads to the need to find a 'canon within the canon', to take over the role that traditional authoritative teaching plays in both Judaism and Catholicism.[111]

Historically speaking, sixteenth century Reformers upheld Martin Luther's great dictum, s*ola scriptura*, because it was way to protest against Roman Catholic Church over the question of the final authority in the church, which rested too much on the pope and the church councils.[112] After a long historical development, however, modern Protestants who are still committed to the s*ola* s*criptura* principle have been rethinking the true meaning of it.[113] In Barton's opinion,

> in modern Protestant thinking the diversity in Scripture has sometimes been given a favourable spin. Diversity, after all, though it can be a source of confusion or a sign of muddle, can also be a mark of richness and subtlety, and can point to a mystery that lies beyond precise formulation.[114]

In the last part of his article, Barton uses the fact that we have the four-Gospel canon to demonstrate that 'favourable spin.'[115] It seems that the early church Fathers did not think of the diversity of the Gospels as problematic. They handled the Gospels equally without producing a harmony of the Gospels and, in fact, they defended the importance of the church having the four separate Gospels.

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[109] Barton, 'Unity and Diversity in the Biblical Canon', pp.22–3.

[110] Barton, 'Unity and Diversity in the Biblical Canon', p.23.

[111] Barton, 'Unity and Diversity in the Biblical Canon', p.23.

[112] Stanley J. Grenz, 'Nurturing the Soul, Informing the Mind: The Genesis of the Evangelical Scripture Principle', in Vincent Bacote, Laura C. Miguélez, and Dennis L. Okholm (eds.), *Evangelicals & Scripture: Tradition, Authority, and Hermeneutics* (Downers Grove, IL: InterVarsity Press, 2004), p.24.

[113] For discussion see the essays in Vincent Bacote, Laura C. Miguélez, and Dennis L. Okholm (eds.), *Evangelicals & Scripture: Tradition, Authority, and Hermeneutics* (Downers Grove, IL: InterVarsity Press, 2004). Stanley Grenz makes a constructive proposal from a historical perspective in his essay in the quoted book, "Nurturing the Soul, Informing the Mind: The Genesis of the Evangelical Scripture Principle," in *Evangelicals & Scripture*, pp.21–41. For an evangelical reassessment of Old Testament critical scholarship on this matter, see Kenton L. Sparks, *God's Word in Human Words: An Evangelical Appropriation of Critical Biblical Scholarship* (Grand Rapids: Baker Academic, 2008).

[114] Barton, 'Unity and Diversity in the Biblical Canon', p.23.

[115] Barton, 'Unity and Diversity in the Biblical Canon', pp.23–25.

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The reason why they were not troubled by the various versions of the portrait of Jesus may reflect their view that the Gospels

> were felt to be codified extracts from a larger corpus, the traditions about the acts and sayings of Jesus, which existed primarily in oral tradition and on which Christian teachers were free to some extent to extemporize.[116]

Some Church Fathers, like Clement, even produced their 'own version' of Gospel. He 'does not yet quote the text of a Gospel literally, because he feels bound up with the teaching of Jesus through the living oral tradition… The fact that it was there in different versions gave him freedom to shape his own.'[117] The 'living oral tradition' gave the Fathers 'an attitude of freedom towards written sources which died out only slowly in the Church and may, indeed, still be seen today in the way preachers and others commonly conflate and combine sayings from several Gospels.'[118] In other words, the multiplicity of the Gospel reflects a lively, active witness of the sayings of Jesus that is not yet 'codified' in text such that they 'were seen as enshrining basic ideas which could be developed flexibly in different situations.'[119]

For the Old Testament, however, 'there was of course no corresponding sense of a freely adaptable text' as these books 'had been written Scripture from time immemorial.'[120] Barton agrees that the inconsistencies within the Old Testament books 'could hardly be handled in the same way'. If 'diversity and inconsistency in the biblical canon is likely to be seen as a fact of life,' how can we 'involve seeing this diversity not merely as no worse than neutral, but rather as in some respects a positive advantage'?[121] Barton suggests one reason for seeing scriptural diversity in a beneficial light is that it can be a check on authoritarianism, 'part of an insistence on there being legitimately different Christian perceptions of the truth: the freedom within the canon permits Christians also to explore freely.'[122]

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[116] Barton, 'Unity and Diversity in the Biblical Canon', p.24.
[117] Martin Hengel, *The Four Gospels and the One Gospel of Jesus Christ: An Investigation of the Collection and Origin of the Canonical Gospels* (London: SCM Press, 2000), pp.128–9; quoted in Barton, 'Unity and Diversity in the Biblical Canon', p.24.
[118] Barton, 'Unity and Diversity in the Biblical Canon', p.25.
[119] Barton, 'Unity and Diversity in the Biblical Canon', p.25.
[120] Barton, 'Unity and Diversity in the Biblical Canon', p.25. Barton does not consider the phenomenon of the so-called 'rewritten Bible' in ancient Judaism. These literatures occurred in the Second Temple period or in the Qumran community can act as examples of 'adaptable text' of the Old Testament (suggested by Robert Hayward in a private conversation).
[121] Barton, 'Unity and Diversity in the Biblical Canon', p.26.
[122] Barton, 'Unity and Diversity in the Biblical Canon', p.26.

The way to achieve this is to see 'the benefits of a fixed corpus of texts but without the straitjacket it would impose if all those texts spoke with a single voice.'[123]

As Barton mentions 'texts with voice', from this point onward, I will introduce my methodology in this study. If scriptural complexity reflects not a single voice, but multiple voices, and the benefit of it rests on the fact that the voices as witnesses with different perspectives can interact (interanimate* in Bakhtin's terms) lively without being monologized* into one ossified textual code, then we could find a way to revitalize/re-accentuate* the voices inside the complex text of the Scripture. The notion of voice and a Bakhtinian perspective on scriptural complexity, can be a means of unleashing the living power of biblical tradition*.[124]

Voice and Literary Voice

To start with, let us consider some common usages of the term 'voice.' 'Voice' here does not mean the physical production of sound by a person, but the manner or style with which people speak. In everyday language, voice could have numerous meanings that are contained in speech of people but beyond the mere content of their utterance*. Peter Elbow has pointed out that '[s]poken language has more semiotic channels than writing,' which may include a huge range of subtle degrees in volume, pitch, speed, accent, intensity, pattern sequences like tune or rhythm, a wide spectrum of timbres and even pauses of varying lengths.[125] But what are voices in a written text?[126] The literary voice of a text has many dimensions.[127] Some of the

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[123] Barton, 'Unity and Diversity in the Biblical Canon', p.26.

[124] We can actually see the emphasis on 'oral tradition' in Judaism or the 'apostolic succession' in Catholicism as a way of continuing the 'living voice' in the tradition, counterbalancing the rigidity of a fixed canon of the Scripture. Thus, Barton mentions that the relative tolerance for scriptural complexity in these two faith communities may be a result of keeping the traditional 'voice' alive.

[125] Peter Elbow, *Everyone Can Write: Essays Toward a Hopeful Theory of Writing and Teaching Writing* (New York: Oxford University Press, 2000), p.195. Peter Elbow is the Professor Emeritus of English at the University of Massachusetts and the author of several books. Although Elbow's essays were produced in a context of writing theory (he established the practice of 'freewriting' in teaching writing, and is a major proponent of finding voice in students' writing), it is very useful for our understanding of the voices of Scriptural texts in the context of biblical studies.

[126] Elbow uses the term 'literal voice' to denote 'voices in a written text', since '[w]hen people refer to voice in writing … they are using a metaphor… that perhaps it will… become a literal phrase.' (Elbow, *Everyone Can Write*, p.193). In this thesis, I use 'literary voice' instead in order to emphasize the literary aspect of voice in writing.

[127] Elbow has summarized at least 5 aspects of the answer to the question. The different senses of voice he distinguished are (1) audible voice (the sound in a text); (2) dramatic voice (the character or implied author in a text); (3) recognizable or distinctive voice; (4) voice with authority and (5) resonant voice of presence (Elbow, *Everyone Can Write*, p.193). Another conceptual framework that

more common features such as feeling or emotion, tone or style, stress or emphasis, attitude or manner, intention or motive that we can sometimes (subjectively) 'sense' or 'hear' within (and beyond) the contents of the text could be called the 'literary voice'. [128] One of the meanings of literary voice that biblical scholars are familiar with is the mode of expression, which is sometimes called the point of view in the literary analysis of prose or poetry.[129]

To understand further the voice that concerns us, we can consider how biblical scholar Robert Polzin perceives the voice in the expression-plane of a narrative. Polzin is one of the biblical scholars (probably the first one) who effectively used the concept of voice (in a Bakhtinian sense) in his series of studies, 'Literary Study of the Deuteronomic History'.[130] In the first note of Chapter Two in his book *Moses and The Deuteronomist*, Polzin invokes the concept of voice:

> I use the term "voice" sometimes to refer to a text's own distinction between reporting and reported speech. In this instance the expression-plane of a narrative itself distinguishes the voice or words, say, of its narrator from those of various characters in the story. At other times in this book I will use "voice" to refer to distinguishable perspectives on the ideological plane of the text. In this instance I am concerned with the implied author's ideological position as I have reconstructed it from the interrelationships discovered between the utterances of narrator and characters in the text. This stance of the implied author may be complex enough to warrant talking about two or more ideological voices and the specific

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can be employed in order to understand literary voice in text is the notion of 'orality'. For this, one can start with Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (New Accents; London: Routledge, 1982). Starting from Gunkel, many scholars pursue the academic study of the oral tradition and oral character of the biblical text. There are many projects in Biblical studies that are associated with the notion of orality. The most prominent one is by Carr; see his *Writing on the Tablet of the Heart: Origins of Scriptureand Literature* (Oxford: Oxford University Press, 2005); and *The Formation of the Hebrew Bible: A New Reconstruction* (Oxford: Oxford University Press, 2011). Susan Niditch also explores the orality of the biblical text in *Oral World and Written Word* (Library of ancient Israel; Louisville, KY: Westminster / John Knox Press, 1996). Werner Kelber, a New Testament Scholar, has written a very helpful review essay on this subject and reviewed both books by Carr and Niditch; see his 'Orality and Biblical Studies: A Review Essay', *Review of Biblical Literature* (2007), [http://www.bookreviews.org].

[128] It is similar to, but not exactly the same as, the dramatic voice proposed by Elbow; see Elbow, *Everyone Can Write*, pp.200–203.

[129] It could be said that it is Gérard Genette who introduced the concept of voice in the study of narrative discourse. See Gérard Genette, *Narrative Discourse: An Essay in Method* (Ithaca, NY: Cornell University Press, 1980); and Gérard Genette, *Narrative Discourse Revisited* (Ithaca, NY: Cornell University Press, 1988). For a good introduction to 'point-of-view as voice' in the literary study of biblical narrative, see L. Eslinger, 'Narratorial Situations in the Bible', in Vincent L. Tollers and John Maier (eds.), *Mappings of the Biblical Terrain: The Bible as Text* (Bucknell Review, 33.2; Lewisburg: Bucknell University Press, 1990), pp.72–91.

[130] *Moses and the Deuteronomist: Deuteronomy, Joshua, Judges* (Indiana Studies in Biblical Literature, Part 1; Bloomington: Indiana University Press, 1993); *Samuel and the Deuteronomist: 1 Samuel* (Indiana Studies in Biblical Literature, Part 2; Bloomington: Indiana University Press, 1993); *David and the Deuteronomist: 2 Samuel* (Indiana Studies in Biblical Literature, Part 3; John Wiley & Sons, 1993).

> order of subordination and/or equality apparent among them. Distinction of voice on the expression plane is the construction of a text's author. Distinction of voice on the ideological plane is the construction of the interpreter; this construction is what we call "the implied author".[131]

What Polzin called 'the reporting speech' is the narrator's on-going narration, and 'the reported speech' is the characters' speech, reported by the narrator. Expression plane can be observed by merely reading the text; the 'ideological plane of the implied author', which is similar to Bakhtin's idea-voice, is more like a second level construction from the reading of the text. These will become our starting point to analyse the complexity of the biblical text. In due course, I will point out how 'reporting' and 'reported' speech relate to the formulations of biblical scholars.

Polzin's concept of voice originated from the concept of voice of Mikhail Bakhtin, one of the most important thinkers in the twentieth century. The concept of voice in Bakhtin's writing is summarized in the glossary of the translation of his essays *The Dialogic Imagination: Four Essays*:

> Voice [golos, -glas]: This is the speaking personality, the speaking consciousness. A voice always has a will or desire behind it, its own timbre and overtones. SINGLE-VOICED DISCOURSE [edinogolosnoe slovo]is the dream of poets; DOUBLE-VOICED DISCOURSE [dvugolosnoe slovo] the realm of the novel. At several points Bakhtin illustrates the difference between these categories by moving language-units from one plane to the other—for example, shifting a trope from the plane of poetry to the plane of prose: both poetic and prose tropes are ambiguous [in Russian, dvusmyslennyi, literally "double-meaninged"] but a poetic trope, while meaning more than one thing, is always only single-voiced. Prose tropes by contrast always contain more than one voice, and are therefore dialogised.[132]

In the following chapter, I will further explain single- and double-voiced discourse* and describe Bakhtin's concept of 'voice' and 'dialogue*' more fully. This will become the basis of my inquiry. For the moment, we should note the first two sentences of the glossary, which indicate that, for Bakhtin, voice is phenomenologically linked with the personality and consciousness of a subject (*subiectum*), who through the speaking of the voice embodies the intentionality and ideology of the (social-)person. I stress this because, for Bakhtin, voice is neither a reflection of psychological emotion nor a personal choice of style. In Bakhtin's conception, voice is always a representation/embodiment of the historical and social

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[131] Polzin, *Moses and the Deuteronomist*, p.216 n.1.

[132] M. M. Bakhtin, *The Dialogic Imagination: Four Essays* (Michael Holquist (ed.); Michael Holquist and Caryl Emerson (trans.); University of Texas Press Slavic Series, no. 1; Austin: University of Texas Press, 1981), p.434.

dimension plus an ideological force within the consciousness of a person. In other words, the Bakhtinian notion of voice attributes more philosophical and profound meaning to the word 'voice'. From the last part of the glossary, it should also be noted that the difference between prose and poetry, suggested by Bakhtin, will later illuminate our discussion of the complex relationship between story and song in the crossing of the Sea (Exod. 14-15).

Heteroglossia and the Bakhtinian Approach

Thus far, how does the notion of voices relate to our suggested scriptural complexity? Let us first recall the definition of 'complexity' in this study:

1. The diversity of elements of the text including different ideology, terminology, literary genre and style as well as doublets and repetition, which can be counted as variance of the same element

2. Tension of the text, which can result from unexpected breaks and insertions, and the contradictions and inconsistencies between elements and/or variance of elements

For Bakhtin, literary voices or novelistic voices (in more Bakhtinian terms) will reflect all the characteristics—ideology, style and genre—of the elements in our first aspect of complexity. Thus, reading the literary voice does not necessarily equate to a literary reading, though the two operations are very similar in many ways. Literary reading mainly focuses on aesthetic and rhetoric effect; but reading the literary voice inclines more towards an ideological exploration. Furthermore, if we recast the diverse elements of a text into 'voices', we can see the tension between them differently. To understand how tensions arise between voices, we must first appreciate the important concept of 'heteroglossia'.[133] In his discussion of novelistic discourse, Bakhtin uses the term 'heteroglossia' to describe the phenomenon of multi-voicedness and 'dialogized heteroglossia' the interaction of these voices in the novel. Multivoicedness in Bakhtin's mind is an essential feature of novel, and it never means simply the multiplicity of language. Bakhtin believes that the voices in heteroglossia in any discourse are always in tension: the centripetal forces* of

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[133] Heteroglossia is a translation of the Russian *ranzonrečie*. Another translation is 'social diversity of speech types' (DN: 263). Also see Glossary.

language, 'the forces that serve to unify and centralize the verbal-ideological world' (DN: 270),[134] and the centrifugal forces* of language, 'the uninterrupted processes of decentralization and disunification' (DN: 272), are always working against each other. For Bakhtin, the traditional study of linguistics and stylistics creates the system of a *unitary language* (DN: 269); but a real utterance by a social and historical person, rather than a linguistically and theoretically abstract expression, is always being stratified into *languages*—heteroglossia. If we can recognise the stratification or heteroglossia, we can see the dynamics of how language works:

> Every concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear. The processes of centralization and decentralization, of unification and disunification, intersect in the utterance; the utterance not only answers the requirements of its own language as an individualized embodiment of a speech act, but it answers the requirements of heteroglossia as well; it is in fact an active participant in such speech diversity. And this active participation of every utterance in living heteroglossia determines the linguistic profile and style of the utterance to no less a degree than its inclusion in ay normative-centralizing system of a unitary language. (DN: 272)

In other words, '[e]very utterance participates in the "unitary language" (in its centripetal forces and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces)' (DN: 272).[135] In this regard, if we view the diverse elements of our biblical text as a novelistic heteroglossia, the Bakhtinian perspective on scriptural complexity will turn the tension within it into a dialogue in which we can participate*. To quote Bakhtin once again:

> It is possible to give a concrete and detailed analysis of any utterance, once having exposed it as a contradiction-ridden, tension-filled unity of two embattled tendencies in the life of language…The authentic environment of an utterance, the environment in which it lives and takes shape, is dialogized heteroglossia, anonymous and social as language, but simultaneously concrete, filled with specific content and accented as an individual utterance. (DN: 272)

This dialogue within such 'dialogized heteroglossia', 'the dialogic nature of language, which was a struggle among socio-linguistic points of view' (DN: 273), will be used as a global concept for us to appreciate Bakhtin's fascinating conceptual understanding of language*s* in the next chapter and will guide our exploration of the biblical text throughout this study.

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[134] All of Bakhtin's works (abbreviated) will be cited in in-text format.

[135] Cf. Hartman's 'fracture': 'the fault lines of a text, the evidence of a narrative sedimentation that has not entirely settled, and the tension that results between producing one authoritative account and respecting traditions characterized by a certain heterogeneity'; see note 23.

Chapter 1

After introducing Bakhtin's concepts, in Chapter Three I will apply Bakhtinian concepts, especially the voice of a speaking person in a novelistic discourse, to the Passover instructions (12:1-27) as a test case for the Bakhtinian study of dialogic voice. Chapters Four and Five will examine the Bakhtinian study of the dialogic voices in Exod. 14: the dialogic relationship of the voice of the Israelites, Moses, YHWH and the narrator in the narrative of Israelites' crossing of the Sea, and in Exodus 15, the dialogic relationship of the singers and the hero of the Song of the Sea, respectively. In Chapter Six, I will look into the narrator's voice as a whole and ask how it represents the authorial voice in the complex biblical text and how it relates to the critical study of biblical text. Finally, I will draw out the conclusion of our study and examine its implications for the understanding of scriptural complexity from a Bakhtinian perspective.

Chapter 2

Bakhtinian Thought and Biblical Studies

In this chapter we will look more closely at the works and thoughts of Bakhtin. Before we can formulate the scriptural complexity into heteroglossia, or 'multi-voicedness', and benefit from a 'dialogic' reading of the literary voice in Scripture, we require a more comprehensive understanding of those unusual Bakhtinian categories and technical terms: utterance, metalinguistics*, addressivity*, double-voicedness, dialogism*. To begin with, I will paint with broad strokes a portrait of Bakhtin and will discuss why his thoughts are so intriguing.

Mikhail Bakhtin: the Unfinalizable Figure

Mikhail Bakhtin was born in 1895 in Orel, Russia.[1] He lived through a time of wars, revolutions, famines, exiles and purges but, remarkably, survived them all, dying at the advanced age of 80 in 1975.[2] In the year 1929, when the first edition of his subsequently influential work *Problems of Dostoevsky's Poetics* (PDP) was published,[3] he was arrested because of his participation in activities of the underground Russian Orthodox Church. He was then sentenced to internal exile in Kazakhstan for six years, and for almost 30 years he was unknown to the academic world, though during these years he had written those important essays that influenced the Western academic world: 'Epic and Novel' (EN), 'From the

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[1] The following biographical account mainly utilizes the material in Michael Holquist, *Dialogism: Bakhtin and His World* (New Accents; London: Routledge, 2nd edn, 2002); Gary Saul Morson and Caryl Emerson, *Mikhail Bakhtin: Creation of a Prosaics* (Stanford: Stanford University Press, 1990); Carol A. Newsom, 'Bakhtin', in A. K. M. Adam (ed.), *Handbook of Postmodern Biblical Interpretation* (St. Louis: Chalice Press, 2000), pp.20–27. Since newer biographical materials have now been published, a more accurate history of Bakhtin's life and thought can be written. In his book, *Mikhail Bakhtin: An Aesthetic for Democracy* (New York: Oxford University Press, 1999). Hirschkop has cleared up many myths associated with this significant thinker of the last century.
[2] The reason why it is remarkable that Bakhtin died at an old age, see Holquist, *Dialogism*, pp.11–12; Barbara Green, *How Are the Mighty Fallen?: A Dialogical Study of King Saul in 1 Samuel* (JSOTSup, 365; London: Sheffield Academic Press, 2003), p.20.
[3] To facilitate the reader on this matter, I have compiled a list of abbreviations for Bakhtin's works that are used in this thesis. For the difficulties of referencing Bakhtin's works, see Hirschkop, *Mikhail Bakhtin*, p.xvi.

Prehistory of Novelistic Discourse' (FPND), 'Forms of Time and of the Chronotope in the Novel'(FTC), and 'Discourse in the Novel' (DN), to name just a few.[4]

During the late 1950s, three of students of literature in Moscow, who had read the 1929 edition of Bakhtin's book on Dostoevsky and his then unpublished work on Rabelais,[5] were astonished to find that the author was still alive and teaching in Saransk, where he worked successfully as a teacher of world literature after the Second World War. When they met the 65-year-old Bakhtin, the three 'pilgrims' (Vadim Kozhinov, Sergei Bocharov and Gerogy Gachev) persuaded him to rework the Dostoevsky book and publish a second edition. Bakhtin's works, which he himself had thought would never be published, now had a chance to appear in public. Not until 1963 was the book reapproved for print but, after a long delay, Bakhtin's manuscripts were finally published.[6] After his death, Bakhtin became famous not only within the USSR but also in the West. At the beginning of the twenty-first century, Bakhtin's concepts are influential in a wide range of fields of study—not only in philosophy, psychology, linguistics, literature and education, but also in the study of the Old and New Testaments.

Bakhtin published only two major 'completed' works (besides the disputed texts written in the names of Kanaev, Medvedev and Voloshinov):[7] the *Problems of Dostoevsky's Poetics* (PDP) and *Rabelais and his World* (RW). The writings published later are mostly incomplete drafts of essays, fragments of lost works or material found in his notebooks, 'never prepared for publication by Bakhtin himself.'[8] Also, '[p]ortions are undated and untitled, in many instances difficult to

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[4] These four essays are all in the first collection of Bakhtin's English-translated essays, *The Dialogic Imagination*.

[5] François Rabelais is a French Renaissance writer. Bakhtin researched and completed his study on Rabelais by 1940 but could not publish it. He later submitted his work on Rabelais for a degree at the Gorky Institute in 1946. The controversial thesis was only awarded the degree of Candidate (equivalent of a Ph.D.) but not the higher degree of Doctor of Science (equivalent of an English D.Litt. or German *Habilitation*). The Russian version of *Rabelais and His World* was finally published in 1965. For the story behind the book, see Hirschkop, *Mikhail Bakhtin*, pp.184–5.

[6] The publishing of the second edition of PDP is a story in itself. It was first translated into Italian and published abroad in order to put pressure on the Soviet authorities; see Hirschkop, *Mikhail Bakhtin*, pp.116–7.

[7] For this matter, see Morson and Emerson, *Mikhail Bakhtin*, pp.101–119. Hirschkop comments that this issue has its own importance: 'One cannot separate the question of attribution from questions of interpretation or—more difficult, this—from the symbolic identity Bakhtin himself acquired in the intellectual world of metropolitan Russia' (Hirschkop, *Mikhail Bakhtin*, p.138).

[8] Morson and Emerson, *Mikhail Bakhtin*, p.63.

decipher, nibbled as they are by animals or corroded by the harsh elements. Nor have the writings emerged in chronological order.'[9] Thus, the study of Bakhtinian thought is difficult.[10] In the introduction to his article on Bakhtin as a rhetorical theorist, Charles Schuster puts it amusingly:

> The confusion and obscurity surrounding Mikhail Bakhtin's life compounded by the complexity and semantic density of his books and articles has made this Russian theorist into a kind of Zorro figure, the Masked Marvel of theoretical criticism. Who is this exotic character born in Orel in 1895, exiled to Kazakhstan during the 30s, returning finally to the center of Russian academic life in the 1950s? How is one to talk about Bakhtin's major book on the 18th-century German novel when Bakhtin used the only existing copy as cigarette papers during World War II? How are we to value a man who so undervalues himself that he stores unpublished manuscripts in a rat-infested woodshed in Saransk? What can one say about a writer whose very authorship is in question—since two of his major works (Freudianism and Marxism and the Philosophy of Language) were published under the name of V. N. Voloshinov? Add to this that Bakhtin is known as a literary theorist (and is thus remote indeed from composition and rhetoric), that he refuses to define his terms, and that

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[9] Barbara Green, *Mikhail Bakhtin and Biblical Scholarship: An Introduction* (Atlanta: Society of Biblical Literature, 2000), p.6.

[10]Although 'Bakhtin's habit of revising earlier manuscripts after several decades complicates a strictly chronological approach' and his thought 'does not reflect any clear pattern of development so much as it reveals certain recurrent issues that were pursued at different times of his life by means of different organizing concepts' (Newsom, 'Bakhtin', p.21), it is still helpful, following Morson and Emerson (*Mikhail Bakhtin*, pp.63–100), to divide his work roughly into four periods of thought (adapted from Newsom, 'Bakhtin', pp.21–22):

1. 1919-1924: Focus on philosophical issues, including the relationship of the ethical and the aesthetic. Writings include *Toward a Philosophy of the Act* (TPA) and 'Author and Hero in Aesthetic Activity' (AH).

2. 1924-1930: Characterized by the shift to language rather than the act as the privileged category. Development of the understanding of the dialogic nature of language. Primary writing, *Problems of Dostoevsky's Poetics* (PDP 1929 edition).

3. 1930s-1950s: Development of thought concerning genre, the novel, concept of heteroglossia. Writings include 'Discourse in the Novel' (DN) and 'Forms of Time and Chronotope in the Novel.' (FTC) Towards the end of this period Bakhtin emphasized the liberating character of parody and idealized the antinomian aspects of carnival in *Rabelais and His World* (RW).

4. 1950s-1975: Return to some of the early philosophical and ethical issues (e.g. responsibility, creativity), now reconsidered in light of the categories associated with dialogue. Retreat from the radical unfinalizability celebrated in the Rabelais book. Essays collected in *Speech Genres and Other Late Essays.*

To obtain a more complete list of Bakhtin's *oeuvre*, see Holquist, *Dialogism*, pp.206–212. According to Holquist, a standard edition in seven volumes is currently being prepared in Moscow and will be published later in English translation by the University of Texas Press. A seven-volume Chinese translation *Bahejin Quan Ji* [The Complete Works of Bakhtin] (translated by Xiaohe et al.), directly authorized by the copyright executors of the Bakhtin archive, Bocharov and Kozhinov, was published in 2009. As I am Chinese, it is a privilege for me to consult this translation whenever I find obscurity in the English translation of Bakhtin's works.

his language resists interpretation and paraphrase and we have some idea of the formidable task ahead.[11]

The late prominent literary critic, Wayne Booth, who identified the 'weaknesses' of Bakhtin in his introduction to *Problems of Dostoevsky's Poetics*, wrote the following:

> To my taste the repetitiousness, disorganization and reliance on neologisms that Emerson describes in her Preface often impose unnecessary obstacles. He often seems to lapse into a hortatory mode that has little to do with the critical work in hand. Most seriously, his failure to settle into sustained study of any one of Dostoevsky's works and his persistently high level of generality often make me impatient for more of the sort of analysis he is capable of. Whenever an author dwells at great length on general theories about huge lumps of literature called "the novel" or even about smaller piles called "Dostoevsky's works," without settling into detailed efforts at exemplification, I grow restless. The temptation to resist becomes especially great when the generalizations are vague, as they often are in Bakhtin.[12]

Vagueness, obscurity, complexity and disorganization are features of Bakhtin's writings. Even his neologisms, such as 'chronotope'[13] or 'heteroglossia', are 'unfinalizable*' (yet another new term introduced by Bakhtin)—i.e. they defy definition and resist translation— as Bernhard Scholz points out:

> [W]ith many, if not all, of Bakhtin's terms, it appears, it is extremely difficult to reconstruct the context of introduction. A glance at a number of recent studies of Bakhtin in fact indicates that even his most devoted followers are at times puzzled by a certain fuzziness in his use of terms, by a shortcoming which they would undoubtedly be hard put to accept from a lesser figure.[14]

All these qualities of Bakhtin's works, not to mention their Russian origin, impose great problems in the study and application of his profound and inspiring thoughts. Furthermore, Bakhtinian thought is by nature suspicious of systems. Any attempt at systemization is destined to fail. Morson and Emerson suggest that 'prosaics' (itself

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[11] Charles I. Schuster, 'Mikhail Bakhtin as Rhetorical Theorist', *College English* 47, no. 6 (1985), pp.594–607 (594). Most of what Schuster claims, according to Hirschkop, is myth rather than fact (see note 6).

[12] Wayne C. Booth, 'Introduction', in *Problems of Dostoevsky's Poetics* (Theory and history of literature, v.8; Minneapolis: University of Minnesota Press, 1984), p.xxvi.

[13] 'Chronotope' is an important concept for understanding Bakhtin's literary theory. It deal with the issue of 'time' (*chrono*) and 'space' (*tope)* in the literary world, which are 'not just neutral "mathematic" abstractions' (Morson and Emerson, *Mikhail Bakhtin*, p.367. It is not about *quantity* but more about *quality* of 'time-space' (how the nature of different time-space affects our experience). For example, how do the time (from night till dawn) and the space (in the Sea) affect the whole experience (both the characters' and the readers') of the Israelites' crossing of the Sea? For a fuller understanding of 'chronotope', see Morson and Emerson, *Mikhail Bakhtin*, pp.366–432.

[14] Bernhard F. Scholz, 'Bakhtin's Concept of "Chronotope": The Kantian Connection', in David Shepherd (ed.), *The Contexts of Bakhtin: Philosophy, Authorship, Aesthetics* (Amsterdam: Harwood Academic, 1998), p.141.

another neologism), [15] 'unfinalizability' and 'dialogue' are the three 'global concepts' needed for a reader to grasp the essence of Bakhtin's thought, yet these three concepts also reflect the unsystematic nature (prosaics), openness or even messiness (unfinalizability) and ever-developing quality (dialogics) of Bakhtin himself.

However, all the apparent 'weaknesses' and difficulties of Bakhtin's works and concepts turn out to be the main enchantment of studying Bakhtin, as Booth, after recounting Bakhtin's 'weaknesses', further comments:

> [E]very thinker must pay a price for every virtue, and I find that most of what look like [Bakhtin's] weaknesses are the inevitable consequences of his strengths. If he is "vague," so is every thinker who attempts to approach difficult and general concepts that stand for ultimate and thus ultimately elusive concerns. What is vague from a hostile point of view is wonderfully "suggestive" when we consider it from inside the enterprise. If he is repetitive, why should he not be, when what he is saying will surely not be understood the first, or third, or tenth time? When talking about truths like these, once said is not enough said, because no statement can ever come close enough and no amount of repetition can ever overstate the importance of elusive yet ultimate truth … If he creates huge heaps of works and calls them "the novel," leaving out of the heap many works that you and I call novels, why, so does everyone who tries to think not literally but analogically or dialogically …In any case. I can think of no critic of recent years … who more effectively performs that essential task of all criticism: prodding readers to think again about critical standards as applied to the various canons and anticanons those standards lead to.[16]

Bakhtin can be very 'suggestive' to biblical criticism too. The Bakhtinian lens refracts a whole new and complex world in such a way that criticism of all sorts will be completely different when we look through this lens. When applied with caution, the thoughts and concepts of Bakhtin are especially suited to the task of biblical criticism. As we have seen in Chapter One, the biblical texts are far from simple, and for many years scholars have been trying to tame the untameable biblical text by looking for a 'centre' to interpret the text, such as von Rad's Salvation History (*Heilgeschichte*). Dissatisfaction with these attempts opens up the question of the complexity of the biblical text and the need to seek the potential value of this

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[15] Morson and Emerson have coined the term 'prosaics' to encompass two related concepts: 'First, as opposed to "poetics," prosaics designates a theory of literature that privileges prose in general and the novel in particular over the poetic genres. Prosaics in the second sense … [means] it is a form of thinking that presumes the importance of the everyday, the ordinary, the "prosaics."' See Morson and Emerson, *Mikhail Bakhtin*, p.15. It is the first sense that is concerning us here, as biblical scholars always use the term 'poetics' (like Sternberg book's title, *The Poetics of Biblical Narrative*). 'Poetics' in biblical scholarship generally means 'theory of literature', yet 'poetics tends to describe prose as poetry with some poetic features missing and some unpoetic features added; which is something like defining mammals as reptiles who do not lay eggs and who have warm blood' (Morson and Emerson, *Mikhail Bakhtin*, p.15). In this regard, biblical prose narrative should deserve a theory of its own.

[16] Booth, 'Introduction', p.xxvii.

complexity. Indeed, the original aim of biblical criticism, as Carol Newsom says in her pioneer essay on applying Bakhtinian thought to biblical studies, was by 'the evidence of contradiction, disjunction, multiple perspectives, and so forth, to make the case for the Bible's heterogeneity'; the Bible 'was not a book that could be understood as the product of a single consciousness.'[17] Thus the Bible actually reveals the kind of 'dialogic sense of truth' which is multiple, embodied (instead of abstract), eventful (instead of systematic) and also open—unfinalizable.[18] If we want to stress the complexity of the text and the creation and the transmission of it; or if we would like to focus on the various voices present in the text, which may be representing different traditions, authors, redactors or generational interpretations, Bakhtin's *oeuvre* will always be a good companion to our work.

Keeping Bakhtin as a companion, however, is not a straightforward task. Barbara Green, who has summarized Bakhtin in at least two books and in various other places,[19] asserts that 'every effort to present the whole of his thought is an exercise in frustration, since his complexity and "non-systemness" resist such efforts.'[20] It is impossible for a thesis to present every aspect of the intriguing vision of Bakhtin. In what follows, therefore, I will only introduce some of the essential ingredients that I will use later. In this chapter, I will focus on Bakhtin's philosophy of language(s) as shown in his 'metalinguistic' study of language, [21] which is the most promising approach for a dialogic analysis of voices in the biblical text. At times, examples from the Bible will be given to illustrate Bakhtin's points.

Bakhtin's Metalinguistics

Utterance

Before exploring Bakhtin's most distinctive concept of the dialogic nature of language, we need to understand the basic unit that Bakhtin uses to analyse language.

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[17] Carol A. Newsom, 'Bakhtin, the Bible, and Dialogic Truth', *JR* 76, no. 2 (1996), pp.290–306 (293).
[18] Newsom, 'Bakhtin, the Bible, and Dialogic Truth.', pp.293–4.
[19] See note 2 and 9.
[20] Barbara Green, 'Mikhail Bakhtin and Biblical Studies', *Perspectives in Religious Studies* 32, no. 3 (2005), pp.241–48 (242).
[21] Metalinguistics is a term used by Bakhtin that is sometimes translated as 'translinguistics'. Bakhtin uses it as a name for a new discipline. On the term see Morson and Emerson, *Mikhail Bakhtin*, p.131.

Utterances,[22] rather than sentences as in traditional linguistics, are the starting point of language studies in Bakhtin's view. A sentence in the traditional sense consists of words and other linguistic units, which by a syntactic combination can create meaning. Utterance, however, is more than such an abstraction of word usage. It is a unit of 'speech communication' and always involves a person: 'someone must *say* it to someone, must respond to something and anticipate a response, must be accomplishing something by the saying of it.'[23] Thus an utterance is 'by its very nature unrepeatable', since '[i]ts context and reason for being differ from those of every other utterance.'[24] In other words, utterance cannot be reduced, as in Saussurean linguistic analysis, to a set of abstract linguistic rules or categories which govern the making of meanings. The particularity of utterance is more than that—it is word having voice (or, in a dialogical sense, voices). For Bakhtin, 'voice' means everything that is beyond the semantic and referential nature of words: the utterance's intonation and emotion, projected by the person as speaker or author;[25] the 'already-spoken-about' quality within the social and historical context of the utterance's usage;[26] the complex purpose that the utterance is designed to serve, which Bakhtin names variously as the 'task', 'aim' or 'project' of the utterance; and many other extralinguistic features within spoken communication which the utterance embodies. As we attend to the 'voice(s)' of an utterance, Bakhtin leads us into the realm of 'metalinguistics' rather than linguistics.

Active understanding

The differences between the basic unit of analysis in traditional linguistics (the sentence) and Bakhtin's metalinguistics (utterance) correspond to two kinds of meaning: the abstract meaning of a sentence and the contextual meaning of an

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[22] Here we should take note of the translations of 'utterance' and 'word' from the Russian. In Russian, *vyskazivanie* and *slovo* can both mean 'word'. However, in Bakhtin's terminology, *slovo* is related to the *logos* of Greek philosophy. Words denote not only speech that has been uttered, but also the events surrounding that utterance. Therefore, *slovo* also assimilates the concept behind the Hebrew term דבר (meaning 'word' as well as 'thing'/'event'). In order to make a distinction, most Bakhtinian scholars use 'discourse', in its broadest sense, to translate *slovo*. Yet 'word' might be more appropriate in the context of biblical studies. On the other hand, *vyskazivanie* is derived from the verb 'to speak' *vyskazivat'* (высказывать) or 'to speak up' *vyskazivat'sya* (высказываться), and is thus translated as 'utterance'.

[23] Morson and Emerson, *Mikhail Bakhtin*, p.126.

[24] Morson and Emerson, *Mikhail Bakhtin*, p.126.

[25] Morson and Emerson, *Mikhail Bakhtin*, pp.133–5.

[26] Morson and Emerson, *Mikhail Bakhtin*, pp.136–9.

utterance. These two kinds of meaning further lead to two kinds of understanding. One is the 'passive understanding', which one uses to grasp the meaning of a sentence by 'decoding' or 'recognizing' the sentence's meaning. The other is 'active understanding'. Each act of real, 'active understanding' is far more complicated than a listener's mere decoding of the sentences; the listener must 'also grasp why it is being said, relate it to his own complex of interest and assumptions, imagine how the utterance responds to future utterance and what sort of response it invites, evaluate it, and intuit how potential third parties would understand it.'[27]

The 'active understanding' of utterance leads to the dialogical nature of all language activities. According to Morson and Emerson, the dialogical nature of language (or simply dialogue in Bakhtin's terms) has at least three distinct senses.[28] As a global concept, 'dialogue' is a view of truth and the world, which Morson and Emerson propose as the third sense of 'dialogue', closely related to Bakhtin's concepts of otherness* and outsidedness*. We will touch on this at the end of this chapter. The second sense of 'dialogue' used by Bakhtin is technically related to the complex voicing of speech*, as voices dialogue within a double-voiced discourse, which we will discuss more fully later. Furthermore, as every utterance is by definition dialogic, this fact constitutes the first sense of 'dialogue' in Bakhtin's philosophy of language; we will now discuss this sense.

Dialogue in the First Sense

Addressivity and the Hero

To appreciate the first sense of dialogue in Bakhtin's thought, we should first be aware that dialogue is possible only among people; abstract ideas or sentences in themselves are unable to participate in meaningful dialogue. Linguists can create any abstract sentence, but 'these units belong to nobody and are addressed to nobody' (SG: 99). An utterance requires both a speaker and a listener (or a writer and a reader), and these two sides of the communication are constantly engaged in the making of meaning of the words. An utterance therefore possesses a necessary

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[27] Morson and Emerson, *Mikhail Bakhtin*, pp.127–8.

[28] Morson and Emerson, *Mikhail Bakhtin*, p.130. Morson and Emerson also clearly differentiate the three meanings of dialogue in their *heterglossary* project. See Gary Saul Morson and Caryl Emerson, '"Extracts from a Heteroglossary"', in M. Macovski (ed.), *Dialogue and Critical Discourse: Language, Culture, Critical Theory* (New York: Oxford University Press, 1997), p.265.

feature called 'addressivity', 'a quality of turning to someone…without it the utterance does not and cannot exist' (SG: 99). The Dutch linguist Jacob Mey points out that the root of the Russian word that Morson and Emerson here translated as 'addressivity' is a reflexive verb, 'meaning literally "to turn oneself around, to turn around", as in the movement one makes when noticing something that deserves one's attention.'[29] That is to say, 'to address' in Bakhtinian term 'allows the movement of addressing to include the addressee to whom one turns and whose presence is "turned back"'.[30] To further understand how this innate addressivity of every utterance creates dialogue, we can look at Green's formulation of the dialogical nature of utterance:

> As a speaker shapes an utterance, he or she is already taking into account the responses of the listener; hence, the listener is also authoring the utterance and the speaker is simultaneously a listener…Bakhtin's concept of "addressivity" names this phenomenon: an utterance is shaped for someone, is addressed to a particular recipient…As the elements compose the utterance, they [the addresser and the addressee] bring with them associations they have had previously, which are likely to be in contention with each other [31]

This assumes that, in any act of communication, 'utterances must have "authors" just as they must have listeners…even if there really is no author.'[32] This is especially relevant to the biblical corpus, in which for the most part, the author is unknown to us; but this does not mean there was no author, and only text. To further the notion of authorship of utterance, Morson and Emerson wrote:

> We may know that a given work was produced by a collective, by the effort of successive generations, but to respond to it we endow it with a "voice," imagine someone possessing the experience of those generations, speaking to us out of its wisdom (or folly).[33]

As I have mentioned, 'voice' is the important concept behind every utterance. For Bakhtin, voices are the embodiment of ideology, where ideas and consciousness are 'embodied' or 'materialized' or even 'incarnated', such that the ideology of an epoch can interact and dialogue through the characters' voices and/or the author's voice in literary work such as novels.[34] That eventually turns novels into a field of

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[29] Jacob Mey, *When Voices Clash: A Study in Literary Pragmatics* (Berlin: Mouton de Gruyter, 1998), p.234.
[30] Mey, *When Voices Clash*, p.234.
[31] Green, *How Are the Mighty Fallen?*, p.77.
[32] Morson and Emerson, *Mikhail Bakhtin*, p.133.
[33] Morson and Emerson, *Mikhail Bakhtin*, p.133.
[34] 'Voice as embodiment of idea' is a predominant concept when Bakhtin discusses the novel by Dostoevsky. In fact, Bakhtin praises Dostoevsky's creation of those idea-heroes and interacts with them in such a way that a polyphonic view of truth can be revealed. It is difficult to articulate the

philosophical investigation without the abstraction of truth. Thus if we are intending to engage with the biblical texts in a dialogical way, we should view the basic elements of each text as utterances. By establishing the voice (or voices) of each utterance, we can then dialogue with the voices and create meanings through the active understanding of the text.

The 'rhetoric triangle' suggested by Schuster can help us further comprehend this complex process of shaping of utterance and voice.[35] This 'rhetoric triangle' can help us to correct our old concept of communication. According to Morson and Emerson, Bakhtin 'criticizes the misleading aspects of traditional diagrams of communication, the best known of which is the complex "telegraphic" model formulated by Saussure and refined by Jakobson'.[36] This model of communication starts at one end, where the speaker speaks a subject (a message) coded in the sentence to the listener. In order to communicate, at the other end of the diagram, the listener needs to decode the language inside the sentence (i.e. the passive understanding stated above). In Bakhtinian analysis, however, there is one more candidate besides addresser and addressee, 'who' is sometimes referred to as the 'hero' in Bakhtin's writing, also participating in the dialogical construction of utterance.[37] Schuster points out that Bakhtin turns the 'rhetoric triangle' of speaker-listener-subject (through language) into speaker-listener-hero, replacing the 'subject' by the concept of the 'hero'. Schuster explains:

> According to Bakhtin, a speaker does not communicate to a listener about a "subject"; instead, "speaker" and "listener" engage in an act of communication which includes the "hero" as a genuine rhetorical force. The difference here is significant. In our conventional analyses of discourse, we talk of the way writers "treat" subjects, the way they research, describe, develop, analyze, and attack them. Subjects are actually conceived as objects. They are passive, inert, powerless to shape the discourse. In Bakhtin's terms, the hero is as potent a determinant in the rhetorical paradigm as speaker or listener. The hero interacts with the

profundity of such an idea here, but see the work of Alastair Renfrew, *Towards a New Material Aesthetics: Bakhtin, Genre and the Fates of Literary Theory* (London: Legenda, 2006). This book examines the theory of the Bakhtin Circle (including the works of Medvedev and Voloshinov) within their context of Russian Formalism and Soviet ideology, and thus synthesizes a more accurate Bakhtinian analysis of literature.

[35] Schuster, 'Mikhail Bakhtin as Rhetorical Theorist', pp.595–6.

[36] Morson and Emerson, *Mikhail Bakhtin*, p.128.

[37] This third participant in communication being called 'hero' appears in the chapter 'Discourse in Life and Discourse in Art' in Volosinov's *Freudianism* V. N. Voloshinov, *Freudianism: A Marxist Critique* (Neal H. Bruss. (ed.); I.R. Titunik (trans.); New York: Academic Press, 1976), p.110. The use of 'Hero' to designate the subject or character in a literary work came about because what concerned Bakhtin originally was a problem of general aesthetics; and the term 'hero' can include subjects in the visual arts, like the subject of a sculpture which Bakhtin sometimes uses as his example.

speaker to shape the language and determine the form. At times, the hero becomes the dominant influence in verbal and written utterance.[38]

'Hero' (or topic, to make it less anthropomorphic)[39] is a constitutive aspect of every utterance to Bakhtin. We should note that although it is 'easy to see how a created character becomes a hero',[40] other ideas, objects, even location can also be our hero: 'In Bakhtin's terms, the city of New York becomes the hero in Woody Allen's film, *Manhattan*; freedom becomes the hero in a speech by Martin Luther King, Jr.'[41] Thus these 'heroes' also speak with their distinctive voices, as Schuster put it:

> [I]t too contains its own accumulation of values and terms. It too carries with it a set of associations, an ideological and stylistic profile. In essence, it has as much an identity as the speaker and listener. Speaker and listener, in the act of engaging with the hero (which is, like them, both a speaker and listener), become charged by the hero's identity. They change as a result of the association, for they are just as affected by the hero as they are by their close association with each other. And so, too, is the hero.[42]

Schuster adduces the analogy of planets in a solar system to illustrate his point. In such a system, 'each element affects the orbits of the other whirling participants by means of its own gravitational pull.'[43] Similarly:

> The rhetorical triangle, with its three distinct points, is transformed by Bakhtin's theory into a rhetorical circle with speaker, hero and listener whirling around the circumference. That circumference consists of all three elements fused together in language.[44]

Utterance is Bakhtin's paradigm of complex interaction in which '[s]ubject and object lose their distinctive ontological status.'[45] Each of the constitutive parts of the utterance 'infects' the other and creates the particular utterance in the particular context and occasion.[46] The transactions and interactions between these three bodies create every utterance and every utterance exists as a dialogic entity between human activities.

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[38] Schuster, 'Mikhail Bakhtin as Rhetorical Theorist', p.595.

[39] The term 'topic' is also employed in their discussion of hero as 'Already-Spoken-About' of utterance in Morson and Emerson, *Mikhail Bakhtin*, p.136.

[40] Schuster, 'Mikhail Bakhtin as Rhetorical Theorist', p.595.

[41] Schuster, 'Mikhail Bakhtin as Rhetorical Theorist', p.595.

[42] Schuster, 'Mikhail Bakhtin as Rhetorical Theorist', p.596.

[43] Schuster, 'Mikhail Bakhtin as Rhetorical Theorist', p.596.

[44] Schuster, 'Mikhail Bakhtin as Rhetorical Theorist', p.596.

[45] Schuster, 'Mikhail Bakhtin as Rhetorical Theorist', p.596.

[46] Hirschkop discusses how utterance can be unrepeatable (the highly particularity of intonation) and at the same time recognizable (conform to general rule of linguistics such that communication is possible). He points out that the difficult formulation of Bakhtin sometimes causes problem that 'we must disentangle the threads which have become twisted upon one another.' See his *Mikhail Bakhtin*, pp.212–3.

To illustrate this, the oracle of a biblical prophet might be considered as an illustration. The three bodies, 'prophet–YHWH's judgement–Israel', were in dialogue all the time within the prophetic oracle. The prophet, as an author, was subject to divine inspiration while uttering the judgement through his personalized oracle. This was not an oracle for judgement only: the aim of the oracle was to provoke repentance. The judgement which requires repentance 'infected' the prophet's utterance. Thus the reaction, the response of the addressee, was calculated in the utterance. Amos, for instance, formulated his oracle toward Israel with an opening consisting of a series of judgements against other nations (1:2-2:5); because otherwise the Israelites would immediately react against this southern prophet and fail to listen. Amos ended his prophetic message with his own intercession for the people (7:1-6), a dialogue between YHWH and the prophet. Furthermore, the prophetic message also includes the dialogue between the prophet and Amaziah (7:10-17), and the dialogue between the people's voice and YHWH's accusation (8:4-8). If we analyse each of these elements within the book of Amos dialogically, we should have a greater understanding of the rhetoric and purpose of the prophetic message (and even the dialogue between the many layers of redaction activities, e.g. the last passage 9:11-15).

Heteroglossia and the Dialogized Heteroglossia

Utterance, as a basic unit of language, denotes that language in itself is inescapably dialogical (in the first sense of Bakhtin's 'dialogue'); even though the speaker is not intending to engage in any conversation with an 'other'. Whenever the speaker utters a word, phrase, sentence, or even creates a literary work,[47] the utterance is in dialogue both with the past 'already-spoken-about' topic ('hero') and towards the future addressee, anticipating responses of an 'other'. Moreover, Bakhtin's concept of language is always 'languages', involving

> the internal stratification of any single national language into social dialects, characteristic group behaviour, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve specific sociopolitical purposes of the day. (DN: 263)

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[47] 'Utterance may be as short as a grunt and as long as *War and Peace*' (Morson and Emerson, *Mikhail Bakhtin*, p.126).

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The word Bakhtin coined for these various languages is 'heteroglossia' (literally, varied-speechedness). It is true that the diversity of actual 'languages' in everyday usage is very great:

> At one end of the scale heteroglossia can allude to large dialectal differences which can produce mutual unintelligibility and indeed are hard to distinguish from different languages as such; while at the other end of the scale it can allude to the distinguishing slang of one year to the next and even the slogan of the hour.[48]

Not only does heteroglossia point out the fact that language phenomena can be very rich; the main thrust of Bakhtin's notion of heteroglossia is that each usage of language constitutes 'a specific way of conceptualizing, understanding, and evaluating the world'.[49] What is more, heteroglossia is about the socio-ideological coexistence of many languages 'in a state of tension and competition'.[50] The tension is between those 'centripetal' forces within a 'national language which are pulling it towards a standard central version', and those 'centrifugal' forces 'which are tugging away from the national standard towards the demotic or the dialectal'.[51]

The concept of heteroglossia within language leads to two other Bakhtinian conceptions of language. One is what Dentith called 'a fine restatement of pragmatics', the consideration of what lies *behind* heteroglossia of language.[52] It is worthwhile to quote the whole passage of Dentith, in which the pragmatics of language is excellently illustrated:

> [W]ord comes to its user already marked by its history, bearing the traces of its previous uses, which any speaker or writer must either continue, deflect, or contest. There is no neutral language; the world does not speak its own meanings, but can only be alluded to by means of a socially marked language. Again, examples are easy to find from the obviously contentious domain of politics or social policy; but Bakhtin's most radical point is that such a heteroglossic history marks all languages uses, and not just whether you refer to 'car thieves' as 'joy-riders' or 'perpetrators of crimes against motor vehicles'. Consider, in an example that has a long history behind it in radical discourse, the histories that lie behind the words in English for kinds of meat: beef, mutton and pork are descended from French, the language of the Norman lords who ate the meat, while cow, sheep and pig are Germanic words, the language of the people who actually looked after the animals. Or consider the words for everyday household objects, that often have multiple alternatives in the 'trade' which makes them—such as the bewildering variety of names for different kinds of nail

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[48] Simon Dentith, *Bakhtinian Thought: An Introductory Reader* (London: Routledge, 1995), p.35.
[49] Morson and Emerson, *Mikhail Bakhtin*, p.141.
[50] Simon Dentith, 'Literary Encyclopedia: Heteroglossia', 2001 [http://www.litencyc.com/php/stopics.php?rec=true&UID=510, accessed 21 May 2012].
[51] Dentith, 'Literary Encyclopedia: Heteroglossia'. I have mentioned these centripetal and centrifugal forces in languages in Chapter One, pp.43-44; for further understanding see Morson and Emerson, *Mikhail Bakhtin*, pp.30–35, 139–140.
[52] Dentith, *Bakhtinian Thought*, p.37.

> (rounds, ovals, pins, brads, and so on), or light bulbs ('lamps'), or the different parts of doors. Every use of these words involves a negotiation which positions the user with respect to the social history that lies behind them.[53]

We can easily add to the above list of illustrations by using biblical examples. For instance, the many names for lion (Amos 3:4; see also Job 4:10-11) and locust (Amos 4:9 and 7:1, 2; see also Joel 2:25) in the prophetic book of Amos (to continue our previous example) demand a special task in understanding the pragmatics of language in biblical studies. The mere listing of different names of beasts and insects is not enough to trouble us; but when they enter into the prophetic corpus we are able to experience the forces of heteroglossia. What are the cultural forces behind the prophet's use of these rural terms while facing the (presumably) urban audience? Bakhtin's heteroglossia in this regard can help us to a deeper understanding of the possible tension and the rhetorical function of the language of the prophet.

Second, the concept of heteroglossia leads us towards the possibility of 'dialogized heteroglossia', the consideration of what lies *beyond* heteroglossia of language. Heteroglossia, the variety of languages within language, does not necessarily produce dialogue. In real life, 'we are all specific ages, belong to a given class, come from a given region, may work in a specific profession, and have developed private language with unique sets of intimates; and so we speak differently on different occasions.'[54] The concept of 'dialogized heteroglossia', however, is to ask '[f]or the given speaker, what is the relation of the distinct languages he or she uses to each other?'[55] Bakhtin portrays a hypothetical 'illiterate peasant, miles away from any urban center' to clarify what he means by saying that languages may be dialogized (DN: 295-6). First consider languages that are *not* dialogized: the peasant, 'naively immersed in an unmoving and for him unshakable everyday world', uses several languages—prays to God in one, sings songs in another, speaks to his family in a third, and tries speaking yet a fourth language when he begins to dictate petitions to the authorities through a scribe. These different languages 'were not dialogically coordinated in the linguistic consciousness of the peasant; he passed from one to the other without thinking.' Whenever this peasant 'was not yet able to regard one language (and the verbal

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[53] Dentith, *Bakhtinian Thought*, p.37.
[54] Morson and Emerson, *Mikhail Bakhtin*, pp.142–3.
[55] Morson and Emerson, *Mikhail Bakhtin*, p.143.

world corresponding to it) through the eyes of another language,' the languages he used were not dialogized. As soon as 'the ideological systems and approaches to the world that were indissolubly connected with these languages contradicted each other and in no way could live in peace and quiet with one another,' the languages began to 'interanimate'—interact with one another—and to actively come into dialogue. This dialogizing of languages is indeed going on and on, as Morson and Emerson suggest:

> [S]o when words attract tones and meanings from the languages of heteroglossia, they are often attracting already dialogized meanings. Having participated in more than one value system, these words become dialogized, disputed, and reaccented in yet another way as they encounter yet another.[56]

The most conspicuous dialogized heteroglossia of languages that appears in the Old Testament would be in the amalgamated portions of Aramaic and Hebrew within the books of Daniel and Ezra.[57] As David Valeta concludes in his study of Daniel 1-6:

> Daniel 1-6 uses inserted genres, multiple tones, multiple voices, multiple social languages within Aramaic, and multiple national languages, namely, Hebrew, Aramaic, and Greek, to create a dialogic piece. The loosely constructed narratives exhibit varying degrees of irony, parody and humor. Each chapter can function as an autonomous tale……but when the stories are edited and read together…… an overall organic weaves through the stories. The message disrupts controlling authorities and voices. It challenges easy claims to truth. It offers a hilariously subversive resistance to empire and any who support it.[58]

It is true that 'Bakhtin's concept of heteroglossia… provides an essential tool to uncover the parody that is the foremost characteristic of the stories of Dan 1-6, including a more satisfying explanation for the presence of multiple languages in this text.'[59] The concept of heteroglossia, together with its dialogization, makes the 'metalinguistic' analysis of the text possible, and therefore is a powerful tool to

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[56] Morson and Emerson, *Mikhail Bakhtin*, p.143.

[57] To give a personal example, the academic language of biblical studies and the ecclesiastic usage of the Scripture are always dialogically engaging within my premises. The language used in preaching to a Chinese congregation, presupposing the Pietism of the nineteenth-century missionary movement with an exegetical integrity conforming to the critical spirit of modern Western biblical studies, is always a dialogized heteroglossia. In my opinion, it would be beneficial for the preacher operating in such a manner, to make use of the dialogization of heteroglossia of ancient text and modern context.

[58] Daniel M. Valeta, 'Polyglossia and Parody: Language in Daniel 1-6', in Roland Boer (ed.), *Bakhtin and Genre Theory in Biblical Studies* (Atlanta: Society of Biblical Literature, Revised, 2007), p.108.

[59] Valeta, 'Polyglossia and Parody', p.108.

disclose the dialogical nature of the biblical texts.[60] The dialogization of heteroglossia will be the vital tool for us to explore the scriptural complexity in the book of Exodus in the following chapters.

Dialogue in the Second Sense

The Complex Voicing of Speech

Turning now to the second sense of 'dialogue', we should first understand that for Bakhtin there are discourses which can be monologic* rather than dialogic. If, however, every utterance is dialogical in the first sense, how can dialogue in the second sense allow utterance to be monologic?

According to Morson and Emerson, in some situations a second sense of dialogue will emerge, in which we can distinguish monologic and dialogic utterance.[61] The main element for understanding the second sense of dialogue is what Bakhtin called the 'tasks' or 'project' of the utterance, 'the complex of purposes it is designed to serve.'[62] As we have seen, dialogue in the first sense asserts that every utterance is shaped by a previous utterance (the hero / topic) and also the response of the other (the addressee). It means that every utterance by definition is dialogical. Still, if it is not part of the 'project' of an utterance for the listener to consider the source of it and it does not presuppose a response, a monologue will result. As Bakhtin in his later writing asserts that monologue is 'speech that is addressed to no one and does not presuppose a response' (PT: 117). In order words, monologic discourse results from the condition when the speaker or the listener does not fully utilize the internal dialogicity of the utterance. From this monologic construction—the direct, unmediated and uncited word—we can know that there are some utterances whose project is to involve the voice of an 'other', either before or after the utterance, in which case the utterance is dialogic in the second sense.

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[60] In my view, besides the Aramaic/Hebrew portions of the Old Testament, the same kind of analysis can be applied to Septuagint and Targumic studies, to see how the centripetal and centrifugal forces between the original language and the target language influence one another.
[61] Morson and Emerson, *Mikhail Bakhtin*, p.146ff.
[62] Morson and Emerson, *Mikhail Bakhtin*, p.146.

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To clarify this second sense of 'dialogue', we can use the phrase 'complex voicing of speech'[63] to capture the various possible ways of uttering a 'discourse':

> The particular expression 'complex voicing of speech' is not one Bakhtin used, but its scope is sufficiently wide to enclose the set of concepts and terminology he does employ to talk about how language works. These varieties of discourse include in their social-linguistic settings, the range of language choices extending along a graded spectrum from reporting to reported speeches, from single- to double-voicing and other types of the shared ownership of speech and the many variations within those concepts. [64]

It is impossible to exhaust this broad spectrum of complex voicing of speech,[65] but Bakhtin distinguishes between three types of discourse (PDP: 199). Morson and Emerson have 'adapted' the chart of 'words',[66] as they consider that there actually are only two basic types of discourse, single-voiced and double-voiced.

Discourse Types:

I. Single-Voiced Words

    A. 'Words of the first type': Direct, unmediated discourse

    B. 'Words of the second type': Objectified discourse (of a represented person)

II. Double-Voiced Words: 'Words of the third type'

    A. Passive double-voiced words

        1. Unidirectional passive double-voiced words (such as stylization)

        2. Varidirectional passive double-voiced words (such as parody)

    B. Active double-voiced words

This chart is an easier starting point for us to grasp the idea of single- and double-voicing within utterance, but one should notice that it cannot apply directly to our task at hand, as Dentith warns:

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[63] The phrase is suggested by Newsom; see 'Bakhtin', p.23.
[64] Green, *Mikhail Bakhtin and Biblical Scholarship*, p.264.
[65] As Simon Dentith asserts: 'Bakhtin is rather given to typologies, but their value, it seems to me, lies not in the detailed application of the categories he produces so much as in recognizing the principles that underlie them' (Dentith, *Bakhtinian Thought*, p.46).
[66] Morson and Emerson, *Mikhail Bakhtin*, p.147. Note that the Russian word for 'discourse' in the original chart cited above is translated as 'word'.

> I am doubtful whether some of Bakhtin's distinctions can be sustained in any very hard and fast way, but the point is not to give the reader or critic some elaborate set of pigeon-holes into which stretches of novels can be slotted, but to provide some vocabulary for understanding the diverse ways in which the immersion of novelistic prose in a multiplicity of voices can be understood.[67]

To distinguish single- or double-voiced discourse, we need to discover the voice or voices within the utterance and at the same time discern the voices' task/project, i.e. their complex purposes. Whether a discourse is single- or double-voiced does not depend on how many voices we can find within the utterance. If two voices exist in a discourse and both voices' projects are involved, we say it is a double-voiced discourse; otherwise it is just a single-voiced discourse. The following long quote from Bakhtin illustrates a double-voiced discourse in everyday language use:

> Someone else's words introduced into our own speech inevitably assume a new (our own) interpretation and become subject to our evaluation of them; that is, they become double-voiced. All that can vary is the interrelationship between these two voices. The transmission of someone else's statement in the form of a question already leads to a clash of two intentions within a single discourse: for in so doing we not only ask a question, but make someone else's statement problematical. Our practical everyday speech is full of other people's words: with some of them we completely merge our own voice, forgetting whose they are; others, which we take as authoritative, we use to reinforce our own words; still others, finally, we populate with our own aspirations, alien or hostile to them. (PDP: 195)

A double-voiced discourse can be further differentiated as passive double-voiced or active double-voiced. If one of the voice's projects is under the control of the author or speaker, the discourse is a passive double-voiced one. Among these passive double-voiced discourses, if the speaker's purpose and the other voice are essentially the same, the discourse is classified as unidirectional, otherwise it is varidirectional.

The passive varidirectional double-voiced discourse is a more interesting language event, in which the prime example for Bakhtin is the use of parody, a mocking imitation of a voice in order to subvert it; it 'introduces into that discourse a semantic intention that is directly opposed to the original one' (PDP: 193). As Bakhtin states, 'the second voice, one having made its home in the other's discourse, clashes hostilely with its primordial host and forces him to serve directly opposing aims' (PDP: 193); thus the discourse is passively double-voiced, and varidirectional.

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[67] Dentith, *Bakhtinian Thought*, p.47.

Moreover, in order to indicate the disagreement between the parodist and the target's discourse, the parodist will make it deliberately 'palpable' (PDP: 193).

The active double-voiced discourse is much more complex regarding the voices' projects, and seems to be Bakhtin's main concern in his analysis of Dostoevsky's novels. When an active double-voiced word is in view, the other voice actively 'acts upon, influences, and in one way or another determines' the author's voice, 'while itself remaining outside it' (PDP: 195).

I will illustrate each of these double-voiced discourses (passive and active) in the following sections, but before I do so it should again be noted that the distinction between active or passive double-voiced discourses is not a kind of opposition. As Morson and Emerson point out:

> In fact, one can find many gradations between passive and active double-voiced words. This distinction is one of several in which Bakhtin defines opposite tendencies not in order to postulate an unbridgeable opposition, but in order to gesture toward the complexity of the space between.[68]

Academic Discourse as Double Voiced

An immediate example of double-voiced discourse is what I am going to do right now:

> The exemplary case of unidirectional passive double-voiced discourse is what Bakhtin calls "stylization." The stylizer adopts the discourse of an earlier speaker or writer whose way of speaking or writing is regarded as essentially correct and in accord with the task to be accomplished.[69]

It is true that I cited an example called 'stylization', but the very act of citing is indeed itself a double-voiced discourse. In academic discourse, scholars often use quotations to cite other scholars' work in order to support their own point of view. In fact, the whole enterprise is a passive double-voiced unidirectional discourse (stylization). When young scholars in particular are establishing their own voice in the academic world, they normally incorporate 'authoritative' voices[70] of others into their writing by quoting or paraphrasing extracts from long-established work in the

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[68] Morson and Emerson, *Mikhail Bakhtin*, p.155.
[69] Morson and Emerson, *Mikhail Bakhtin*, p.151.
[70] Actually 'authoritative discourse' is a very important element of 'inner voice' for creating the 'self' in Bakhtin's formulation of psychology. For a treatment of this point, see Morson and Emerson, *Mikhail Bakhtin*, pp.218–223.

field. What makes my discourse double-voiced, however, is not a simple copy-and-paste action (so easy with today's word-processing technology); it is a process of dialogue between two voices and the re-authoring of one voice into the other's voice. Bakhtin illustrates this point in his discussion of his own discourse typology:

> The scholarly article—where various authors' utterances on a given question are cited, some for refutation and others for confirmation and supplementation—is one instance of a dialogic interrelationship among directly signifying discourses within the limits of a single context. The relationships of agreement/disagreement, affirmation/supplementation, question/answer, etc., are purely dialogic relationships, although not of course between words, sentences, or other elements of a single utterance, but between whole utterances. (PDP: 188)

The quoted voice is said to be *tested** (my italicizing the word is itself also a way of double-voicing) and the status of the other's voice thus changes:

> To appreciate the nature of the change, one must understand that the very act of agreeing with someone implies the possibility of disagreement. The speaker agrees with his predecessor, but is aware that not everyone will concur. The speaker has considered *whether* to agree with the other and has then decided, as he might not have, that the other's discourse is "right".[71]

Agreement* and disagreement is a dialogic relation, where '[t]here is a radical and qualitative difference between, on the one hand, one speaker being consistent with himself, and on the other, two speakers who happen to agree, each from his own perspective.'[72] It is thus a dialogic action to create a double-voiced discourse by quoting the other's word. It happens in academic writing, where the writer asserts not only a point, but also a dialogue between the different points of view of the 'others'.[73]

The above-mentioned example has direct implications for our study of biblical texts. Even the voices of the text agree with each other: for example, a word-for-word recitation of the divine speech, as the narrator in biblical narrative always provides, can still establish a dialogic interrelationship that we can ponder. Repetitions that occur in the biblical text can have totally different levels of meaning if we are aware of the utterances' double-voicedness. I will come back to this

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[71] Morson and Emerson, *Mikhail Bakhtin*, p.151.
[72] Morson and Emerson, *Mikhail Bakhtin*, p.151.
[73] For the higher level of complication in quotation and paraphrasing in academic discourse, see J. Klancher, 'Bakhtin's Rhetoric', in Frank Farmer (ed.), *Landmark Essays on Bakhtin, Rhetoric, and Writing* (Mahwah, NJ: Hermagoras Press, 1998), pp.23–32.

dialogic consideration from time to time; but let us now turn to consider other double-voiced discourses within the biblical text.

Double-voiced Discourses within the Old Testament

Quotation and paraphrasing in academic discourse become reported speech, or 'all the varieties of indirect or quasi-direct or free-indirect speech' discourse within narrative.[74] In any narrative, reported speech consists of words 'with quotation marks', i.e. the narrator or author directly cites the words of the character as if he or she is speaking at the moment. By contrast, other forms of reported speech, such as indirect speech incorporated into the narration, or the more complicated quasi-direct, sometimes labelled as free-indirect, speech, can be analogous to what academic writers do when they paraphrase the words of the others. Reported speech in narrative, however, covers a spectrum of discourse, from monologic single-voiced to complex active dialogic double-voiced discourse. Although biblical narratives might not show the full spectrum of this complex voicing of speech, for the sake of relevancy to biblical studies, I will now use some of them as examples to illustrate how we can analyse reported speech as double-voiced discourse.

In recent years, Keith Bodner, one of the biblical scholars who has engaged with Bakhtinian analysis, has precisely illustrated the complex voicing of speech within the Old Testament. He identifies two double-voiced discourses within the narrative of 1 Sam. 16 and 17, involving Eliab, the eldest brother of David. Bodner understands double-voiced discourse as discourse having at least two levels of meaning: 'one meaning in the immediate context that the speakers and hearers readily understand, and a second meaning that is directed toward a larger theme or ideological component of the author's literary work.'[75] What Bodner is referring to is a form of passive double-voiced discourse, when one voice's 'task' (i.e. 'meaning in the immediate context') is subsumed under the other voice's 'task' (i.e. 'meaning that is directed toward a larger theme'). In the case of 1 Sam 16:7, when YHWH says 'for humanity see according to the eyes, but the LORD sees according to the

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[74] Green, *How Are the Mighty Fallen?*, p.268. Morson and Emerson discuss how Voloshinov in *Marxism and the Philosophy of Language* explores these categories in language; see Morson and Emerson, *Mikhail Bakhtin*, pp.164–70.

[75] Keith Bodner, 'Eliab and the Deuteronomist', *JSOT* 28, no. 1 (2003), pp.55–71 (62).

heart', Bodner views it as 'the prime example of a double-voiced utterance.'[76] One voice that Bodner identifies is the voice of YHWH, which implies that 'a person's inner nature is more important than the normal human signs of success and means of victory'; the other voice Bodner identifies is the voice of the author, 'an "authorial" accent' within God's words. Bodner states that God's words 'become a thematic vehicle in the narrative, and serve to undermine or destabilize the notion of Samuel as an impartial prophet and kingmaker in a reader's mind'.[77] We may further say that this double-voiced utterance is unidirectional: one voice is in agreement with the other, and the author (who is presumed by Bodner to be 'the Deuteronomist') asserts his point of view through the divine point of view.

We can add one more technical point that Bodner does not mention in his discussion. How can one discern that there are two voices within one utterance? Does the author drop a hint to the reader to notice the 'authorial accent' in the speech of YHWH? I think the answer is yes. If we look closely, we can see a change of person within the speech. In the latter half of the verse (cited above) God used 'YHWH' to refer to himself (ויהוה יראה ללבב 'but the LORD [*he*] sees according to the heart') whereas in the first half he uses the first-person pronoun 'I' (in the form of a pronominal suffix of the verb מאסתיהו 'I have rejected him'). This change of person, from a first-person assertion of what has been done to a third-person comment on the principle behind this divine action, is noticeable. The 'authorial accent' therefore could be more directly sensed by the reader, and this utterance is prominently double-voiced in Bakhtin's term.

The other example of double-voiced discourse that Bodner notices is one of Eliab's utterances when David visits his brother in the battlefield in 1 Sam 17. After David's very first word within his story, when he asks about the reward for killing the Philistine Goliath, we read:

> His eldest brother Eliab heard him talking to the men; and Eliab's anger was kindled against David. He said, 'Why have you come down? With whom have you left those few sheep in the wilderness? I know your presumption and the evil of your heart; for you have come down just to see the battle.' David said, 'What have I done now? It was only a question.' He turned away from him toward another and spoke in the same way; and the people answered him again as before (17:28-30 NRSV).

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[76] Bodner, 'Eliab and the Deuteronomist', p.62. The verse is Bodner's own translation.
[77] Bodner, 'Eliab and the Deuteronomist', p.62.

Bodner suggests that 'Eliab's speech is a double-voiced utterance, meaning that in these words the distinctive accent of the Deuteronomist can be heard.'[78] In Bodner's opinion, the narrative timing of the speech allows the author to assert 'a voice of warning', to notify the reader that although David 'may be a hero, even a hero with a "heart after God", the ensuing portrait is going to be intricate, rich in tension, and even paradox.'[79] Thus, the speech of Eliab as a double-voiced speech 'operates as a larger *voice of conscience*, the accents of which will be heard again as the narrative of David continues.'[80] In other words, the voice of Eliab was used by the author to characterize David's complexity, and for that reason the task of Eliab's voice is subsumed under the task of the authorial voice, making the utterance into a passive unidirectional double-voiced discourse.

In an earlier essay, Bodner considers Joab's word in 2 Sam. 11: 19-21 as an active double-voiced statement, a 'hidden polemical discourse'.[81] It is quite odd that Joab should anticipate David's reply to his messenger as a quotation about the incident involving Abimelech:

> Then Joab sent and told David all the news about the fighting; and he instructed the messenger, "When you have finished telling the king all the news about the fighting, then, if the king's anger rises, and if he says to you, 'Why did you go so near the city to fight? Did you not know that they would shoot from the wall? Who killed Abimelech son of Jerubbaal? Did not a woman throw an upper millstone on him from the wall, so that he died at Thebez? Why did you go so near the wall?' then you shall say, 'Your servant Uriah the Hittite is dead too.'"

First let us think about the meaning of 'hidden polemical discourse'. It is Bakhtin's first example of active double-voiced discourse. According to Bakhtin:

> [T]he author's discourse is directed toward its own referential object, as is any other discourse, but at the same time every statement about the object is constructed in such a way that, apart from its referential meaning, a polemical blow is struck at the other's discourse on the same theme, at the other's statement about the same object. (PDP: 195)

Joab deliberately includes the anticipated voice of David in his speech, and the utterance 'your servant Uriah the Hittite is dead' is uttered with 'a polemical blow' towards that of David's angry voice. The utterance is thus an actively double-voiced discourse, which is actively determined by the anticipated voice of David.

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[78] Bodner, 'Eliab and the Deuteronomist', p.67.
[79] Bodner, 'Eliab and the Deuteronomist', p.67.
[80] Bodner, 'Eliab and the Deuteronomist', p.67.
[81] Keith Bodner, 'Is Joab a Reader-Response Critic?', *JSOT* 27, no. 1 (2002), pp.19–35 (33 n.42).

One should notice that within an active double-voiced discourse, most of the time the wording of the other's voice does not appear in the author's utterance (although this does happen in the case of Joab, as the anticipated words of David are deliberately included). The reader or listener sometimes needs to sense the task of the other's voice which is implied within the speaker's utterance. This can be illustrated by a conversation rejoinder, or by those letters which respond to someone's earlier words, or letters which are out of sight at the moment of utterance (e.g. the polemic tone against the false teachers of some of the Pauline letters). In Bakhtin's own word:

> Analogous to the hidden polemic is a rejoinder from any real and profound dialogue. Every word of that rejoinder, directed toward its referential object, is at the same time reacting intensely to someone else's word, answering it and anticipating it. An element of response and anticipation penetrates deeply inside intensely dialogic discourse. Such a discourse draws in, as it were, sucks in to itself the other's replies, intensely reworking them. (PDP: 197)

The complex voicing of speech is indeed a way to understand how 'voice' is involved in 'words'. Moreover, Bakhtin's insight is not about identifying the type of discourse, but an orientation for us to explore the voices within every utterance and the dialogue between them. Such exploration, however, rests not only on how Bakhtin views the nature of language, but also on how he conceptualizes life and art. This philosophical dimension of his notion of dialogue leads us into the third sense of the word 'dialogue'.

Dialogism and Dialogue in the Third Sense

When discussing the peculiar thoughts of Bakhtin, some neologisms (besides Bakhtin's own bizarre terms) seem unavoidable. Terms such as 'complex voicing of speech' coined by Newsom are never used by Bakhtin, but are very useful to describe the way Bakhtin analyses language, especially language in the novel, which is his prime example of the way language works. Often the term used to refer to Bakhtin's analysis of language is 'dialogism'. If we continue to think about the profound thoughts embedded in our primary sources, 'some synthetic means must be found for categorizing the different ways Bakhtin meditated on dialogue'.[82]

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[82] Holquist, *Dialogism*, p.15. Holquist claims that 'dialogism' is a term 'never used by Bakhtin himself', but I have found the term in Bakhtin's works (DN: 275; PT: 119) and even in the glossary of *The Dialogic Imagination*, which was edited by Holquist himself. However, I am not sure *how* the term entered into Bakhtin's works, whether it was a translation or was coined by Holquist.

Chapter 2

Dialogism is a term employed to understand Bakhtin's 'varied activity as a unity, without losing sight of the dynamic heterogeneity of his achievement.'[83] Scholars use 'dialogism' to accommodate the complexity of 'dialogue',[84] which is recurrently present in Bakhtin's works. Dialogue for Bakhtin is not a simple idea, although it has its own everyday meanings (such as people talking to each other); it is 'a special sort of interaction', not merely an exchange of words and ideas in people's conversation. Bakhtin, when interacting with Dostoevsky scholarship, asserts:

> Dialogic relationships are a much broader phenomenon than mere rejoinders in a dialogue laid out compositionally in the text; they are an almost universal phenomenon, permeating all human speech and all relationships and manifestations of human life—in general, everything that has meaning and significance. (PDP: 40)

Dialogism, reflecting the philosophy of language (indeed the entire philosophy) of Bakhtin, is a theoretical concern as to how human life is connected and how meanings are created through the intrinsic 'dialogic' nature of languages[85] and human life. We can understand that the dialogic nature of language comes from the fact that every utterance is an 'already-spoken-word' in a communication chain (the first sense of dialogue); but where does the 'dialogic' nature of *human life* (the third sense of dialogue) originate?

Before he turned his focus to language and dialogue, the early Bakhtin was concerned with ethics and aesthetics in the realm of human life. This concern (Bakhtinian scholars sometimes refer to it as a 'philosophical anthropology') is the pondering of the inter-subjective relationship between the subject's selfhood (I) and another subject's selfhood (the 'other'). That relationship is not 'in the category of the *I*, but in the category of the *other*, as the life of *another* human being, another *I*' (AH: 82). As one of the passages in Bakhtin's early essay 'Author and Hero in Aesthetic activities' reveals:

> Aesthetic consciousness… is a consciousness of a consciousness: the author's (the I's) consciousness of the hero's (the other's) consciousness. In the aesthetic event, we have to do with a meeting of two consciousnesses which are in principle distinct from each other, and where the author's consciousness, moreover, relates to the hero's consciousness not from the standpoint of its objective makeup, its validity as an object, but from the standpoint of its

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[83] Holquist, *Dialogism*, p.15.
[84] Green thinks that 'dialogism is rather ugly English word that catches all the implied intersections among partners' (*How Are the Mighty Fallen?*, p.21).
[85] The plural denotes the concept of heteroglossia; see above.

> subjectively lived unity; and it is this the hero's own consciousness, that is concretely localized and embodied (the degree of concreteness is variable, of course) and lovingly consummated. (AH: 89)

'The *meeting* of two consciousnesses'—the hero's consciousness *embodied* and consummated [86] in the author's consciousness—is turned into the *embodied* languages as inner voices of the speaking person in Bakhtin's later writings, and is where the dialogic nature of human life starts. Why is the 'other' so important in Bakhtin's thinking? To answer this question requires us to have an understanding of the problem or crisis that the young Bakhtin confronted. Bakhtin, when he formulated his 'first philosophy',[87] was dissatisfied with the abstraction of ethics and aesthetics from human life and action in what he called the 'theoreticism' of the continental philosophy of his time (TPA: 11-13, 21-22, 27). Vitalii Makhlin believes that the dialogic background of Bakhtin's 'first philosophy'—what Makhlin calls Bakhtin's 'social ontology of participation'—is the

> tendency towards a complete, non-participative *autonomy* with regard to being and thought, life and culture, self and society, theory and practice, reason and common sense. Or, in other words, a tendency towards the mutual exclusivity of various fields and practices, of 'life' and 'art', of 'self' and 'other'.[88]

Thus the existence of the 'other' is important because he/she can participate as an agent 'to act responsibly outside one's own specificity as subject, to assert one's identity beyond (or on the 'borderlines' of) the purely theoretical identity of any content.' [89]

The existence of a participative 'other' ensures an 'outside' position, which Bakhtin's scholarship sometimes renders as 'outside(d)ness' (or 'extopy') in his early writings. The strange word 'outsidedness' (*vnenakhodimost*) is an oxymoron in Russian, a contraction of a phrase meaning 'to be situated outside the bounds of someone or something' (AH: 235 n.28). In 'Author and Hero', Bakhtin states that 'the author's fundamental, aesthetically productive relationship to the hero' is a

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[86] 'Consummated' is a translation of *zavershennyi*, which can also be translated as 'finalized' or 'finished'. However, Bakhtin understands it differently in different context; see below.
[87] This phrase comes from 'Aristotle's term for fundamental ontology, which lays the foundations for all further philosophizing'; see TPA: 85 n.27.
[88] Vitalii Makhlin, 'Face to Face: Bakhtin's Programme and the Architectonics of Being-as-Event in the Twentieth Century', in Carol Adlam (ed.), *Face to Face: Bakhtin in Russia and the West* (Sheffield: Sheffield Academic Press, 1997), pp.45–6.
[89] Makhlin, 'Face to Face: Bakhtin's Programme and the Architectonics of Being-as-Event in the Twentieth Century', p.47.

'relationship in which the author occupies an intently maintained position *outside* the hero' (AH: 14). This position 'situated outside the bounds of' the hero is not only a spatial position, but also a position *outside* the hero with respect to time, value and meaning (AH: 14).[90] Holquist points out that the outsidedness of the author is related with the wholeness and consummation*[91] of the hero:

> The term [outsidedness]… is not only spatial, but temporal: it is only from a position outside something that it can be perceived in categories that complete it in time and fix it in space. In order to be perceived as a whole, as something finished, a person or object must be shaped in the time/space categories of the other, and that is possible only when the person or object is perceived from the position of outsideness [*sic*]. An event cannot be wholly known, cannot be seen, from inside its own unfolding as an event.'[92]

Without the combination of the 'otherness' and the 'outsidedness' (i.e. 'from inside') an author is unable to shape his hero into a meaningful form. However, as Hirschkop reminds us, 'the mere separateness of individuals may be enough to guarantee the 'outsidedness' that gives rise to aesthetic consummation.'[93] The importance of aesthetic consummation seems to contradict what Bakhtin praises in the 'unfinalizability' of some literary works, especially the novels of Dostoevsky. Consummation, however, is not the same as being 'finalized' in Bakhtin's early works. Unfinalizability is about openness, but it does not mean that we should reject the idea of consummation. Emerson, when she expounds Bakhtin's thought from the perspective of his early philosophical writings, comments that '[t]he whole of something [i.e. consummation] can only be seen from a position that is outside of it in space and after it in time.' However, 'a whole can be variously realized from an infinite number of angles.'[94] Thus for Bakhtin, 'finalizing' a novelistic voice, like a romantic poet with his poetry, is an act of monologization from inside the work, the very opposite of 'dialogue'. Aesthetic consummation, on the other hand, is a

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[90] Hirschkop translated the Russian in this passage as 'a relation of tense 'being-located-outsidedness' [*venenakhodimost'*—hereafter 'outsidedness' and not 'outsideness'] of the author to all the moments of the hero, a spatial, temporal, evaluative and meaning-related outsidedness, making it possible for him to draw together the *entire* hero, who from within himself is scattered and dispersed in the posited world of cognitive thought and the open event of the ethical deed, to draw together him and his life and to make of them a *whole* by means of those moments within him which are inaccessible to him: such as the plenitude of the event of death and of the absolute future, and so on, to justify and consummate him without regard to the meaning, achievements, results and success of his own forward-directed life' (Hirschkop, *Mikhail Bakhtin*, pp.58–9).
[91] Cf. n. 86. The Russian word *zavershennost'* can also translate as 'finalization' or 'finished quality'.
[92] Holquist, *Dialogism*, p.31.
[93] Hirschkop, *Mikhail Bakhtin*, p.63.
[94] Caryl Emerson, *The First Hundred Years of Mikhail Bakhtin* (Princeton, NJ: Princeton University Press, 1997), p.221.

valuable ethical act, an artist showing his or her responsibility/answerability* due to his or her particular outsidedness.[95]

Bakhtin further extends this combination of the otherness and the outsidedness of the subject into a 'surplus of seeing*':

> When I contemplate a whole human being who is situated outside and over against me, our concrete, actually experienced horizons do not coincide. For at each given moment, regardless of the position and the proximity to me of this other human being whom I am contemplating, I shall always see and know something that he, form his place outside and over against me, cannot see himself. (AH: 22-3)

From a bodily, physical point of view, Bakhtin suggests that 'I' can see the other's body parts that the other cannot see (say, his or her forehead); I can also see the back of this 'other' that he or she at the moment cannot see. Bakhtin adds that 'it is possible, upon assuming an appropriate position, to reduce this difference of horizons to a minimum, but in order to annihilate this difference completely, it would be necessary to merge into one, to become one and the same person', or we can say there is no otherness at all. Furthermore,

> this ever-present excess of my seeing, knowing, and possessing in relation to any other human being is founded in the uniqueness and irreplaceability of my place in the world. For only I—the one-and-only I—occupy in a given set of circumstances this particular place at this particular time; all other human beings are situated outside me. (AH: 23)

In other words, this 'surplus of seeing' reveals the particularity of a participative consciousness of a potential dialogic relationship. This particularity makes dialogue not only possible, but also meaningful. It enriches the dialogue with a multiple 'point-of-view' from more than one evaluative centre and creates an inter-subjective communication between ethical and answerable human agencies.[96]

This third sense of dialogue, the otherness, outsidedness and surplus of seeing, relates to the biblical narrator's point of view and how the narrator's voice reflects/refracts the authorial consciousness of the biblical text; I will explore this further in Chapter Six.

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[95] This aesthetic consummation due to outsidedness brings together a whole series of concepts related to the authorial task, which associates how author 'bestows' 'form' to the 'material'. We will come back to this when we discuss the narrator's voice in Chapter Six.

[96] For the problem of how ethical responsibility/answerability arises from the particularity of one's outsidedness and otherness, see further Chapter Six.

Conclusion

It is not the aim of our discussion to engage in philosophical reflection, but we must bear in mind the larger scope of Bakhtinian thought while we explore the applicability of his work to biblical studies.[97] What I have done so far is to look at how Bakhtin provides us with a new perspective from which to engage with the texts; at the same time he asserts that these insights can enable us to understand human life and the world differently:

> The dialogic nature of consciousness, the dialogic nature of human life itself. The single adequate form for *verbally expressing* authentic human life is the *open-ended dialogue*. Life by its very nature is dialogic. To live means to participate in dialogue: to ask questions, to heed, to respond, to agree, and so forth. In this dialogue a person participates wholly and throughout his whole life: with his eyes, lips, hands, soul, spirit, with his whole body and deeds. He invests his entire self in discourse, and this discourse enters into the dialogic fabric of human life, into the world symposium. (TRDB: 293)

This kind of understanding of the world, the third sense of dialogue, is manifested in novels, especially those of Dostoevsky. Bakhtin believes that Dostoevsky was able to create a totally new kind of novel, a 'polyphonic* novel', in order to explore the meaning of dialogical truth. I will not look into the detail of the many concepts that are generated by an understanding of truth as dialogical: Prosaics, Unfinalizablity, Eventness, Surplus of Humanness, Outsidedness, Authoring the Self;[98] but all these remarkable ideas can greatly enhance and even revolutionize our view of the world and even, I believe, our theorization of theology. After all, by just applying the Bakhtinian lens of languages to studying the Bible, we gain an innovative understanding and deeper appreciation of the complexity and richness of the Scripture; this is what I will do in the following chapters.

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[97] For an introduction to the philosophical understanding of dialogism, one can consult Holquist's *Dialogism*; see note 1.

[98] I recommend Morson and Emerson's *Mikhail Bakhtin: Creation of a Prosaics* as the best entry point for an exploration of these concepts that I cannot examine in this thesis. See note 1.

Chapter 3

YHWH as the Speaking Person

Introduction

In the last chapter, I generally considered the three senses of Bakhtin's usage of 'dialogue'. Dialogue or dialogism, which works as a global concept for understanding Bakhtin, can help us to gain a new perspective on how language communicates dialogically and how voices interact within the text. There is, however, no straightforward way to apply Bakhtinian dialogism to scriptural complexity. In this chapter, in order to see the applicability of Bakhtin's concepts to our text I will further explore the concept of the 'speaking person' in novelistic discourse, which is associated with the Bakhtinian analysis of the novelistic voices. The concept of the 'speaking person' can help us to put the voices in the biblical text into Bakhtinian categories and lead us to a dialogic understanding of the heteroglossia in scriptural complexity. In the later part of the chapter, I will survey the literary voices in the book of Exodus (in the form of characters' reported speech) in order to orientate our text in its literary context. Finally, I will use the Passover instructions in Exodus 12 as a test case to illustrate the applicability and the advantages of a dialogic analysis of the biblical text.

The Bakhtinian Approach to the Biblical Text

The Speaking Person and the Image of Language in the Text

In the books of Exodus, Leviticus and Numbers, the narrator always presents the divine legislation and instructions for the Israelites' social and religious life by means of the direct reported speech of YHWH.[1] In contrast to the so-called

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[1] In this chapter, 'reported speech' denotes the narrator's quotation of a character's utterance, and 'reporting speech' denotes the narrator's presentation of his own voice within the narrative. These terms are chosen in order to emphasize the fact that all the speeches within the narrative are 'reported' by the narrator or the author. Although in theory one can distinguish the identity of the real author, the 'implied author' and the narrator (as proposed by Booth), in the course of our discussion this distinction will be omitted and we will focus on the 'report' of the narrator. On the distinction between the narrator's language and the authorial intention, one can also see Dentith, *Bakhtinian Thought*, pp.55–6. Dentith links these to the ideas of Booth. In Chapter Six, we will return to a Bakhtinian analysis of the biblical narrator's voice.

'Deuteronomic' and 'Deuteronomistic' writing (from Deuteronomy to 2 Kings) it is clear that the narrator in the Tetrateuch devotes most of his narration to the divine utterances.[2] Using Bakhtin's terminology, we can say that YHWH becomes a 'speaking person' within the narrative and legislation in the Tetrateuch.

For Bakhtin, the 'speaking person' represents not only a simple character in a story but also a character with a distinct voice, an embodied ideology, '*an image of a language**' (DN: 336). In Bakhtin's mind, '[t]he fundamental condition, that which makes a novel a novel, that which is responsible for its stylistic uniqueness, is the *speaking person and his discourse*' (DN: 332). Ideology embodied in language outside the novel can exist in many forms and these forms are always in competition with each other, creating heteroglossia when they interact in everyday social life. In the novel, however, this heteroglossia, 'the heteroglot sense of the world and of society orchestrating a novelistic theme,' can be 'pregnant with the images of speaking persons—or it enters as the fully embodied image of a posited author, of narrators or, finally, as characters' (DN: 331-2). Social language, or the embodied ideology, in the form of heteroglossia 'enters the novel in person (so to speak) and assumes material form within it in the images of speaking persons' (DN: 332).

Thus in the Tetrateuch, and even in the whole of the Old Testament, when YHWH is posited as a speaking person, his discourse can be subjected to a Bakhtinian analysis. In order to understand this novelistic analysis of a speaking person and his discourse, we must distinguish with great care between the following three aspects:

1. The speaking person and his discourse in the novel (generally speaking, in the narrative prose, as in our case) is an 'object of *verbal* artistic representation'. YHWH, when perceived by the reader as a speaking person within a narrative, is thereby '*artistically represented* and thus…is represented *by means of* (authorial) *discourse*' (DN: 332). The words of the speaking person in any narrative should be separated from words in everyday conversation. In other words, we are treating the speech of the speaking person as an artistic representation and not necessarily the *ipsissima verba*.

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[2] For a survey of direct speech of YHWH from Deuteronomy to 2 Kings, see Appendix I.

2. A speaking person's individuality, his character, his fates and his distinctive discourse qualities 'are in themselves of no concern for the novel' (DN: 333). According to Bakhtin, the discourse of a person speaking in a novel represents the conceived historical or sociological ideology within the word and not an isolated personal style. Thus it contributes a part of the whole heteroglossia within a novel. 'Therefore a character's discourse may also be a factor stratifying language, introducing heteroglossia into it' (DN: 333). YHWH's speech within the narrative can never stand alone and should always be read with the heteroglossic context and cotext surrounding it,[3] such that YHWH's discourse, as that of a speaking person, refracts his own image of languages, which can dialogue with that of the author or other characters (mainly Moses in the narrative of Exodus). Isolating the speaking person's words is an analytical step in establishing a dialogical relationship and should not be an end in itself.

3. It follows that the speaking person in the novel 'is always, to one degree or another, an *ideologue*, and his words are always *ideologemes*' (DN: 333). 'Ideologue' and 'ideologeme' are terms used by Marxist theoreticians, but they have a more general meaning in Bakhtin's writing: Ideologue and ideologeme signify language that reflects the speaker's idea-system and the unit of this idea-system respectively. Bakhtin further explains that '[a] particular language in a novel is always a particular way of viewing the world, one that strives for a social significance' (DN: 333). In this sense, the divine discourse represented by the narrator is not only embodying the word of YHWH, the theological revelation of the God of Israel, but also epitomizing an ideological understanding of reality through the divine perspective, the way we should view the world from God's point of view.

All these considerations contribute to Bakhtin's concept of 'an image of a language' that is embodied in the discourse of the characters in a novel. Bakhtin makes this 'image of a language' a central concern when reading a novel as a special genre:

> If the subject making the novel specifically a novel is defined as a speaking person and his discourse, striving for social significance and a wider general application as one distinctive language in a heteroglot world—then the central problem for a stylistics of the novel may be

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[3] 'Cotext' denotes the purely linguistic environment, whereas the non-linguistic setting of a text will be referred to as 'context'. For this distinction see Gillian Brown and George Yule, *Discourse Analysis* (Cambridge: Cambridge University Press, 1983), pp.46–48.

> formulated as the problem of *artistically representing language, the problem of representing the image of a language.* (DN: 336)

'The image of a language' is like an optical lens forming an image of a distant object. In other words, as a language is presented (as an object) through another language (as a lens), an image of the language will be formed. Furthermore, as Bakhtin's favourite optical metaphor suggests, the discourse of a speaking person in a novel (or any narrative prose) is always dialogically *refracting* another language that is laden with socio-ideology. If we follow Bakhtin's footsteps to formulate the character of YHWH as a speaking person whose utterance embodies an idea-voice, an image of a language, in the narrative of Exodus, we should note that, as Dentith's comment makes clear, 'it becomes almost paradoxical in suggesting that characters are quite subordinate to the language that they speak, so that a stylistics of the novel must concern itself primarily with the mutual interactions of different languages.'[4] We are effectively treating YHWH, who speaks in the narrative as 'a bearer of a language, with the specific set of social and ideological valuations that it entails.'[5]

The Benefit of the Bakhtinian Approach

In the process of treating YHWH as a speaking person, we are not only novelizing the biblical narrative in our reading but novelizing it into certain kind of novel that Bakhtin valued as more 'novel' than any other novel, a more liberative kind of novel that allows a maximization of dialogizing. As Bakhtin asserts:

> The novel is the expression of a Galilean perception of language, one that denies the absolutism of a single and unitary language—that is, that refuses to acknowledge its own language as the sole verbal and semantic center of the ideological world. It is a perception that has been made conscious of the vast plenitude of national and, more to the point, social languages—all of which are equally capable of being "language of truth," but, since such is the case, all of which are equally relative, reified and limited, as they are merely the languages of social groups, professions and other cross-sections of everyday life. The novel begins by presuming a verbal and semantic decentering of the ideological world, a certain linguistic homelessness of literary consciousness, which no longer possesses a sacrosanct and unitary linguistic medium for containing ideological thought; it is a consciousness manifesting itself in the midst of social languages. (DN: 366-7)

The 'Galilean perception of language*' could revolutionize our understanding of biblical complexity. There are at least two benefits to novelizing narrative prose, i.e. 'to dialogize heteroglossia as intensely as possible'.[6] First, if

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[4] Dentith, *Bakhtinian Thought*, p.55.
[5] Dentith, *Bakhtinian Thought*, p.55.
[6] Morson and Emerson, *Mikhail Bakhtin*, p.312.

'the image of a language' in a novel 'is the image assumed by a set of social beliefs, the image of a social ideologeme that has been fused with its own discourse, with its own language' [DN: 357], then 'the creation of images of languages is a form of sociological probing, an exploring of values and beliefs, and not a mere play of forms' and '[t]hese images are tools for understanding the social belief complexes that make up a society and for exploring the unsuspected riches of its existing languages.'[7] Secondly, 'novelistic images' 'also activate and develop some of the *potential* of these languages, the wisdom they could impart in the right dialogic situation.'[8] That is, because 'the novel is not just a description, but also an act of creative understanding for each language and by each language.'[9]

Applying this to our biblical corpus, a novelized—and at the same time dialogized—reading of the Pentateuch aligns with critical scholars' exploration of the styles of language of writers designated as 'Priestly', 'Deutronomistic', 'Yahwistic' or 'Elohistic'. These various sources, which are derived from the stylistic analysis of the seams of the text, could be equally valid when viewed as 'the image of the languages'. This image of languages, which might be categorized according to the historical scheme of source critics, can not only represent a heteroglossia within the Pentateuch but can also dialogically 'interanimate'. By studying this novelistically or dialogically, we can probe (i.e. engage in 'sociological probing') into the languages beneath sociological, religious or theological values and beliefs, in order to develop the 'potential' that 'they could impart in the right dialogic situation.'[10]

Carol Newsom has suggested this conceptual possibility in her pioneering essay on Bakhtin and the Bible:

> The Primary History, Genesis through 2 Kings ... is not polyphonic writing in Bakhtin's sense. Many things are known about scribal compositional practices, both inductively from the Bible itself and from empirical evidence from the Dead Sea Scrolls and from non-Israelite ancient Near Eastern sources. It was the practice for scribes to incorporate earlier source material into their own compositions in ways that often (but not always) left the voices of those source materials unmerged. Thus, whereas a narrative like the Primary History is not a self-consciously polyphonic text, there is a kind of incipient polyphony in

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[7] Morson and Emerson, *Mikhail Bakhtin*, p.312.
[8] Morson and Emerson, *Mikhail Bakhtin*, p.312.
[9] Morson and Emerson, *Mikhail Bakhtin*, p.312.
[10] Morson and Emerson, *Mikhail Bakhtin*, p.312.

the cultural and intellectual practices which made use of a variety of distinctive and unmerged voices in the production of a complex narrative.[11]

Newsom, after citing some of the examples of how P and J enter into dialogue in Genesis further suggests that:

> The Primeval History, because it does have two such distinct voices, lends itself well to dialogical reading, although one might object that it does not require Bakhtin to draw attention to the different visions of the world in the two voices of the Primeval History. Such observations are found in every commentary. Where a Bakhtinian approach would differ, however, is in its ability to conceptualize the unity of the text as an event of dialogic truth. The theologian…..might ask the biblical scholar what the Bible's theology of creation is, looking for a synthesis. The biblical scholar might well reply, "well, for the Priestly writer it is X; and for the Yahwist it is Y." Both would still be thinking monologically; both would be thinking in terms of something that can be held and articulated by a single consciousness. But a Bakhtinian approach is concerned with what resists both synthesis and disentanglement, that is, the quarrel itself. Or, put another way, dialogism foregrounds the empty space that makes possible the dialogue……The truth about human nature, the world, and God *cannot* he uttered by a single voice but only by a community of unmerged voices, and that is what finds its artistic representation in the form of the Primeval History. By the same token, a Bakhtinian reading makes it very difficult to distance the text. A quarrel has a way of involving bystanders.[12]

Newsom not only formulates brilliantly the possibility of using Bakhtinian analysis for the Primeval History but also shows how the programme she proposed could be valuable to both biblical scholars and theologians. Having given more examples, suggestions and insights as to how Bakhtin's concepts help us to explore the Old Testament, Newsom provides hope for and an awareness of reading the Bible dialogically in her essay's conclusion:

> Bakhtin's approach is not a method to be applied so much as it is a perception about the nature of discourse and a provocative claim about what it takes to articulate the "truth" of an idea. Its nonsystematic, nonabstract, nonreductive emphasis on unmerged voices in the text answers the biblical scholar's concern for respecting the variety and particularity of the Bible. The Bakhtinian emphasis on the *idea* in all its interactions challenges the tendency of biblical studies to let historical particularity isolate the text from substantive engagement with other discourses. There are, to be sure, both practical and theoretical problems which have not been discussed in detail. A Bakhtinian approach may exaggerate the ideological character of parts of the Bible. Too much may have been lost for one to understand the dialogical context which gives rise to many texts. Bakhtin may underestimate the difficulties involved in an attempt to "[call] back and forth to kindred ideas of other epochs." [PDP: 89] Nevertheless, a Bakhtinian approach offers a number of possibilities for engaging the biblical texts, none of which can fail to give theology something to work with.[13]

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[11] Newsom, 'Bakhtin, the Bible, and Dialogic Truth.', p.298.
[12] Newsom, 'Bakhtin, the Bible, and Dialogic Truth.', pp.300–1.
[13] Newsom, 'Bakhtin, the Bible, and Dialogic Truth.', p.306.

Chapter 3

Authoritative Discourse and Its Dialogizing

If we read YHWH as a speaking person in Bakhtin's terms, we must take heed of the
fact that YHWH is not an ordinary 'person'. YHWH's voice is the divine voice and
should represent the 'ultimate semantic authority*' (PDP: 188) in the absolute sense.
Can we really read YHWH's discourse in the narrative in a Bakhtinian and dialogic
way? Morson and Emerson, commenting on 'authoritative discourse', can help us to
rethink the possibility of reading YHWH as a novelistic speaking person. In their
words:

> Because the novel works by dialogising languages—by creating images of one language
> from the standpoint of others—it will be appreciated that the one kind of discourse the novel
> cannot work with is that kind of absolute, authoritative language that does not condescend to
> dialogue.[14]

The 'absolute, authoritative language that does not condescend to dialogue' is what
Bakhtin called 'authoritative discourse' in his 'Discourse in the Novel'.[15] This kind
of absolute authoritative language 'permits no play with the context framing it, no
play with its borders, no gradual and flexible transitions' (DN: 343) and 'to those
who accept it as such, is insulated from dialogic interaction, either by taboos, or by a
special script, or by an attitude of reverence.'[16] Furthermore, historically the
authoritative word has been lodged in the epic past:

> The authoritative word is located in a distanced zone, organically connected with a past that
> is felt to be hierarchically higher. It is so to speak, the word of the fathers. Its authority was
> acknowledged in the past. It is a prior discourse. It is therefore not a question of choosing it
> from among other possible discourses that are its equal. (DN: 342)

Nevertheless, once the authoritative discourse enters into the dialogical world of the
novel it may

> be dialogised and so lose its absolute authoritativeness. In that case, it becomes but one of
> many languages aspiring to authority, or it becomes a language polemically (and therefore
> insecurely) asserting its authority, or perhaps it turns into a language sensed as one that at
> one time was authoritative but is now "decentered."[17]

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[14] Morson and Emerson, *Mikhail Bakhtin*, p.313.
[15] Note that Morson and Emerson translated 'discourse' as 'word'.
[16] Morson and Emerson, *Mikhail Bakhtin*, p.313.
[17] Morson and Emerson, *Mikhail Bakhtin*, p.314.

Or, if we want to avoid the negative connotation of 'decentering', Bakhtin has offered another term for the process of putting authoritative discourse into dialogue — that is, to *test, assimilate,* and *reaccentuate* it:

> "Assimilation" (*usvoenie*) is Bakhtin's general term for the process by which the speech of others comes to play a role in our own inner speech. When utterances are assimilated they may retain the aura of something alien, or, to one degree or another they may be reworked and endowed with "varying degrees of 'out-own-ness'" (SG: 89). Assimilation involves "reaccenting the word," giving it a new aura, developing potential meanings in it, placing it in dialogue with another voice that it may adumbrate as its antagonist, or, for that matter, entirely distorting it.[18]

Since the absolute divine voice is brought to us by the narrator, it is certainly legitimate to interpret the divine voice in the biblical narrative in a novelistic/dialogic manner. We could not hear any of the divine voice without the narrator's transmission through his or her voice.[19] We hear the divine voice as 'the artistic representation of another's speech' (DN: 337). In Exod. 11-15, we can see there are three ways in which we hear the divine voice in the narrative:

1. In direct reported speech by the narrator we hear the divine voice directly through the report of the narrator (11:1-3, 9; 12:1-20, 43-49; 13:1-2; 14:1-4, 15-18, 26).
2. In indirect reported speech by the narrator we hear the divine voice embedded in the narrator's voice (e.g. 13:17).
3. In direct reported speech by the characters (which is also reported by the narrator) we hear the divine voice through the character's voice (through the report of the narrator) (11:4-7(8?)).[20]

We may even assign the degree of semantic authority to each situation in the above list. Presumably, the direct speech of YHWH within the narrative should represent the highest degree of authority to the reader. Given the special 'surplus of seeing'

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[18] Morson and Emerson, *Mikhail Bakhtin*, p.220.
[19] I think it is true, too, for Jewish appropriation of Scripture, that Scripture always demands interpretation, and dialogizes the divine discourse even more. On the notion that Scripture is in need of an interpreter and how interpretation functioned in the ancient period see James L. Kugel, *Traditions of the Bible: A Guide to the Bible as It Was at the Start of the Common Era* (Cambridge, MA: Harvard University Press, 1998), pp.1–41.
[20] Logically it is possible for us to hear the divine voice in indirect reported speech by the characters, but there are no examples of this in our text and it rarely happens in the Old Testament. One special example of indirect reported speech is the serpent's mention of the (twisted?) divine words in Gen 3:1.

that the narrator possesses,[21] his reporting, even indirectly, of the divine speech should gain a certain weight of authority. By contrast, from the mouth of a character, such as Moses in the Pentateuch or any prophet in the prophetic books (in the Hebrew Bible sense, i.e. the Former and Latter Prophet in the tripartite division of Tanakh), the authority of the divine utterance would depend on the credibility of the character (as the narrator portrays him or her). In our case, in the later part of the book of Exodus, Moses gains an authority that is almost equal to that of the narrator: we may think that YHWH's voice from Moses' mouth should have a very high ranking in regard to its authority.[22] Nevertheless, since the divine voice comes to us in a form of reported speech, we must always think of it 'in terms of verbal interaction, of utterance responding to utterances dialogically, and of interlocutors orienting themselves, with greater or lesser ease, among the possibilities a given language offers for their adaptive use.'[23] In this regard, Polzin's words on the Deuteronomist history are illustrative because they are equally valid for the divine voice and the subordinated word of Moses, or the narrator, in Exodus:

> For even if we can say that the narrator clearly intends to subordinate his position to the word of God which he reports to us, we still inquire what precisely does God say within the work, and how precisely is his word said to be fulfilled in it? For clearly even a monologue may contain a variety of ideas and viewpoints that may or may not compete with one another with equal weight or authority. This raises the question of whether the history, as an overt monologue in which the Deuteronomist has subordinated his narrator's voice to God's voice as its echo, actually may contain a hidden dialogue within the word of God itself and/or within the "subordinate" word of the narrator. There is not just one utterance of God but a number of them reported to have been said by God throughout the historical period covered by the narrative. There is not just one utterance of the narrator interpreting God's word, but a number of them.[24]

Polzin is right. '[E]ven though the narrator assumes that his words are subordinate to God's words, by the very fact that he "takes over" what God has said and uses it for his own purposes, to this extent he is subordinating God's words to his own.'[25]

If we examine how the narrator reports YHWH's word, the idea of a 'hidden dialogue*' will not seem too impossible within the book of Exodus. YHWH's voice

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[21] This is Bakhtin's term for the narrator's position. It is better to use it than to speak of the narrator's 'omniscience' as Sternberg consistently suggests; see also Morson and Emerson, *Mikhail Bakhtin*, pp.241–3.

[22] In Chapter Four, we will see that Moses' voice and his authority are not always the same in the narrative but that they show a process of development.

[23] Morson and Emerson, *Mikhail Bakhtin*, p.167.

[24] Polzin, *Moses and the Deuteronomist*, p.22.

[25] Polzin, *Moses and the Deuteronomist*, p.23.

is put in explicit dialogic relation to Moses' words (as direct rejoinder) in the early chapters (Exod. 3-6) and in the incident of the Golden Calf (Exod. 32-33). For the other parts of the book of Exodus, however, almost all the utterances by YHWH are a one-way address to Moses and most of them have a 'loophole':[26] YHWH requests that his words should be transmitted to others, either to Pharaoh or to the people of Israel, through Moses himself. For example, the long section of uninterrupted divine utterance in Exod. 21:1-23:33, the 'Covenant Code', starts with the important mediation of Moses: 'These are the rules that you shall set before them' (ואלה המשפטים אשר תשים לפניהם). One may think that the inclusion of the divine voice in the legislation ensures absolute divine authority, but we must also consider that the mediation of the law is always through the voice of Moses, in which the divine commandments are dialogically modulated and channelled or, in Bakhtinian terms, *re-accentuated*. Source critics may see 'repetition' in the biblical complexity and explain these repetitions in terms of sources and traditions or they may posit many layers of authoring and redaction. However, this does not impair the rich ideologies that each voice represents or their dialogical interaction. In other words, there is no 'pure repetition'. In Bakhtin's terms, in these 'repetitions' of divine instructions through Moses' voice we can always hear 're-accentuation', 'testing' or 'agreement'. At the end of this chapter, we will see how this re-accentuation operates in the 'repetition' of the Passover instructions through YHWH's voice and Moses' voice. Before this, however, it is better to situate their voices in the larger literary context of the book of Exodus.

The Speaking Person in the Book of Exodus

To further our discussion on the book of Exodus, let us first survey the distribution of reported speech within the book so that we have a bird's eye view of how the voices of the characters and the narrator are allocated. Our survey will include all 40 chapters of the book so that we can gain a full picture of how the utterances of the

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[26] According to Bakhtin, '[a] loophole is the retention for oneself of the possibility of altering the ultimate, final meaning of one's words. If a word retains such a loophole, this must inevitably be reflected in its structure. This potential other meaning, that is, the loophole left open, accompanies the word like a shadow. Judged by its meaning alone, the word with a loophole should be and ultimate word and does present itself as such, but in fact it is only the penultimate word and places after itself only a conditional, not a final period' (PDP: 233).

characters are positioned in the continuum of the narrative.[27] Some suggestions for the direction of further investigation will be made, but these are not intended to be exhaustive, and I will not account for every detail in the narrative. Following this, I will move to focus on YHWH's and Moses' voices in the instructions concerning the Passover (12:1-13 and 12:21-27) and attempt to apply Bakhtinian concepts to a dialogic reading of these two voices.

1:1-2:10

At the beginning of the book of Exodus, the narrator's reporting speech is the most prominent voice. The other voices we hear (i.e. reported speeches) are those of Pharaoh and, strangely enough, of those women related to the birth of Moses: the two midwives (both named), the daughter of Pharaoh and Moses' sister (both unnamed).[28] Although Moses' mother plays a role within the narrative, she is never given a voice: her child is named by Pharaoh's daughter and Moses' sister has a direct voice,[29] yet Moses' mother remains voiceless.[30]

2:11-2:25

The narrator's voice still dominates the narrative, but now Moses' voice speaks for the first time in the book. Moses' first utterance is a question: 'Why do you strike your fellow?' (למה תכה רעך 2:13). If the first word of the character has anything to do with the characterization of that character,[31] it is worth noting that the question could be related to judging his people. The reply equally defines the role of Moses in the following narrative: 'Who established you as man of ruler and judge upon us?' (מי שמך לאיש שר ושפט עלינו). We can also hear the inner fearful (ירא) voice of Moses (2:14). The first exchange of dialogue between Moses and his fellow brothers

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[27]Alter's comments on the book of Exodus, from a literary point of view, yield many insights regarding the literary voice of the text. Sometimes he points out the subtle 'voicing' in the nuances of Hebrew idiomatic expression. *The Five Books of Moses*, pp.297–535. We will refer to these during the rest of the chapter.

[28] I think this may supply plenty of materials for a feminist reading; one can see J. Cheryl Exum, '"You Shall Let Every Daughter Live": A Study of Exodus 1:8-2:10', *Semeia* 28 (1983), pp.63–82.

[29] From a tradition-history point of view, Miriam, the name of Moses' sister as we know her in the later part of the Exodus narrative, belongs to the wilderness tradition as she speaks several times in the wilderness, starting with her song after the deliverance at the Sea ((15:20-21); note that she is called 'Aaron's sister' there).

[30] The narrator does indirectly reveal Moses' mother's voice: And she looked at him — indeed good (is) he! (ותרא אתו כי־טוב הוא). This could be considered as a case of free indirect discourse (FID).

[31] Bodner, 'Eliab and the Deuteronomist', pp.63–4 and 64n.22.

(אחיו) gives us a foreshadowing of Moses' voice. The next time Moses' voice is heard is in an act of naming: 'I have been a stranger in a foreign land' (גר הייתי בארץ נכריה 2:22). These reported speeches of Moses in his first appearance are a good starting point for us to recognize how his voice develops in the book of Exodus.

The other voices that we hear in this part of the narrative continuum are in the dialogue between the priest of Midian and his seven daughters (2:18-20). The voice of the priest of Midian,[32] who later becomes Moses' father-in-law, will be heard again in the wilderness narrative (18:1-27), and therefore his voice should have a special place within the book. The daughters of Reuel replying to their father's question represent another female voice(s) in this part of the narrative. The plural voice acts like a chorus in a Greek drama and its wording, 'he delivered us' (הצילנו)[33] and 'watered the flock,' (וישק את־הצאן) is also suggestive. It foreshadows Moses acting as a 'deliverer' and providing water for the people (17:1-7, also Num 20:2-13). We may say that the words of the other characters around Moses 'come to infect our sense of other character's [in here, Moses'] speech as well.'[34] It is what Bakhtin calls the 'character zones*' (DN: 316).

3:1-7:7

The passages from 3:1 to 7:7 should be considered as a whole in our novelistic reading since, within these passages, Moses and YHWH are put into dialogue. Moses acts as a respondent rather than as the mediator of YHWH's voice. Thus the narrative here manifests many dialogic features of voice.

The passages 3:1-4:14 are sometimes called 'the calling of Moses' or 'the commission of Moses' and they are associated with the calling scenes of a prophet.[35] Since it mainly consists of the dialogue between YHWH and Moses without action, the content is rich in voice. The narrator seldom interrupts the dialogue except when

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[32] He is named Reuel (רעואל 2:18) here, but in other places he is called Jether (יֶתֶר 4:18) or Jethro (יִתְרוֹ 18:1)

[33] The word 'deliver' (הציל Hiphil of נצל) occurs in 3:8, 5:23, 6:6 and 12:27; but when Moses' father-in-law reappears in the scene (Exod. 18) this word is used five more times (18:4, 8, 9, 10[x2]).

[34] Morson and Emerson, *Mikhail Bakhtin*, p.329.

[35] Childs, *Exodus*, pp.53–56. For an insightful discussion of Call Narratives see N. Habel, 'The Form and Significance of the Call Narratives', *ZAW* 77, no. 3 (1965), pp.297–323.

the actions of the character need to be clarified (3:1-6) or their effects shown (4:3 and 4:6-7). Moreover, the ratio between the speech of YHWH and that of Moses appears to be out of proportion. In addition to Moses' inner speech at the start of the episode (3:3), in the long conversation he utters only seven replies (3:4, 11, 13; 4:1, 2, 10, 13) and two of them are only one-word responses (הנני 3:4 and מטה 4:2). The other five replies are the objections of Moses towards the commission of YHWH. It is noteworthy that at the end of the conversation Moses' voice is absent: What is the response of Moses? This is a big gap for the readers to fill. Does Moses finally accept the commission of YHWH, or does he carry out the command of YHWH unwillingly? Such tension between the voice of Moses and YHWH is sustained throughout the episode that follows.

We should note that, at Horeb/Sinai, at the place where the great revelation is situated, the divine voice is heard again after a long period of silence.[36] The very first divine word at this junction is the repetitive call of a personal name, 'Moses, Moses.' It is exactly the same kind of utterance, after a long silence of the divine voice, that comes to Samuel, 'Samuel, Samuel' (1 Sam 3:10).[37] The other two instances of such repetitive calls of a name by the divine voice are in the special junctions of the patriarchs' lives: in the episode of the binding of Isaac (Gen 22:11) and the last divine call in the book of Genesis before Jacob's family enters Egypt (Gen 46:2). These coincidences of divine voicing should not be taken lightly.

Furthermore, since this is the first time we have heard the divine voice in the narrative, we can gain a sense of the general intonation of YHWH's utterance. One special feature in YHWH's voice should be mentioned. In 3:14-18, when YHWH instructs Moses what to say to the Israelite elders, he actually puts his voice into Moses mouth. The utterance is 'a quotation within a quotation' (in the following form: God said, '…you shall say: [God said] "…"'). This kind of 'quotation within a quotation' has already occurred in Moses speech: Moses said, '…if they ask me, "What is His Name?"' (3:13). The narrator, however, uses this kind of voicing in

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[36] The voice was last heard at Bethel, speaking to Jacob before his whole family entered Egypt (Gen. 46:2-4). There, in a vision at night, the epithet that is used is 'Elohim' and not YHWH, as at the last time the divine voice speaks to Jacob at Bethel (Gen. 35:9-13). The first time the divine voice directly comes to Jacob is also at Bethel, but it is only this time that the divine voice speaks (as the narrator tells us) as YHWH (Gen 28:13-15 cf. 31:3).

[37] The last time YHWH speaks before 1 Sam is at Jud 10:11-14; see Appendix I.

YHWH's utterance again and again (especially in the Plague Narrative (7:8-10:29); see below).[38] These occurrences of 'utterance within utterance' are rich in dialogic voicing.[39]

Following the departure from Horeb, Moses has a brief conversation with his father-in-law (here called Jether) and we hear the voice of this priest of Midian once again (4:18). Their sporadic interactions in this early stage briefly show the dialogic relationship between the voice of Moses and that of his father-in-law. This profile can be used to understand the later episode (Exod. 18).

YHWH's utterance still dominates the next scene and the intonation of the following divine speech does not change much at this point. The only peculiarity is the repetition of the content. Is it the same divine voice repeating his words (but remember utterance is unrepeatable) or is it another voice from one of the traditions or sources uttering in the voice of YHWH? This is an intersection that reading of literary voice can be dialogued with critical scholars' works.[40]

The insertion of the enigmatic encounter between YHWH and Moses, however, is puzzling. This episode concerning the 'bridegroom of blood" (4:24-26),

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[38] Here is a list of 'utterance within utterances' from YHWH to Moses: 3:15-22; 4:21-23; 6:2-8, 11; 7:2; (in the Plague Narrative, P1 stands for the first plague and so on) P1: 7:14-18, 19; P2: 8:1-4, 5; P3:8:16 [Heb: 8:12]; P4: 8:20-22 [Heb: 8:16-18]; P5: 9:1-4; P7: 9:13-19.

[39] Polzin points out a few examples of such 'utterance within utterance' in the Book of Deuteronomy as well as highlighting their further complication by the temporal scheme. Polzin comments on the implication of these utterances within utterances: 'One of the immediate results of this exceedingly complex network of utterances within utterances is the deliberate representation in Deuteronomy of a vast number of intersecting statements, sometimes in agreement with one another, sometimes interfering with one another. This enables the book to be the repository of a plurality of viewpoints, all working together to achieve an effect on the reader that is multidimensional. We should not be surprised that such a sophisticated work has come down to us from the first millennium B.C.E. This complex intersecting of viewpoints deserves to be taken seriously and analyzed carefully by the modern reader.' See Polzin, *Moses and the Deuteronomist*, pp.25–26. Later in Chapter Four, I will explore such utterances in YHWH's voice to Moses.

[40] For the history and discussion of the research of the authorship for 3:1-7:7, see Dozeman, *Exodus*, pp.97–108. General speaking the critical scholars identify multiple authors in 3:1-7:7 based on the language, the changes of literary style and the repetitions in these passages. The commission of Moses occurs twice (3:1-4:18 and 6:2-7:7) and this becomes the starting point for the identification of multiple authors in the composition of 3:1-7:7. However, throughout the narrative the intonation of the voice of YHWH does not change. In Bakhtin's terms, there is no '*change of speaking subjects*, that is, a change of speakers' (SG: 71). The utterances can be considered to be uttered from one voice. If narrator/author really utilizes multiple sources or traditions, in Bakhtinian analysis we can also say that the narrator/author made use of stylization, that means he or she stylized all his or her sources into one voice. In other words, even multiple sources or traditions were involved in the composition of 3:1-7:7, it is still valid to understand the divine voice as one commission voice which can subject to a Bakhtinian analysis.

which happens after YHWH mentioned the killing of the first-born son (14:23), is apparently associated with the last plague and it is also related to the Passover rite (blood and circumcision) through Zipporah's action. It is worth noting that we can only hear the voice of Zipporah, a female voice (again) rather than those of Moses or YHWH.

After YHWH's voice comes to Aaron (4:27), we can also hear the narrator's exposition (i.e. no other voice is heard) of the union of the two brothers and of the encounter between them and the elders of the Israelites. All the retellings of the words of YHWH (4:29 and 30) are not achieved through any character's voice but are simply mentioned by the narrator. The divine utterance does not go through 're-accentuation' by any other voice at all.

Later, Moses and Aaron come into dialogue with Pharaoh (5:1-5).[41] The dialogue between Moses, Aaron and Pharaoh is noteworthy in a dialogic reading. First, Moses and Aaron speak in one voice during the encounter with other (human) characters at this point.[42] Secondly, the voice of Pharaoh is programmatic: 'Who is YHWH— that I should hear his voice to let Israel go? I do not know YHWH, and also Israel I will not let go' (5:2 מי יהוה אשר אשמע בקלו לשלח את־ישראל לא ידעתי את־יהוה וגם את־ישראל לא אשלח). From this and other texts, we may conclude that 'knowing YHWH' seems to be one of the important themes in the book of Exodus. We can even view the utterance of YHWH by the Sea, 'let the Egyptians know that I am YHWH…' (14:18 וידעו מצרים כי־אני יהוה), as a dialogic response to Pharaoh's arrogant question. Pharaoh's voice becomes prominent from this point onwards. His tone is harsh and ruthless and his arrogant reply mimics a 'quasipoetic aristocratic style of speech' that may be a 'token of his regal stature'.[43] His quotation of Moses and Aaron's words, 'let us go and sacrifice to our God' (נלכה נזבחה לאלהינו 5:8 cf. 5:3), which he later calls 'deceptive words'

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[41] Alter notices that the context of the dialogue is that of an unconventional address to a monarch in Hebrew Bible. Moses and Aaron's address is abrupt, without any of the deferential forms of speech or 'the third-person bowing and scraping'. Their announcement of the divine message is immediate with an imperative verb without the polite particle of entreaty, נא; see Alter, *The Five Books of Moses*, p.333. The voicing of Moses and Aaron before Pharaoh shows that the narrative posits that their status is equal to that of the king of Egypt.

[42] Alter, recalling Propp's observation, notices that the voice of the elders is absent in the encounter with Pharaoh. It implies that Moses does not follow YHWH's previous instruction to speak to Pharaoh with the elders (3:18); see Alter, *The Five Books of Moses*, p.333.

[43] Alter, *The Five Books of Moses*, p.334.

(דברי־שקר), could be understood as a parody of his opponents' voice, a typical double-voiced word. In other words, Pharaoh's voice is a conspicuous case of novelistic discourse full of Bakhtinian dialogicity that demands our particular attention.

The voices of some minor characters can be heard here as well: the Egyptian 'slave-driver of the people' (הנגשים בעם) and 'their officers' (שטריו). It should be clear from the later reference (in 5:14) that these 'officers' are the 'Israelite foremen' (שטרי בני ישראל). The voice of the slave-driver resembles the voice of Moses, relaying the words of his superior: 'Thus said Pharaoh…' (5:10 כה אמר פרעה) cf. 5:1 'Thus said YHWH God of Israel…' (כה־אמר יהוה אלהי ישראל). The dialogic relationship between the slave-driver and Pharaoh could be called a 'stylization' (the third type in the Bakhtinian discourse typology, i.e. double-voiced) of the dialogic relationship between Moses (with Aaron) and YHWH; therefore, a deeper dialogic analysis would be required.

After the complaining voice of the Israelite foreman, the dialogue between Moses and YHWH resumes (5:22-7:7) and the intonation and content can be dialogically compared with the previous dialogue at Horeb.[44] However, this is interrupted by an insertion of the genealogy of Moses (6:13-25). This kind of 'inserted genre' intensifies the novelistic dialogicality and heteroglossia of the Scripture, since '[h]eteroglot languages may also enter the novel in the form of … inserted genres…' (DN: 335) In other words, we can treat the different inserted genre as another voice, the other 'image of a language', which is similar to a speaking person in the narrative.[45]

7:8-10:29

In this section, the Plague narrative, YHWH strikes the Egyptians with nine different plagues. Scholars have long realized these nine plagues are arranged artistically and

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[44] See note 40.
[45] For a deeper understanding of how genre *interaction* becomes 'another set of questions central to Bakhtin's thought', see the discussion by Morson and Emerson, *Mikhail Bakhtin*, pp.299–300. This provides a theoretical ground for the understanding of the poetic and prose languages presented at the crossing of the Sea, for instance.

structured in a series of three calamities, comprising three afflictions in each.[46] The reported speeches in this part, however, do not manifest a particular pattern. YHWH's voice and the narrator's reports of how the plague is fulfilled are almost in the same proportion. The narrator initiates each plague with the instructions of YHWH, all addressed to Moses (and also to Aaron in the case of the sixth plague). In the first two afflictions of each calamity in the series (i.e. the first and second, fourth and fifth, seventh and eighth plague), YHWH instructs Moses to forewarn Pharaoh about the plague. In these instructions, YHWH gives Moses the words to speak to Pharaoh, which are in a format similar to YHWH's words to Moses in 3:14-18, as a quotation within a quotation: YHWH said to Moses, '…Go to Pharaoh…and say to him, "YHWH…sent me to you and said, '...'"'.[47] In this way, YHWH's words are never directly spoken to Pharaoh in the narrative; at least, the narrator does not report a scene in which Moses directly relays the word of YHWH to Pharaoh. The only exception to this is the eighth plague, when Moses (accompanied by Aaron) 'directly' reports the word of YHWH to Pharaoh (10:3-6) in describing the content of the plague, yet this detail is missing in YHWH's words (10:1-2). Furthermore, in the first three plagues, YHWH's instructions to Moses to address Aaron in order to carry out the plagues are also given in the form of a quote within a quote. In the next chapter I will point out that this kind of 'utterance within utterance' is very important for establishing the dialogic relationship between YHWH and Moses.

The last four plagues are carried out by Moses, after YHWH's instruction is reported. On the other hand, both the fourth and the fifth plagues are carried out directly by YHWH himself, but it is also worth noting that in the execution of the fifth plague there is a peculiar 'almost' inner speech of YHWH (9:5). This reported speech of YHWH stands out from the other speeches since this is the only one lacking an addressee.

In this part of the narrative, we seldom hear the verbal response of Moses to YHWH's voice. Moses only converses with Pharaoh in 8:8-15 (in the second plague); 8:25-32 (in the fourth plague); 9:27-35 (in the seventh plague), 10:7-11 (in

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[46] Nahum M. Sarna, *Exploring Exodus: The Origins of Biblical Israel* (New York: Schocken Books, 1986), p.77.
[47] For a list of 'utterance within utterances' in the Plague Narrative, see note 38.

the eighth plague) and 10:24-29 (in the ninth plague). Pharaoh's voice, when compared with the time when Moses and Pharaoh have their first encounter, is still full of intonation, but it is becoming more cunning and unreliable.

11:1-13:16

The tenth plague, the killing of the first-born son, should be interpreted separately from the previous nine plagues. Moses starts reporting YHWH's speech just after YHWH finishes his utterance (11:4). He includes the content of the plague that was missing in YHWH's words (cf. the eighth plague). Also, no narration is inserted when Moses relays YHWH's instructions on the Passover and the Feast of Unleavened Bread (12:1-28). In other words, the narrator does not interrupt to report any event in between each reported pair. If we compare the distribution of the narrator's reported words concerning the event of the Exodus (in 12:28-12:42), with the reported words of YHWH and Moses, we will find that the narrator's voice is surrounded by the characters' voices.[48]

Curiously, YHWH's Passover instruction regarding who can partake in the feast is not mediated through Moses, although every other instruction is. Even though the instructions are mediated through Moses, he is not parroting the word but re-telling it with subtle differences. Not only the wording, but also the cotext and length of the speeches are changed. The instructions on the Passover and the Feast of the Unleavened Bread are split into two parts; the Feast of the Unleavened Bread is told after the narration of the event of the Exodus. YHWH's one verse instruction for the consecration of the firstborn (13:2) is expanded into six verses of instructions in the words of Moses (13:11-16), but the instructions on the Passover in YHWH's voice (12:1-13), are subtracted through Moses' voice (12:21-27). Most scholars attribute these differences and changes to the activities of a redactor who is managing different sources of tradition. However, the task of a novelistic reading is

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[48]Childs sees the narrator's reporting speech as an event and the reported speech as the interpretation of the event and suggests a theological meaning in the structure of this part: 'If an expositor takes seriously the final redaction, he can recognize an important biblical testimony to the relationship between word and event in the redactor's manner of linking commands to narrative material. The biblical writer brackets the Exodus event with a preceding and a succeeding interpretation. He does not see the Exodus as an 'act of God' distinct from the 'word of God' which explains it. In theological terms, the relation between act and interpretation, or event and word, is one which cannot be separated.' See Childs, *Exodus*, p.204.

to ask how these sources of tradition, that we can at any rate identify, create 'an image of a language' and how they are dialogically interanimated.

13:17-15:21[49]

In the narrative of 'the Crossing of the Sea', the allocation of the characters' voices and the narrator's voice is in reverse to that of the previous section, i.e. the reported speeches of the characters are surrounded by the reporting speech of the narrator.

When we consider the voice of Israel in 14:10-12, it is noticeable that it is not an individual, single voice but a collective voice. In fact, this is the first time we hear the voice of 'the sons of Israel' (בני־ישׂראל)[50] in the book of Exodus. Their speech contains an unverifiable quote (14:12), i.e. the original words cannot be located within the preceding narrative in Exodus. In fact, the wording in the speech of the Israelites (and the unverifiable quotation within) does not resemble their preceding speech but more resembles an echo in the voice of the *other* (the Egyptians in 14:5) and their *later* speech (cf. Num 11:18, Num 14:2-3 and Num 21:5). It is very possible that the quotation of 14:12 was not replicated from previous speeches but created, according to the later speeches that occur while the Israelites are in the wilderness, and 'accented' with rebellious intonation (cf. Psalm 106:7).

The voice of Moses' response to the immediate crisis in 14:13-14 contrasts with the rebellious voice of Israelites. Interestingly, while the Israelites' voice echoes that of Pharaoh and his servants (14:5), Moses voice *is echoed by* the voice of the Egyptians in the latter part of the narrative (14:25).

In Chapter Four, we will see how the three speeches of YHWH help to structure the narrative. When the Israelites are facing the Egyptian's pursuit, YHWH's voice has 'full command', as it were, turning the Sea into dry land and letting the Israelites walk through it. The Israelites, Moses and even the narrator all dialogically interact with YHWH's commanding and authoritative voice in different ways. In the next chapter, we will see the full effect of this dialogue by the Sea.

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[49] This part will become the main focus in Chapters Four and Five.
[50] בני־ישׂראל could be translated as 'Israelites' or 'children of Israel', both are gender neutral terms. However, in keeping with a more literal translation I will translate the phrase as 'the sons of Israel' throughout the thesis.

The so-called 'Song of the Sea' (15:1-18) is attributed to Moses and Israel, so we can expect to find how their voices *respond to* YHWH within this song. This poem in the form of a song is the other instance of inserted genre in the book of Exodus. It can dialogically respond or interanimate with the voices in the narrative.[51] In Chapter Five, I will pay special attention to how the prose and poem interanimate dialogically, as poetry occupies a very special position in Bakhtin's concept.

15:22-18:27

The voice of Moses becomes more prominent in the wilderness narrative as it progresses. The speech of Moses is outstandingly frequent in the incident of the giving of Manna (16:1-36). On at least nine occasions, Moses' speeches are directly reported by the narrator (16:6, 8, 9, 15, 19, 23, 25, 32, and 33). The first has Aaron as one of the speakers (16:6) and two of the speeches are directed to Aaron (16:9, 33); while in two of the speeches Moses is directly reporting the instructions of YHWH.

In this section many voices come to us in a distinctive way, such as YHWH's direct voice to the Israelites in 15:26,[52] the murmuring of the Israelites in 17:2-3, the dialogue between Moses and YHWH in 17:4-7, YHWH's self-contradictive words about Amalek in 17:14 (write down the reminder [זכרון] that is meant to be blotted out from memory [כי־מחה אמחה את־זכר]?) and Moses' dialogue with his father-in-law in Exodus 18. The wilderness is no longer a silent place once the people of YHWH enter it.

19:1-31:18

In the great revelation at Sinai, the divine voice is heard coming from a fearsome theophany. After that comes the longest uninterrupted divine voice in the Old Testament. The laws in the 'Covenant Code' (20:22-23:33) and the instructions about the building of the Tabernacle (25:1-30:10) constitute two sections that are uninterrupted by the narrator. They do not even have the intermittent insertion of speech introduction ('YHWH said to Moses') that occurs in the similarly long

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[51] See note 45.
[52] YHWH directly spoken to the Israelites *without* Moses mediation in the book of Exodus only occurs twice. The other instance of such direct utterance of YHWH to the Israelites is the Decalogue (20:1-17).

reported speech in Leviticus (Lev. 4:1; 5:14; 6:1, 8; etc.). They are only interrupted by the account of the people establishing the covenant with YHWH through Moses (Exodus 24). The narrator is probably portraying YHWH's voice as an authoritative word. These long reported speeches need a special type of analysis if a novelistic reading is to be maintained.[53]

32:1-34:35

After a long section of uninterrupted reported speech from YHWH, the narrator's voice returns and other voices are introduced. In the incident of the Golden Calf, we first hear the narrator's laconic narration and the familiar rebellious voice of the Israelites. Finally, in this incident, an important character—Aaron—speaks independently, in his own voice. We also hear the voice of Joshua for the first time (32:17, although he has already appeared in 17:9). However, the ultimate semantic authority still rests on the dialogue between YHWH and Moses up on the mountain and in the voice of Moses when he is coming down from the mountain.

35:1-40:38

After the narrative incident of the Golden Calf, the narrator returns to the long 'monologic' mode of reported and reporting speech. Besides the address to the Israelites made by Moses, there is a long and uninterrupted narrator's report until Exodus 40. The voices here consist of near word for word repetition of what YHWH has told Moses in Exodus 25-31, thus the phrase 'as YHWH commanded Moses/him' repetitively appears. It is *nearly* word for word repetition, since the fulfilment of the instructions does not sequentially coincide with the divine instructions and some omissions and alterations are also present. It will be interesting to look at the differences between the instructions and their fulfilment in terms of a dialogic rather than a source-critical or tradition-historic analysis.

After this preliminary survey of the reporting and reported speech within the book of Exodus, we can observe the following points:

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[53] We need to discern whether the long reported speech is single-voiced words or double-voiced words and analyses it accordingly. See the discussion on discourse types in Chapter Two, p.62.

1. Generally, the narrator's reporting speech only dominates the scene at the beginning and near the end of the book of Exodus, especially when the Israelites are following the divine instructions on the construction of the Tabernacle. The long section of uninterrupted narration aims to show how the Israelites diligently fulfil the divine plan.

2. Most of the minor characters who speak at the beginning of the book foreshadow the 'fate' of Moses. In Bakhtin's concepts, the narrator adopts not a dialogic but a monologic kind of composition, since the character is 'finalized', it cannot escape from the control of the author/narrator. This and the previous point demonstrate that the narrative in the book of Exodus is far from being 'polyphonic' in the Bakhtinian sense. The ultimate semantic authority still rests with the narrator/author. This narrator/author, however, consistently allows the voices of the characters to speak for themselves and to each other and this makes a dialogical reading possible. Indeed, if monophonic and polyphonic works can be arranged on a spectrum from the most polyphonic works, such as Dostoevsky's novels, to the most monologic works, such as the ancient epics, the biblical narrative should lie in the middle of this spectrum, inclining more to the monophonic. The overall narrative could be monophonic but, at times, the *languages* are heteroglossic and double voiced.

3. The voice of Moses tends to gain more authority as the narrative progresses. From being an agent who acts according to the voice of YHWH in the Plague Narrative he comes to have an independent voice that can argue with YHWH at the narrative of the Golden Calf. The survey indicates that the main transition occurs around the Exodus event and in the wilderness. This kind of 'emergence of hero' can be subjected to Bakhtin's novelistic investigation.[54]

4. The voice of YHWH is the most important and dominant semantic authority in most parts of the narrative in the book of Exodus and especially in the revelation at Sinai. Nevertheless, by the refraction of the narrator's presentation, the voice of YHWH in various points of the narrative allows us to enter into dialogue and Moses' voice becomes our dialogic partner and helps us to re-accentuate the voice of YHWH.

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[54] Morson and Emerson, *Mikhail Bakhtin*, pp.408–412.

The survey so far only gives us a sense of the proportion of the speech in the various parts of the book of Exodus and gives an idea where particular voices may be heard. But, do these voices interanimate? Do these voices create an image of languages? How do these voices enter into dialogue? How does the author's voice infect the characters' voices? Although we need to gain a clearer answer to these questions, at this point it is adequate for us to look at selected texts and to discuss how YHWH's voice and Moses' voice interanimate.

Passover Instructions: A Dialogic Reading

Commentators have long realized the differences between the speech of Moses (12:21-28) and that of YHWH (12:1-13) on the instructions to the Israelites on how to observe the Passover. Childs thinks that 'the major difference is one of length.'[55] From the introduction of Moses' speech, George Coats considers that 'its position in the unit is not as a doublet to the first speech but as an execution of the commission given to Moses and Aaron in the first speech.'[56] Propp explains the differences by introducing the redactor who combines the legislation of P and E by means of putting it in the voice of YHWH (P) and Moses (E):

> The P law in Yahweh's voice (12:1-17a) must precede the E law in Moses' voice (12:21-23, 25-27). By shifting P's conclusion to 12:28—or by composing his own conclusion in Priestly style—the Redactor fashioned a continuous, composite narrative: the people obey (P/R) after hearing Moses' report (E) of Yahweh's command (P). True, in the composite Moses' words differ from Yahweh's. But this is a minor problem, since E and P are similar to begin with and since biblical authors often present slightly varying accounts of command and fulfilment... Thus, if the Redactor stretched the forms of Hebrew narrative, he did not break them.[57]

Houtman regards the relationship between YHWH's instructions and Moses instructions as complementarities. He assumes the readers 'were listening in when YHWH spoke to Moses and Aaron and therefore he puts instructions containing new elements into Moses' mouth.'[58]

All commentators focus on the differences in the content of YHWH's and Moses' speech and do not realize the subtle change in point of view and intonation that the voices represent. To understand the relationship of the voices afresh in a

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[55] Childs, *Exodus*, p.200.
[56] George W. Coats, *Exodus 1-18* (FOTL, 2A; Grand Rapids: Eerdmans, 1999), p.83.
[57] Propp, *Exodus*, pp.380–1.
[58] Houtman, *Exodus (volume 2)*, p.149.

novelistic way, we must first establish the literary voice of the speaking person within the narrative. It is, however, not easy to apply Bakhtin's notion of voice directly to the texts as many critics claim 'that the loose, ambiguous, and contradictory nature of Baxtin's [i.e. Bakhtin's] "technical aspect" has been exonerated by the "profundity of his ideas."'[59] Thus in order to establish a starting point for a novelistic reading of the Scripture, we need to rely on the work of a member of the Russian structuralist group, Boris Uspensky. In *A Poetics of Composition*, Uspensky, who based his work on the study of Bakhtin's Circle, examines the artistic representation of the point of view in literary art forms.[60] The characters' and the narrator's points of view will contribute to what their voices 'sound like' in the text. Basically, Uspensky differentiates many levels of points of view and explores their interrelationship in his book. The biblical scholar, Adele Berlin, uses these levels of points of view in the service of biblical narrative in her book *Poetics and Interpretation of Biblical Narrative.* She succinctly summarizes four different levels:[61]

1. The ideological level 'refers to the point of view according to which the events of the narrative are evaluated or judged';
2. The phraseological level 'refers to the linguistic features in the discourse that indicate whose point of view is being expressed';
3. The spatial and temporal level 'refers to the location in time and space of the narrator in relation to the narrative'; and
4. The psychological level 'refers to the viewpoint from which actions and behaviours are perceived or described'.

In Chapter One, I have mentioned the voice in the expression-plane of a narrative. By simply reading the text, we can straightforwardly examine the expression plane (including the psychological, phraseological, spatial and temporal level). However, what we want to 'hear' within a novelistic composition is the 'ideological plane' that correlates to Bakhtin's 'image of language' or the

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[59] V. N. Voloshinov, *Marxism and the Philosophy of Language* (Ladislav Matejka and I. R. Titunik (trans.); Cambridge, MA: Harvard University Press, 1973), p.x.
[60] Boris Andreevich Uspensky, *A Poetics of Composition: The Structure of the Artistic Text and Typology of a Compositional Form* (Berkeley: University of California Press, 1973).
[61] Adele Berlin, *Poetics and Interpretation of Biblical Narrative* (Bible and Literature Series, 9; Sheffield: Almond, 1983), pp.55–6.

'idea-voice'. Thus, by applying Upsensky's analysis, we can start to consider how the literary voices are established in the text. The benefit of this technical operation is that it is text-centred and content-focused and it enables us to gain a relatively objective control of our novelistic reading. It gives us an entry point and a handle on the concept of voice in Bakhtin's theory. However, during this analytical manoeuvre we should take care that the profound subtleties of Bakhtin's thought (such as the notion of *intersubjectivity* rather than objectivity in the reading process) are not compromised.

I will first compare YHWH's speech and Moses' speech on the expression plane and then I will attempt to account for their ideological points of view, thus establishing the idea-voice that these two speeches represent.

12:1-3a // 12: 21a

Passing on YHWH's instructions through Moses' voice, the author/narrator has the opportunity to change the subject and object of the instructions as well as the situation/context of the announcement. These changes alone can bring out the different points of view within the psychological and temporal-spatial levels. If we consider the 'rhetoric triangle' discussed in Chapter Two,[62] we should know that the addresser, the addressee and the content of an utterance interact immensely and that they dynamically express the meanings of the words.

Although we lack any information about the context of the announcement, we still know that the instructions are from Moses to 'all the elders of Israel' (כל־זקני ישראל).[63] These elders appear after Moses' meeting with Aaron when he goes back to Egypt from Midian (4:29). The assembling of the elders of Israel is commanded by God (3:16). These elders are absent throughout the narrative portion of the confrontation between Moses and Pharaoh, although God mentions that Moses should go with them to the king of Egypt and that they should speak to Pharaoh together (3:18, note a plural subject of אמר). It is natural to think that the elders of Israel are the representatives of 'the congregation of Israel' (12:3 כל־עדת ישראל), or the 'people' (in 12:27 the response to the message of Moses is from the

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[62] Pp.55-56.
[63] Houtman conjectures that the Israelites were present in the whole scene. See note 58.

people (העם), but, as Houtman stresses, '[t]he nature of the elders in Exodus remains vague.'[64] Perhaps the conjecture of Houtman is true, that they are just 'figureheads' under Moses and Aaron and that 'they represent the people whenever all the people are unable to be present.' In other words, we cannot construct a hierarchy of Israel's leadership from these few verses. However, as the subject and the object are changed, Moses and the elders become important as agents that mediate the message of God. The Israelites cannot encounter the voice of YHWH directly becasue they only know the utterance of YHWH through voice of 'the other' (i.e. Moses). The mediation of the divine voice opens up the possibility for further dialogic interpretation.

12:3b-6 // 12:21b

YHWH's initial instruction for finding a suitable lamb for the Passover offering is significantly shortened by Moses and, furthermore, some key words have been changed in Moses' speech. The drastic shortening of the instruction by Moses' voice excludes most of the temporal elements within YHWH's instructions. The detail on how to choose the lamb is omitted, which may indicate that the focus of Moses' voice is on the action of slaughtering the Passover offering rather than how the offering lamb is prepared. In this regard, we hear an action-oriented urgency within the intonation of Moses' voice. The extra verb משכו may indicate such urgency. Houtman, because of the article in הפסח, thinks that Moses' instruction 'is so formulated as if the elders had listened in along with Moses and Aaron.'[65] For this, however, we cannot find support in the expression plane of Moses' words. If Houtman's assumption is correct, Moses' voice immediately re-accentuates YHWH's voice in front of the elders and the whole context of the utterance changes significantly.

In Moses' speech, the phraseological changes include the designation of the offering animal (from lamb (שה) to flock (צאן)) and the depiction of the family unit (from 'father's house' (בית־אבת) to 'their clan' (משפחתיכם)[66]). Propp suggests that the use of שה לבית in YHWH's instruction limits בית־אבת to the inhabitants

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[64] Houtman, *Exodus (volume 2)*, p.370.
[65] Houtman, *Exodus (volume 2)*, p.192; cf. Childs, *Exodus*, p.200.
[66] Words with the root משפחה appear seven times in the book of Exodus, the other six times all occur in the genealogy of Moses 6:14-25.

of a single domicile.[67] If this is so, the phraseology point of view of YHWH's speech may focus on the domestic household, but the generic terms appearing in Moses' speech could also indicate Moses' lack of interest in the nuances such as the calculation of the size of the lamb.

12:7 // 12:22

In contrast to the previous verse, this part of the instructions in Moses' words expands the counterpart of the instruction within the speech of YHWH. The phraseology expands to include the use of hyssop (thus changing the verb for applying the blood from נתן to טבל) and the 'initial location' of the blood.[68] Phraseological elements like 'house' (בית 12:7) and 'until morning' (עד־בקר 12:10) in the speech of YHWH can still be found in the clause 'you shall not go outside the door of your house until morning' (ואתם לא תצאו איש מפתח־ביתו עד־בקר). In other words, Moses' point of view focuses on the *detail* of the blood ritual; this is in contrast to that of YHWH's point of view, which focuses on the *detail* of the Passover meal.

One more phraseological change is worth noting: the order of the appearance of 'the lintel' and 'the two doorposts' in the instructions from YHWH is reversed in the speech of Moses. One may also notice that there is a subtle change of persons (from second person in 12:5-6 to third person in 12:7-9 and back to second person in the rest of the instruction) in YHWH's instructions. These two subtleties may not contribute to the change of the point of view, but such minor peculiarities are enough to confirm the fact that the voice of Moses and the voice of YHWH are distinguishable.

12:8-11

This is the part that is omitted in the voice of Moses. Once again YHWH's speech highlights the Passover lamb and the meal. The detail contributes to the intonation of YHWH's voice: a demand for a correct, cautious and vigilant observation of the Passover meal.

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[67] Propp, *Exodus*, p.388.
[68] Here I understand סף as 'threshold' and not as traditional translation 'basin'. On this see Propp, *Exodus*, p.408.

Chapter 3

12:12-13 // 12:23

Having omitted most of the divine instructions about when and how to consume the Passover lamb, Moses' embarks at once on the reason why blood should be applied to the doorframe. Again, the temporal element in YHWH's instruction (on this night בלילה הזה 12:12) is omitted. In Moses' speech, there is no reference to the firstborn (12:12) or to the judgment on the gods of Egypt (12:12) and there is no reference to the blood as a sign (את 12:13). There are subtle changes within this part. The subject of protection[69] is changed from 'you' (עלכם) in YHWH's instructions to 'the door' (על־הפתח) in Moses' word, and the agent of destruction changes from 'a plague for destruction' (נֶגֶף לְמַשְׁחִית)[70] in YHWH's word to 'the Destroyer' (הַמַּשְׁחִית) in Moses' word.

Propp renders משחית in 12:13 as an abstract destruction while in 12:23 it is a personal destructive force.[71] Houtman further depicts the phraseology that is implied in 12:23:

> According to 12:23, YHWH was accompanied by the destroying angel. YHWH himself does not enter the houses to kill. He remains outside and lets the angel do his work. He only restrains the destroyer if he tries to enter a house marked with blood. It is possible, though not certain, that the mention of the destroying angel stems from a reluctance to portray the killing of the firstborn as one by YHWH's own hands. The destroyer, though, acts with YHWH's approval, and so, though less directly, the death of the firstborn is still his work.[72]

This view opposes Propp's understanding:

> According to 12:23, 29, Yahweh himself attacks the Egyptian firstborn, while the paschal blood averts the Destroyer from Israel. The difference of emphasis is significant: Yahweh assumes the glory of striking Egypt, while the "dirty job" of threatening Israel is delegated to his semi-autonomous dark side.[73]

An alternative interpretation has been defended by Trumbell (mentioned in Houtman): YHWH enters the marked houses through the door opening to share in the meal and, from the inside, he prevents the destroyer from doing his work. This interpretation assumes that 12:23 presents a different picture from 12:13.[74]

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[69] פסח most probably means 'protection' cf. Isa. 31:5. On this word see Houtman, *Exodus (volume 2)*, p.183; Propp, *Exodus*, pp.398–9.
[70] But, Houtman, *Exodus (volume 2)*, p.185 ad loc. 'the catastrophe brought about by the destroyer'.
[71] Propp, *Exodus*, pp.401–2.
[72] Houtman, *Exodus (volume 2)*, pp.193–4.
[73] Propp, *Exodus*, p.409.
[74] Houtman, *Exodus (volume 2)*, p.194.

There seems no single way to understand the action of YHWH. We are left to decide the point of view of YHWH's own action and the point of view attained by Moses. Judging by the literary context of the utterance, YHWH's voice seems to emphasize the influence of YHWH's actions towards Egypt and the Egyptians, whereas Moses' intonation is more concerned with the salvific power of the blood ritual.

12:24-27a

The most obvious new element that is introduced in Moses' voice is the question and answer for the future generations. The replying voice to the children's question accentuates once again the salvific and protective power of the blood. Although the immediate threat is over, the Israelites should still remember the saving power of YHWH instead of the affliction in Egypt (as the inclusion of the unleavened bread, the bitter herbs and the code of dress in the Passover meal implies).

Dialogue between the idea-voice of YHWH and Moses

After comparing the expression plane of both YHWH's speech and Moses' speech, we can now attend to the distinctive ideology that is projected by the voices of YHWH and Moses.

In 12:1-13, YHWH's speech underlines the following:

1. The temporal mark for keeping the ritual
2. The proper way of choosing the sacrificial lamb
3. The detail about consuming the sacrificial lamb
4. The blood: a sign
5. The Passover: The influences towards Egypt and the Egyptians

While in 12:21-27, Moses' speech highlights:

1. The urgency of the actions
2. The blood on the door frame: The way of YHWH's protection
3. The Passover: the salvific act of YHWH
4. The remembrance by later generations regarding the deliverance of the house

It is not difficult to perceive why critical scholars attribute the voice of YHWH to a representation of priestly thinking (P source), which assumed a correct way of observing ritual, and the voice of Moses to a representation of the pre-exilic, naturalistic idea (JE source), which was inclined to promote the salvific effect of the cultic acts. However, according to our criteria of point of view and voice, we still need to ask why the priestly concerns appear the voice of YHWH and not in the voice of Moses or in the voice of Aaron, who symbolizes the idea of priesthood? Through a Bakhtinian lens, it is worth questioning what lies beneath the narrator/author's 'dominant semantic authority' in order to shape the characters' language in terms of an idea-voice.

From a Bakhtinian perspective, the voice of YHWH may denote a higher order of authority. Putting the priestly language into the voice of YHWH may establish the priestly ideology as an authoritative discourse that 'set the tone for action in a given sphere of life' and that is 'assimilated into the psyche to set the tone for a particular shaper of thought.'[75] Historically, priestly instruction may represent the proper way to observe the feast of Passover and to 'set the tone for action' in that matter. On the other hand, to introduce the authoritative word through the mediation of Moses' voice provides a loophole[76] for later generations to re-accentuate such an authoritative word. If the Passover feast only comes to the people through the divine voice and becomes absolute, there is no room for assimilation into the psyche of the people. The overly authoritative word of God would 'not allow us to play with it, integrate it, or merge it with other voices that persuade us.'[77] There will be no genuine agreement with God, since agreement 'is a truly dialogic relation, and to agree with a discourse is already to have tested it, deprived it of unconditional allegiance, and integrated it into one's own framework.'[78] In order to let later generations 'take on responsibility with respect to a discourse, or to any kind of authority, it is necessary …to enter into dialogue with it—that is to *test, assimilate, and reaccentuate* it.'[79]

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[75] Morson and Emerson, *Mikhail Bakhtin*, p.219.
[76] For the Bakhtinian meaning of 'loophole', see note 26.
[77] Morson and Emerson, *Mikhail Bakhtin*, p.219.
[78] Morson and Emerson, *Mikhail Bakhtin*, p.220.
[79] Morson and Emerson, *Mikhail Bakhtin*, p.220.

In time, there may come to be a competing ideology on how to perform such a ritual or how to interpret the meaning of the action, due to a change in social or historical circumstances, which was always possible in the history of Israel. The biblical writer neither suppresses nor ignores this, but incorporates it as a dialogized heteroglossia at risk of de-centring the authority of his day. Since the authoritative word is being re-accentuated, however, the later reader can truly agree with the authoritative word. Through this novelization process, idea-voices from the '"absolute past" are reborn in the "familiar zone" of the "open-ended present."'[80] In other words, the reader can live out a truly creative understanding of the meaning of the idea-voice behind the Passover without it being 'finalized' by the time-bounded way of practising the feast.

Conclusion: Dialogizing the Voice of YHWH

I believe that if we research deeper into the reporting scheme of the narrator in the Pentateuch and if we see how YHWH's voice comes to us through various dialogizing backgrounds,[81] we may find that the utterance of the authoritative word of YHWH is turned into a speaking person's, 'another one's', word. Therefore, we can develop a Bakhtinian, dialogical, 'novelistic' reading of the Scripture. Bernard Levinson, in his study on how Deuteronomy and the Deuteronomistic Historians transform the Passover tradition, already suggests this:

> The Deuteronomistic Historian uses both Josiah and the anonymity of the narrator to deflect his own *vocal transformation of authoritative texts*, much as the Deuteronomic author employs the voice of Moses to camouflage his innovations. The literary history of the festival calendar *reveals a cascade down of voice, or in the rank of the speaker,* as one moves from the Covenant Code to Deuteronomy to the Deuteronomistic History….Nevertheless, there is *an attendant cascade up in the autonomy of the author, who obliquely transforms previous textual authority.* If the Deuteronomic author both revises and expands the Covenant Code with new notions of religion and the social polity, so, too, is Deuteronomy itself revised and expanded in the Deuteronomistic Historian's reconfiguration of the ties between cult and monarchy. In each case, continuity with tradition is both claimed and breached. *As authors speak through the masks of Mosaic authority, royal speech, or anonymity, the pseudepigraphic deflection of authorial voice provides an important means*

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[80] Morson and Emerson, *Mikhail Bakhtin*, p.304.

[81] Different dialogzing backgrounds provide different configurations of complex voicing. As Morson and Emerson write: 'As that dialogizing background changes, and different voices are intensified or muted within it, the kinds of hybridizations operative in the text may change. The text, as Bakhtin observes, is "reaccented" and in that sense becomes a somewhat different one.' See Morson and Emerson, *Mikhail Bakhtin*, p.337.

> *to purchase a more profound originality and conceptual independence. It enables successive authors to assert their autonomy in relation to their forbears.*[82]

The word of Levinson actually mirrors the concept of Bakhtin of 'creative understanding'[83] or the re-accentuation of the texts 'potentials' by subsequent authors and readers.[84] This 'creative understanding' that Bakhtin proposes, releasing the great potentials that are really *in* any great works,[85] also occurs within the biblical corpus,[86] in Jewish Midrash,[87] and even in the Church Father's rhetoric, and the list can go on into modern day's reading strategy such as 'reader-response' criticism. The Bakhtin concept of novelistic/dialogic reading, the creative understanding and re-accentuation is a great resource for formulating the reception theory of the Scripture.[88]

In summary, the book of Exodus is full of speaking person's discourse. A novelistic/dialogic reading is not only possible but also beneficial. The dialogic engagement of the voice of YHWH involves a re-accentuation of YHWH's authoritative word. Through the reporting of the narrator and the interanimation of Moses' voice, YHWH's idea-voice becomes a language that 'loses its "naivete"':

> When languages enter into dialogue, complex changes take place… a language that has entered into dialogue with another language, especially if that dialogue concerns the topic or experience to which the language specially adapted, loses its "naivete." It becomes self-conscious, because it has seen itself from an alien perspective and has come to understand how its own values and beliefs appear to the other language. When it is used subsequently, such a language can no longer directly and unself-consciously talk about its topic as if there were no other plausible way of doing so.[89]

The heteroglossia will help us to read the divine voice and the scriptural complexity in a fresh way. To further illustrate this, I will attempt a dialogic, Bakhtinian reading

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[82] Bernard M. Levinson, *Deuteronomy and the Hermeneutics of Legal Innovation* (Oxford: Oxford University Press, 1997), p.97 emphasis my own.

[83] Morson and Emerson, *Mikhail Bakhtin*, pp.284–290.

[84] Morson and Emerson, *Mikhail Bakhtin*, p.364.

[85] Morson and Emerson, *Mikhail Bakhtin*, p.364.

[86] See Michael A. Fishbane, 'Inner-Biblical Exegesis: Types and Strategies of Interpretation in Ancient Israel', in *The Garments of Torah : Essays in Biblical Hermeneutics* (Indiana Studies in Biblical Literature; Bloomington: Indiana University Press, First Midland Book edn, 1992), pp.3–18.

[87] Daniel Boyarin, *Intertextuality and the Reading of Midrash* (Indiana Studies in Biblical Literature; Bloomington: Indiana University Press, 1990).

[88] Bakhtin's analysis is possible because we now see the biblical discourse as 'voice'. Actually, in recent biblical scholarship the metaphor of 'text' is used. Thus Bakhtin's re-accentuation becomes 'intertextuality'. For a discussion of discourse as voice and discourse as text, see Elbow, *Everyone Can Write*, pp.185–188.

[89] Morson and Emerson, *Mikhail Bakhtin*, p.310.

of the Israelites' crossing of the Sea in order to explore the dialogic relationship between the complex voices in the book of Exodus. This will be the task of the next two chapters.

Chapter 4

Dialogue by the Sea

Introduction

I have discussed how the heroes/characters act as speaking persons in the narrative as it is told by the narrator of the book of Exodus. I have also examined the dialogic relationship between Moses' voice and YHWH's voice in the Passover instructions in 12:1-12:27. According to Bakhtin, when the narrator reports the voices of the speaking persons, here YHWH and Moses, they actually refract different socio-ideological views. These idea-voices are set into dialogue by the author-redactor[1] in order to sustain the vitality of the many traditions that are transmitted through the Passover instructions. As we move into the next episode of the Exodus event, we can see that the speaking persons now engage with one another. The many voices interpenetrate each other and orchestrate a narrative complex.

In this chapter, I will investigate how dialogue (in the general sense) works in the biblical narrative and how the voices of the Israelites, Moses and YHWH help to deepen our understanding of the narrative by engaging with their dialogue. First we will look at the distribution of the characters' utterances within Exod. 13:17-14:31 and see how the dialogue of the characters is narrated. After accounting how Bakhtinian category of voice deepens our understanding of dialogue in general, we will enter into the analysis of the utterances of the Israelites, Moses and YHWH within the episode one by one. Along the analysis, the interillumination of the voices of the characters will be discussed. At the end I will suggest that the divine voice and the narrator's voice are co-operating and contributing to the ultimate semantic authority of the narrative so that the reader is enabled to dialogue with the divine absolute voice. To limit our scope, our analysis will only focus on the voices of the characters and the narrator; it will not deal with all the detail and artistic features in

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[1] Later in this thesis (Chapter Six, especially the Excursus in p.206) I will point out that the narrator's voice in most of the biblical narrative can be equated as the author's voice. Before that I will still presume they are distinct. In a bakthinian or novelistic reading of a narrative prose this presumption arises our awareness on the possible extra layer of voice that demands our attention. For detail see Chapter Six.

the narrative, although the narrative art of the biblical prose is important in its own right.

The Dialogue in the Crossing of the Sea

What voices can we hear from the narrative in Exod. 13:17-14:31, the account of the Israelites' crossing of the Sea? Or we can rephrase the question: who is speaking in the narrative? What and how are they speaking? To start with, we can portray a narrator, who tells us about what and how things were happening. Then, we can hear the characters whose speeches are reported by the narrator. These include YHWH (14:1-4, 15-19 and 26; notice that it is God (אלהים) who is speaking in 13:17 instead of YHWH); Pharaoh and the Egyptians (14:5 and 14:25); the Israelites (14:10-12); Moses (14:13-14) and even the distant voice of an ancestor, Joseph (13:19). Although the narrator seldom tells us *how* the speeches are spoken, each speech is differently framed.[2] The following table gives a clearer picture of how each speech is introduced:

Passages:	Direct or indirect speech:	Introduced by:	From:	To:
13:17	Indirect[3]	כי אמר... פן	אלהים	to himself
13:19	Direct	כי השבע השביע ... לאמר	יוסף	בני ישראל את
14:1-4	Direct	וידבר ... לאמר	יהוה	אל משה
14:5	Direct	ויהפך לבב ... אל העם ויאמרו	פרעה ועבדיו	to themselves
14:11-12	Direct	ויאמרו	בני ישראל	אל משה
14:13-14	Direct	ויאמר	משה	אל העם
14:15-19	Direct	ויאמר	יהוה	אל משה
14:25	Direct	ויאמר	מצרים	to themselves
14:26	Direct	ויאמר	יהוה	אל משה

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[2] On introductory formulae of speech in Hebrew narrative, see Cynthia L Miller, *The Representation of Speech in Biblical Hebrew Narrative: A Linguistic Analysis* (HSM, 55; Atlanta: Scholars Press, 1996).

[3] According to Miller, Exod. 13:17 is one of the examples which is an indirect quotation representing internal speech introduced with פן. See Miller, *The Representation of Speech in Biblical Hebrew Narrative: A Linguistic Analysis*, p.97 n.4.

The table shows that the narrator prefers to quote the speaker's words directly. This seems generally true in biblical narrative. Alter observes that 'the biblical writers prefer to avoid indirect speech ... when speech is involved in a narrative event, it is presented as direct speech.'[4] The narrator chooses put the voice of the speaking person in the foreground and allows the reader to access the characters' consciousness directly. It is therefore more appropriate to analyse the narrative in a Bakhtinian manner. The issue of the narrator's voice in the biblical narrative is complex and, for the moment, we will leave this discussion until Chapter Six. As well as the direct and indirect speeches of the characters, we could also consider the following instances as speeches. When the Israelites realized that they were being pursued by the Egyptian army, the narrator reports that 'the Israelites cried out to YHWH' (ויצעקו בני ישראל אל יהוה, 14:10). The content of the 'cry' is omitted; but the act of speaking still reveals the voice of the Israelites at that moment (see below). The other two instances of speech-act that are neither direct nor indirect speech are both associated with Pharaoh. One instance indicates that a message was told to him, 'to the king of Egypt it was reported (by someone) that the people had fled' (ויגד למלך מצרים כי ברח העם, 14:5). This instance could be categorized as a mere narration without any voice.[5] The other instance is a speculative speech of Pharaoh (ואמר פרעה לבני ישראל...) 14:3), which is reported through YHWH's speech that is itself reported by the narrator.[6] This (imaginary) speech can be viewed as an example of an utterance within an utterance. Rather than considering the speech-act to reveal the voice of Pharaoh, it would be better viewed as revealing how YHWH would posit the voice of Pharaoh.[7]

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[4] Alter, *The Art of Biblical Narrative*, p.67.

[5] PsJ here supplies that those who told Pharaoh were the 'guards who went with Israel.' For more on this matter, see Alexander Samely, *The Interpretation of Speech in the Pentateuch Targums: A Study of Method and Presentation in Targumic Exegesis* (TSAJ, 27; Tübingen: J.C.B. Mohr [Paul Siebeck], 1992), p.11. The identification of a speaker puts a voice in the otherwise voiceless narration.

[6] In 14:3, לבני ישראל should be more appropriately rendered as 'concerning the Israelites' rather 'to the Israelites,' because, in the context, the Israelites were on their way to the wilderness. However, by supplying 'Dathan and Abiram… who stayed in Egypt' as addressees, PsJ seems to understand the prepositional phrase as 'to the son of Israel.' See Samely, *The Interpretation of Speech in the Pentateuch Targums*, p.11.

[7] In what follows we will see more about how Pharaoh and the Egyptians' voices dialogically relate to the voices of other characters in this episode.

We can see (from the above) that almost half of the narrative consists of speech with voice or, in Bakhtinian terms, the utterances of a speaking person. The location of the utterances within the narrative actually gives a hint as to how the narrative is arranged.[8] In the Masoretic Text (MT) as shown in *BHS*, there is a *setuma* (ס) after 13:16, which makes a new section starting at 13:17. Between this and the next *setuma*, the Masoretes further sub-divided the text into six portions by means of *petucha* (פ): 13:17-21; 14:1-14; 14:15-25; 14:26-31; 15:1-19; 15:20-21. If we leave aside the division in Exod. 15, it should be obvious that the text is thus divided according to the speech uttered by YHWH, so whenever God speaks, at 14:1, 14:15 and 14:26, it is treated as a start of a new section by the Masoretes. According to this scheme, the outline of the narrative will be as follows:

> 13:17-22 Exposition of the narrative;
>
> 14:1-14   YHWH's first speech/command, followed by Egyptian pursuit (into the wilderness) and the reaction of the Israelites and Moses;
>
> 14:15-24 YHWH's second speech/command, followed by Egyptian pursuit (into the Sea); and
>
> 14:25-31 YHWH's third speech/command, followed by the Egyptian army's downfall and conclusion of the narrative.

This scheme is too general to account for all the details, but it suffices to hint how the elements in the narrative could be further arranged. When YHWH's commands are used as the reference points, we can see that the narration and the utterances of the character alternate. From this, we can obtain a much clearer outline of the narrative:

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[8] I intentionally avoid using the term 'the structure' as it is associated with a structuralist approach to narrative, which I am consciously diverting from; see the discussion between James Kugel and Adele Berlin: James L. Kugel, 'On the Bible and Literary Criticism', *Prooftexts* 1, no. 3 (1981), pp.217–36; Adele Berlin, 'On the Bible as Literature', *Prooftexts* 2, no. 3 (1982), pp.323–27; James L. Kugel, 'James Kugel Responds', *Prooftexts* 2, no. 3 (1982), pp.328–32.

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Narration:	13:17-22	Narration I (The Exposition)
Utterances:	**14:1-4**	**YHWH's first utterance**
	14:5	Speech of Egyptian
Narration:	14:6-9	Narration II (pursuit of Egyptians into the wilderness)
Utterances:	14:10-12	Israelite's utterance (marked with ופרעה)
	14:13-14	Moses' utterance
	14:15-18	**YHWH second utterance**
Narration:	14:19-25a	Narration III (pursuit of Egyptians into the Sea)
Utterances:	14:25b	Speech of Egyptian
	14:26	**YHWH third and final utterance**
Narration:	14:27-31	Narration IV (The Ending)

In addition, the narrations I to IV contain the following elements (note the parallels in italic and bold fonts):

Before the central speeches	After the central speeches
Narration I: 13:17-20 Introductory expositions 13:21-22 *Appearance of the pillars of cloud and fire* After the first utterance of YHWH Narration II: 14:6-9 *Egyptian's pursuit into wilderness*	Narration III: 14:19-20 *Angel of God's action (the pillar of cloud appeared)* 14:21 **Moses stretched out his hand and the Sea drove back** 14:22 **The Israelites walked on dry land** 14:23-25a *Egyptian pursuit into the Sea (the pillar of fire and cloud appeared)*
	After the last utterance of YHWH Narration IV: 14:27a **Moses stretched out his hand and the Sea returned** 14:27b-28 Egyptians drowned in the Sea 14:29 **The Israelites walked on dry land** 14:30-31 Concluding remarks

Chapter 4

Simple observation shows that the arrangement of narration and characters'
utterances is concentric in nature:

1. The first part and the final parts of the narrative are reports by the narrator
    containing the introductory exposition and the concluding remark, thus
    making an *inclusio*;

2. The Egyptians' speech in Egypt appears right after YHWH's first command,
    while the final command of YHWH appears right after the Egyptians' speech
    in the Sea (a reversal of order);

3. The speeches of the Israelites, Moses and YHWH are concentrated in the
    'geographical' centre of this narrative arrangement;

4. Elements repeat before and after the central dialogue, as shown in the table
    above:

    a. The pillar of cloud and fire (13:21-22) that appears in Narration I is
        mentioned again in Narration III (indicated in italics) with variations:
        in 14:19 only the pillar of cloud appears and in 14:24 the order of
        appearance of the pillars is reversed to 'the pillars of *fire and cloud*'.

    b. In Narration II, the Egyptians pursue 'after' the Israelites (אחריהם)
        into the wilderness (14:6-9), while in Narration III the Egyptians
        follow 'after' the Israelites (אחריהם) into the Sea (14:23-25a).

    c. The repetitions occurring in Narration III and IV all concern actions
        that take place in the Sea (indicated in bold) that reflect the content of
        the pivotal (the second) utterance of YHWH.

There are still many repetitions and hints that the narrative is structured in a
concentric way[9] but, for our analysis of voices, it is sufficient to note that the
narrative is built around the voices of the characters. Although we should beware of
imposing too tight a structure on the narrative, such an arrangement signifies that the
reporting voice of the narrator and the reported voices of the characters are delivered
in a structured rather than an arbitrary way.

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[9] For a detailed analysis see Bachra, 'Structural Regularities'.

If we compare the narrative of the crossing of the Sea with the previous narrative of the Israelite exodus from Egypt in Exod. 12:1-13:16, we will find two differences in the arrangement of the verbal elements. In the narrative about the Israelites leaving Egypt, the narration of the event (Exod. 12:39-40, the utterances of Pharaoh (v.31-2) and the Egyptians (v.33) is inserted) is surrounded by the long utterances of YHWH and Moses. This arrangement is the opposite of that in the narrative of the crossing of the Sea. There is also a difference between these two narratives in the nature of the utterances. In the narrative of the previous Exodus event, each character's utterances are instructions without verbal rejoinder. On the other hand, in the narrative of the crossing of the Sea, the utterances together make a kind of 'dialogue,' a verbal interaction between the characters on the surface.[10] The delivery of the latter narrative denotes that the focal point of the episode is located in the 'dialogue' of the characters. In other words, the key to this episode may be found in this central dialogue. In order to have an adequate Bakhtinian understanding of the central dialogue in the episode of the crossing of the Sea, we should first envisage how Bakhtin's notions facilitate our understanding of the dialogue between the characters in biblical narrative. Then we can return to study the dialogic complexity in the crossing of the Sea through a Bakhtinian lens.

Dialogue and Voices

Conversation and Dialogue

I have introduced the notion of double voiced discourse and have presented the Bakhtinian typology of the novelistic discourse in Chapter Two. We will now see how this notion applies to the study of dialogue in the biblical narrative.

To start with, we should clarify the subject of our study here so that Bakhtinian categories can be applied effectively and correctly. In its narrowest sense, 'dialogue' refers to the verbal exchanges between the characters within a literary work such as a drama, a novel, a prose narrative or a poem. This sense of the word 'dialogue' distinguishes it from the everyday sense of verbal communication between 'real' people. The everyday sense of the term is a subject in its own right in

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[10] It will become clear why 'dialogue' is in quotation marks and the phrase 'on the surface' is used; the verbal exchange is incoherent with regard to any natural conversation.

linguistics. Beginning with this linguistic concern, the study of dialogue in literature can be turned into 'conversation analysis' or 'conversational analysis'.[11] The focus of this approach rests on the linguistic structure and characteristic of 'conversation'. Here 'conversation' denotes specifically the everyday give-and-take of linguistic code and social interaction. Thus, 'dialogue' that appears in any written material is treated as imitation of everyday conversation. Our approach, on the other hand, views dialogue in novelistic discourse as a literary device that is used by the author in order to accomplish an artistic purpose by verbal representation. As a result, the dialogue and speeches of characters in narrative are more than fictional words that imitate the linguistic and social rules of everyday language; they represent a purposeful and artistic mimicking of real situations. The first approach, mentioned above, is sometimes abbreviated as CA and it emphasizes the empirical data, phenomenological rules and compositional structure of a dialogue in narrative (turn-taking, adjacency pairing, conversation setting, implicature, etc.). However, the second approach highlights literary effects and the dynamic of generating meanings of novelistic dialogue. An understanding of this latter approach is more relevant to the application of Bakhtinian categories to biblical narrative material.

Dialogue as Artistic Representation

Although the study of speech and dialogue of characters in literature is not new, it has never been widespread. 'When, some twenty years ago,' wrote Norman Page in 1985, 'I began to make a serious study of fictional dialogue, I was surprised to find that it was a subject to which remarkably little systematic attention had been paid, particular in relation to English-language texts.'[12] Although Page's second edition of S*peech in the English Novel* in 1988 proved that more attention has been paid to narrative and novelistic dialogue, the subject was seldom prominent in literary or narrative studies until Bakhtin or 'dialogism' was introduced into the West. This is because most literary critics and scholars of narrative habitually assume that the words of the characters in a narrative *are* always subject to the intention of the

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[11] For a general understanding of this, see Deborah Tannen, *Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse* (Studies in Interactional Sociolinguistics, 6; Cambridge: Cambridge University Press, 1989). For its application to a biblical book, see Raymond F. Person, *In Conversation with Jonah: Conversation Analysis, Literary Criticism, and the Book of Jonah* (JSOTSup, 220; Sheffield: Sheffield Academic Press, 1996).

[12] Norman Page, *Speech in the English Novel* (London: Macmillan, 2nd ed, 1988), p.ix.

author (real and implied). As a result, the discussion of them is subordinated to an understanding of how author or narrator structures their narration of the story (what Bakhtin would call 'the monologic habits' (PDP: 272)).[13] David Lodge, who was working as both a novelist and an academic literary critic at the time of writing,[14] says: 'Of course the ability of the great novelists to represent different types of speech has not been entirely ignored by criticism, but it has been treated mainly as a means of expressing character, or as an aspect of the novel's realism considered as an end in itself—the reproduction, in a pointed and entertaining form, of behaviour that we recognize from life.'[15] The dialogue in a narrative prose is always treated as an authorial device: either a means of characterizing characters or as a means of making the narrative more life-like.[16] These two aims turn the dialogue of characters into discourse that is subordinated to the purpose of the author or 'something like the equivalent of the lyric voice in poetry—some unified and homogeneous verbal expression of the author's personal vision of the world.'[17]

It is only 'after Bakhtin'[18] that the limitations of such an approach were realized, as 'it underestimates the extent to which the total meaning of a given novel is mediated through a plurality of voices, some, on occasion all, of which cannot be treated as the author's.'[19] Lodge suggests that 'the unique quality of an individual writer's vision of the world and experience may be conveyed just as effectively through the reproduction and manipulation of voices other than his own.'[20] It is this perception which Bakhtin, through an analysis of Dostoevsky's polyphonic novel,

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[13] If we turn to the work of those who deliberately study narrative, who are now known as 'narratologists' in the academic world (especially those like Mieke Bal, Seymour Chatman and Gérard Genette, whose work appeared in the 1960-80s), it is even more conspicuous that dialogue was classed as a different form of 'narration'. For example, see Genette discussion of 'narrative of words' in *Narrative Discourse*, pp.169–185.

[14] He is now retired from his academic position and working as a full time novelist.

[15] David Lodge, *After Bakhtin: Essays on Fiction and Criticism* (London: Routledge, 1990), p.76.

[16] On how the dialogue characterizes the characters in biblical prose, see Frank H. Polak, 'The Style of the Dialogue in Biblical Prose Narrative', *Journal of the Near Eastern Society* 28 (2001), pp.53-95. Polak's work discusses the topic of the manner in which the linguistic nature of quoted speech produces a characterization of the speaker. He also works with Bakhtin, but only quoted DN in this article.

[17] Lodge, *After Bakhtin*, p.76.

[18] 'There is certainly a temptation to regard Bakhtin as some kind of prophet providentially sent to deliver us from our critical discontents, and his work as some kind of theoretical panacea. But the temptation must be resisted. There are problems, contradictions and loose ends in Bakhtin's thought, and grappling [w]ith them is part of being 'after Bakhtin' (Lodge, *After Bakhtin*, p.89).

[19] Lodge, *After Bakhtin*, p.89.

[20] Lodge, *After Bakhtin*, p.89.

projected into the world of literary study. This perception transforms the way we approach the dialogue in narrative prose. How can it apply to our biblical narrative? It is undeniable that the discourses of biblical characters and the dialogue between them are subordinated to authorial intent,[21] but they still give voices of their own that are worthy of our attention if we are to fully and dialogically engage with the complexity that the text reveals.

A Deepening Dialogue

Hence when we approach the dialogue of the characters in the narrative account of the moment of the Exodus and the crossing of the Sea, we are not studying dialogue as a mere literary device. Dialogue could be used by the author as a compositional device to create delay and suspense in the plot, to highlight the theme and motif of the narrative, to characterize the personages and heroes in the story, or to assert different perceptions or points of view on the event. We all enjoy those explorations of 'the narrative art' by renowned scholars, such as Alter, Berlin and Sternberg, who study the biblical story with an orientation towards literary interests. Even if dialogue is an artistic, literary device, however, this device's 'meaning and potential must be related to a higher category of specifically formal becoming, predicated on the moment language is embodied in the voice, encounters the voice of another, and in so doing acquires its own deep formal distinction.'[22] Alastair Renfrew's packed assertion means that Bakhtin used the notion of voice to go beyond the method of the Formalists (and, in a sense, those biblical literary critics who are influenced by the formalist's heir, i.e. Structuralism), which constantly stresses stylistic and compositional devices.[23] In order to distinguish 'the surface-level formal phenomena' from 'the deep formal properties,' Bakhtin categorized his typology of novelistic discourse by means of complex voicing, i.e. single-voiced or double-voiced discourse. He further developed the classification of various double-voiced discourses by the 'directionality' of the voices, from passive unidirectional stylization to active double-voiced hidden polemic.[24] As Bakhtin

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[21] I will turn to the discussion of 'authorial voice' in Chapter Six.
[22] Renfrew, *Towards a New Material Aesthetics*, p.66.
[23] Renfrew, *Towards a New Material Aesthetics*, p.65.
[24] Note that Bakhtin's concept of 'directionality' is heavily influenced by the discussion of consciousness and intentionality in Phenomenology. Thus it goes beyond the usual understanding of authorial intention.

reminds us 'that compositional forms are not in themselves sufficient to resolve the question of the type of discourse' (PDP: 193), Renfrew's elaboration, which differentiates 'stylization' from 'style,' helps us to understand how voice determines the typology of discourse:

> [Style] can be a property only of the first above type of discourse [i.e. single-voiced direct and unmediated intentional discourse], whereas stylization, although it will share, by definition, the stylistic properties of the discourse of which it is a stylization, is a variant of the third type [i.e. double-voiced discourse], defined by the addition of a non-instrumental perspective and intentionality towards the discourse of another. Stylization in itself thus means virtually nothing: it is an empty category, which, without an understanding of the definitive presence in it of two voices, is fit only for incidental literary-critical description.[25]

Stylization is only one of the Bakhtinian double-voiced discourses.[26] Bakhtin's classification of types of discourse in Dostoevsky have 'far from exhausted all the possible examples of double-voiced discourse, or all the possible means of orienting toward another's discourse, processes that complicate the ordinary referential orientation of speech' (PDP: 198). Nevertheless, the suggestion of the existence of double-voiced discourse is sufficient to prompt us to rethink the whole process of literary creation. Bakhtin definitely goes beyond Formalism:

> [T]he precepts and strategies of Formalism are not rejected in straightforward terms: instead everything……is reworked as a basis upon which to develop a new poetics, in which neither the compositional device nor the specificity of the linguistic material organized by that device in themselves be definitive of discourse type…Instead, one form of discourse will distinguish itself from another according to the relationship of the two voices present in it, as mediated and enabled by the particular characteristics of the given compositional device. It is not only the case, however, that voice is entirely predicated on the idea of the material embodiment of language in the located person of a speaker or writer…this material embodiment is also the condition of possibility for the dual orientation of discourse, in that embodiment is the point at which one voice is necessarily orientated towards another voice.[27]

When the 'voicedness' of an utterance (any utterance) is considered, dialogue no longer acts as a compositional device in narrative prose; it could be a vehicle that lifts us to a higher plane of the creation of dialogic meanings. Voice transforms mere language, making 'the linguistics object as an abstract voiceless "thing"' into the material embodiment of consciousness and ideology in the 'located person of a

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[25] Renfrew, *Towards a New Material Aesthetics*, p.64.

[26] Renfrew uses the formalist concept of *skaz* as another example to illustrate how the new discursive classification of Bakhtin transcends the category of formalism (Renfrew, *Towards a New Material Aesthetics*, p.64). This is, I think, an even better example. The Russian tradition of *skaz* (telling the story in a specific oral form of narration) poses questions on the relationship between the author and the narrator that I will deal with in Chapter Six, on the narrator's voice.

[27] Renfrew, *Towards a New Material Aesthetics*, p.65.

speaker or writer.'[28] In the process of the embodiment of language, the author injects personality, intentionality and emotional-volitional idea-force into compositional devices so that a dialogic relationship can be built up in the encounter with the other voice—the other 'embodiment of language'. The dialogue of the characters leads to another kind of dialogue—the dialogism of voices, of ideas, of realities and of worldviews. The purpose of attending to voices in novelistic discourses (and of categorizing them accordingly) is to look for this dialogism within a literary work.[29]

In the following sections, I will analyse the utterances of the Israelites, Moses and YHWH separately. These utterances are definitely related dialogically, but for analytical purposes, they are treated as individual utterances. By exploring the other's voice in each utterance, it is hoped that a deeper dialogue can be brought out and discussed.

The Utterance of the Israelites

Exodus 14:10-12

‎[10]וּפַרְעֹה הִקְרִיב וַיִּשְׂאוּ בְנֵי־יִשְׂרָאֵל אֶת־עֵינֵיהֶם וְהִנֵּה מִצְרַיִם נֹסֵעַ אַחֲרֵיהֶם

‎וַיִּירְאוּ מְאֹד וַיִּצְעֲקוּ בְנֵי־יִשְׂרָאֵל אֶל־יְהוָה:

‎[11] וַיֹּאמְרוּ אֶל־מֹשֶׁה

‎הֲמִבְּלִי אֵין־קְבָרִים בְּמִצְרַיִם לְקַחְתָּנוּ לָמוּת בַּמִּדְבָּר

‎מַה־זֹּאת עָשִׂיתָ לָּנוּ לְהוֹצִיאָנוּ מִמִּצְרָיִם:

‎[12] הֲלֹא־זֶה הַדָּבָר אֲשֶׁר דִּבַּרְנוּ אֵלֶיךָ בְמִצְרַיִם לֵאמֹר

‎חֲדַל מִמֶּנּוּ וְנַעַבְדָה אֶת־מִצְרָיִם

‎כִּי טוֹב לָנוּ עֲבֹד אֶת־מִצְרַיִם מִמֻּתֵנוּ בַּמִּדְבָּר:

And Pharaoh! He drew near and the sons of Israel lifted up their eyes and HEY[30]!

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[28] Renfrew, *Towards a New Material Aesthetics*, p.65.

[29] The ultimate goal of a Bakhtinian reading of the text is to explore the ideologies behind each idea-voice in this episode and how they relate to the critical scholar's categories (such as the ideology/theology of the Yahwist or the Priestly 'writer'), just as I have done previously in Chapter Three. However, as space is limited, I am unable to explore this matter further in this thesis and must leave the reader to judge the potential of a dialogic reading of the Exodus narrative.

[30] It is a very bold rendering of the ‎והנה which is mostly translated as either 'and behold' or 'and look'. This is suggested by McCarthy's discussion of the use of ‎והנה, that 'sometimes there is an element of wonder or the like so great that we have to supply words in translation to get the feel of the verb.' See Dennis J. McCarthy, 'The Uses of wᵊhinnēh in Biblical Hebrew', *Biblica* 61, no. 3 (1980), pp.330–42 (332). For a fuller discussion, see below.

Egyptians marching after them!

And they feared greatly and the sons of Israel cried out to YHWH.

And they said to Moses:

'Is it because there are no graves[31] in Egypt that you took us to die in the wilderness?

What is this you did to us!?—by bringing us out from Egypt?

Is not this the word that we spoke to you in Egypt saying:

"Leave us alone and let us serve the Egyptians"?

Indeed it is better for us to serve the Egyptians than to die in the wilderness.'

Narrator's Framing

Before locating the voices within the Israelites' utterance, let us first look at how the narrator frames their words. The Israelites uttered their voice as they were being pursued by Pharaoh's army. The pursuit of Pharaoh is narrated in verse 10 with a voice full of tension, which I indicate with exclamation marks in my translation. This is possible since in verse 10 we can find some features in the Hebrew that can disclose the intonations of a voice. At this point we should remind ourselves that in the modern novel, 'the literary text cannot reproduce intonation with any exactness or delicacy of discrimination,' but that it 'may be done by the use of italics, by punctuation or the omission of it, by the placing of words and clauses in relation to each other.'[32] For ancient narrative like that in the Hebrew Bible, the devices of punctuation or a change in typeface might be lacking; but Hebrew syntax can still be 'marked' (as some linguists call it) by placing the subject at the start of the sentence and by breaking the narrative sequence of *waw-consecutive*.[33] The word 'והנה' in

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[31] The phrase is constructed as a double negative, see GKC 483 s.152y.

[32] Lodge, *After Bakhtin*, pp.78–9.

[33] Or the *wayyiqtol* form, which is a less theory-laden label. In the narration of Pharaoh's pursuit, the syntax suddenly changes from a consecutive use of the *wayyiqtol* form (nine incidences from v. 5 to v. 9) into a SV *qatal* syntax (ופרעה הקריב). Most of the time a subject-verb order in Hebrew syntax was used for the sake of emphasis, but Vervenne suggests that here the word order 'seems to be determined by the verbal form *qatal*.' The purpose of using a different verb form (*qatal)* after a succession of *wayyiqtol*, Vervenne further asserts, 'introduces a new perspective'. See Vervenne, 'Current Tendencies', p.37. This shifting of the temporal point of view with the vivid use of the idiom 'the Israelites lifted up their eyes and behold/look/hey…' (וישאו בני ישראל את עיניהם והנה) synchronizes the view of the reader with that of the character (i.e. the Israelites) and heightens the immediacy of the crisis. Moreover, the insertion of speeches from the Israelites, Moses and YHWH suspends the action of the Egyptian army and dilates the narrative time. The effect of the synchronic

verse 10 that I translate as 'Hey' may also equate to an utterance like 'Humph!' or 'Well'[34] in the modern novel; 'what in real life would be the non-verbal or non-verbalized contexts of a given utterance … the meaning of which is entirely determined by intonation and context.'[35] By means of changing syntax and using the attention-getter,[36] the point of view seeing from the eyes of Egyptians (Exod. 14:9) has been shifted to that seeing from the eyes of the Israelites. However, this linguistic signal achieves more than a mere shift in the perspective of the narrative. The narration at this point is voiced with the intonation of the Israelites' voice—their surprise and fears are all accented within the narrator's voice.[37]

Furthermore, though the narrator tells us that the Israelites cried out to YHWH, the content of the cry is withheld from us. Samely, considering the targumic change of 'cry out' into 'pray', realizes that the question behind this speech event of 'cry out' is not a simple one. It is a question of whether there are two speech events here or one, as the Hebrew text 'gives only one utterance wording, but two addressees.'[38] Samely supposes that the targumist opts 'for an interpretation which

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perspective here not only heightens the narrative plot but also directs our attention to the voices of characters.

[34] Voloshinov illustrated dialogism's principle that 'in life, verbal discourse is clearly not self-sufficient' by the single word utterance 'Well!' See Holquist, *Dialogism*, pp.62–3. who has quoted Voloshinov in full, see Voloshinov, *Freudianism*, pp.98–9.

[35] Lodge, *After Bakhtin*, p.79. Dennis McCarthy in his classification of uses of והנה also supports such a view that 'we are not dealing with formal logical constructions but with living language in which various nuances are carried.' See McCarthy, 'The Uses of wᵊhinnēh in Biblical Hebrew', p.332. In fact, under the sub-title of 'excited perception,' McCarthy asserts that 'the emotional tone [of והנה] is so strong that we cannot treat the sentence as a simple statement of fact' (McCarthy, 'The Uses of wᵊhinnēh in Biblical Hebrew', p.332). 'The exclamatory expressions can imply very different things. We identify them by the tone of voice, or, in reading, from the very large English linguistic context we possess (and even so cannot always read aright) but, alas, lack for biblical Hebrew' (McCarthy, 'The Uses of wᵊhinnēh in Biblical Hebrew', p.331). Also see J. P. Fokkelman, *Narrative Art in Genesis: Specimens of Stylistic and Structural Analysis* (Studia Semitica Neerlandica, 17; Assen: Van Gorcum, 1975), pp.50–51.

[36] This term is used in Berlin, *Poetics and Interpretation of Biblical Narrative*, p.91. Furthermore, Alter, summarizing Fokkelman, says that 'the preventative *hinneh* is often used to mark a shift in narrative point of view from third-person omniscience to the character's direct perception' Alter, *The Art of Biblical Narrative*, p.54 n.4.

[37] Polzin invokes Bakhtin's concept of 'Character zone' that, 'the area occupied by [a character's] voice is much broader than his "actual" words in [it]' when he accounts for Elkanah's voice in I Sam. 1. Robert Polzin, 'The Speaking Person and His Voice in 1 Samuel', in J. A Emerton (ed.), *Congress Volume: Salamanca, 1983* (VTSup, v. 36; Leiden: Brill, 1985), p.223. This concept could be useful here. In Bakhtin's terms, '[t]hese zones are formed from the fragments of character speech… Such a character zone is the field of action for a character's voice, encroaching in one way or another upon the author's voice' (DN: 316). We can thus listen to the voice of the characters (here, the Israelites) even though we do not hear their speech directly. For further discussion see below, pp.147-149.

[38] Samely, *The Interpretation of Speech in the Pentateuch Targums*, p.131.

takes two *verba dicendi* (צעק and אמר) as indicating two distinct speech acts with two different speakers.'[39] That is why the targumist interpreted 'cry out' as 'prayer', as an address to YHWH. The utterance that follows 'is allotted to another group of speakers, who are defined by the targumic view of the morality of rebellious speech.'[40] In PsJ, this group of speakers is named 'the wicked ones of the generation.' This insertion adds a new voice in the text and refracts the targumic condemnation of the utterance. 'As a result an apparently redundant speech report in MT is taken to refer to two (possibly simultaneous) speech events with two speakers.'[41] The targumist's sensitivity helps us to locate two possible unmerged voices within a single utterance presented to us by the narrator: one voice 'cries out' (as prayer) to YHWH, the other 'blames' Moses out of unfaithful wickedness.[42]

Although we may hear two voices, which are full of surprise and fear, within the narrator's wordings, these voicing effects are supplied by readers, such as the sensitive targumist, and are not explicated in the text. What is obvious is that the voice of the Israelites is consistently reported by the narrator as one collective voice. The speakers of the utterance, 'The sons of Israel' (בני־ישראל) consistently speak as one person in the Exodus narrative. 'The elders of the sons of Israel' (זקני ישראל 3:16, 18; 4:29) have been mentioned as interlocutors in YHWH's commission, when he was calling Moses in Mount Horeb, and this is understandable because Moses contacted the leading class before interacting with the people. From this point onward, however, whenever 'the sons of Israel' speak, they speak in one voice.[43]

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[39] Samely, *The Interpretation of Speech in the Pentateuch Targums*, p.131.

[40] Samely, *The Interpretation of Speech in the Pentateuch Targums*, p.131.

[41] Samely, *The Interpretation of Speech in the Pentateuch Targums*, p.131.

[42] Houtman comments that the targumic rendering 'removes the ambivalence in the reaction of the Israelites… which modern exegetes attribute to the blending of literary strands.' But Houtman also provides another possibility by understanding צעק as 'to accuse': in this case, the Israelites still act as one voice of rebellion. Houtman, *Exodus (volume 2)*, p.263.

[43] In 15:1, the Israelites sing with Moses and in 15:24; 17:3 the Israelites murmured as עם, but in 16:3 and 17:1-2 they complained as עדת בני ישראל. In 19:8, at mount Sinai, the Israelites are specified as speaking in one voice as one people (ויענו כל־העם יחדו: one should notice the special use of יחד). In 24:7, the Israelites respond to the reading of covenant also as עם. Only in 16:15 do the Israelites speak to one another, not in one voice. In the episode of the golden calf (Exod. 32-33), the Israelites (as עם) also speak and act as one—even Aaron joins his voice to that of the Israelites to declare ('they' said ויאמרו) the golden calf as 'אלהיך ישראל'. Israelites continue to speak as one voice in the Book of Numbers: the murmuring of the Israelites never splits into many voices (Num. 20:2; 21:5). Even in Num. 13:26-29 twelve tribes are called into the promised land as spies, in Num. 13-14 the Israelites still speak in one voice (Num. 14:2, 10, 40; at one moment they have 'said to each other' Num. 14:4). Only Caleb and Joshua distinguish themselves as other voices in this episode. There are still two other places where the Israelites utter in one voice, but not in murmuring. In one case, the interlocutors involved allude to 'the king of Edom' and the Israelite's messenger, but

Did the Israelites speak in one voice, or were there many opinions among them by the Sea? Again, the ancient interpreters thought that the voices of the Israelites were diversified. Josephus, Pseudo-Philo and the translators of the Targums all differentiated the voices of the Israelites into several (3 to 4) groups at this point and they dialogized these voices in the hidden polemic within Moses' rejoinder (see below). However, as the narrator presents us with one collective voice, it is logical to think that the intention of the representation was not a record of the actual speech(es) that the Israelites uttered, but an utterance that is monologized in order to capture the voice of a 'general' single Israelite point of view at that moment.[44]

Form and Content

Let us now look into the form of the utterance of the Israelites. We can see a rich artistic touch in it. The utterance is phrased with three rhetorical questions[45], which forcefully accuse Moses of his action. The first question, with a double negative emphatically parodying the situation, asks Moses why he took them into wilderness to face a tragic death. The second question blames Moses' for a sequence of actions that led them into such deadly circumstances and the third question reminds Moses that the Israelites have foretold that they have already chosen their destiny. The rhetorical questions do not demand an answer, as the answer is obvious to the interlocutors, but demand a *response*. By cornering and interrogating Moses, they accuse him and force him to take the responsibility—he is the one to blame. It is his judgment, his action and his coercion that has brought them there.

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the exchange takes place between the 'sons of Israel' and 'Edom' in Num. 20:19. In the second instance, Israel (not 'sons of Israel') 'vowed a vow' (וידר ישראל נדר) before coming into conflict with the Canaanites (Num 21:2). It seems that the narrator naturally uses the generic name of the nation to denote the voice of the speakers when they represent the nation as a whole. The only time the Israelites divide into different voices is in Num. 16 (but united in one voice to complaint again in 16:41). This occasion demands a separate analysis of voices for which Robert Gordon's discussion can be a good starting point; see Robert P. Gordon, 'Compositeness, Conflation and the Pentateuch', *JSOT*, no. 51 (1991), pp.57–69. See also Alter, *The Art of Biblical Narrative*, pp.133–137.

[44] In other words, so far, the discerned diversity of voices in the utterances of the Israelites comes from the readers and it is legitimate to question how many voices were put into the consciousness/voice of the narrator (by the author-redactor-writer). Do the intonation and gaps in the wording of the narrator lead us to hear the other's voice? Or do the readers create the voices out of their own imagination? These are questions related to Bakhtin's concept of 'co-authoring' that will be discussed in Chapter Six.

[45] It seems most of the time the utterances of the Israelites are in the form of questions (15:24: 16:3, 15; 17:3; Num 14:3; Num 20:5; 21:5…) see Avivah Gottlieb Zornberg, *The Particulars of Rapture: Reflections on Exodus* (New York: Doubleday, 2001), p.206.

Besides the rhetorical questions, there is a conspicuous use of repetition. 'Wilderness', 'dying', 'Egypt' and 'Egyptian' recur again and again. The repetitions not only highlight what was inside the Israelites' consciousness at the moment but they also pattern a chiastic/inclusio arrangement for the utterance:

מצרים—מות—מדבר	המבלי אין־קברים במצרים לקחתנו למות במדבר
מצרים	מה־זאת עשית לנו להוציאנו ממצרים
מצרים	הלא־זה הדבר אשר דברנו אליך במצרים לאמר
מצרים	חדל ממנו ונעבדה את־מצרים
מצרים—מות—מדבר	כי טוב לנו עבד את־מצרים ממתנו במדבר

These features remind us once again that the utterance is an artistic verbal representation rather than a piece of everyday conversation or an actual exchange. The utterance is fashioned in a highly rhetorical way. The rhetoric leads us into the Israelites' consciousness and voice that demands a response. The speech of the Israelites, although not corresponding *exactly* to what was being said, captures the voice of the moment. The utterance should allow us hear the attitudes and thoughts in the Israelites' consciousness, i.e. their socio-ideological 'voice', during the moments in which they were facing the Egyptian army. A voice 'embodies not just a perspective but a set of values or desires,' as Hirschkop asserts when he describes Bakhtin's view of hetereoglossia in society.[46] Hence both the accented voice of the Israelites in the narrator's voice and the direct utterance of the Israelites reflect their *evaluation* of the situation. The dominance of 'Egypt' within the utterance tells us that their fear and blame were constellated around their enemies and slave masters: the Egyptians. When we further consider 'the image of the language,' the Egyptians' voice is intermingled with this dialogue of Israel, Moses and YHWH. Furthermore, 'Exodus' to the Israelites is 'wilderness' and 'dying,' and these words now enter into the Israelites' consciousness and constitute the makeup of their own language in the narrative that follows.

When we look into the detail of the Israelites' utterance, it becomes clear that it contains an unverifiable quotation (in 14:12), which not only suggests that the

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[46] Ken Hirschkop, 'Introduction: Bakhtina and Cultural Theoey', in Ken Hirschkop and David G. Shepherd (eds.), *Bakhtin and Cultural Theory* (Manchester: Manchester University Press, 1989), p.20.

speech here is an artistic verbal representation of a socio-ideological language, or 'voice' in Bakhtinian terms, but that it creates an image of a language. A quotation is an utterance within an utterance, one language represented by another language. The words the Israelites report that they have spoken to Moses in Egypt cannot be found within the preceding narrative in Exodus. The narrative only presents three encounters between Moses and the Israelites (4:29-31, 5:20-23, 6:9). Only on the second occasion (5:20-23) has the speech of the Israelite foreman been recorded, in words not quoted in 14:12. In the Samaritan Pentateuch, the quotation in the utterance is presented at 6:9. Although it is obviously a harmonization (as the Samaritan Pentateuch tends to be), it suggests that the editor also noticed the missing quotation in 14:12 in the preceding narrative and felt obliged to insert one. In the opinion of the Samaritian scribes, this should have occurred at 6:9, where the Israelites 'would not listen to Moses, their spirits crushed by cruel bondage' (ולא שמעו אל משה מקצר רוח ומעבדה קשה). Even though it is possible that the Israelites told Moses to leave them alone (חדל ממנו), it remains doubtful that, in such a psychological state, they would say 'let us serve the Egyptians' (ונעבדה את־מצרים) or even that they would include the words, 'indeed it is better for us serving the Egyptians rather than for us dying in the wilderness' (כי טוב לנו עבד את־מצרים ממתנו במדבר). As there is no quotation mark in Hebrew, the unverifiable quote may well end before the Israelites assert their desire to serve the Egyptians.[47] If this is so, the theme of 'serving the Egyptians' is re-accentuated in the Israelites' utterance at the time of crisis, making it more emphatic at that moment.

In fact, the wording of the utterance of the Israelites (and the unverifiable quotation within it) does not resemble their preceding speech but echoes in the voice of an *other* (the Egyptian) and their *later* utterance.[48] In 14:5, Pharaoh and his servants question themselves: 'What have we done?' (lit., what is this we have done מה־זאת עשינו). The question has now been transformed into a question from the Israelites to Moses: 'What have you done to us?' (lit, what is this you have done to

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[47] cf. Propp, *Exodus*, p.495. Propp comments that the wording 'is no longer self-quotation, but the people's current opinion.' Propp's suggestion is comparable to Bakhtin's idea of voice as 'a current opinion' reflecting not the true wording but the socio-ideological outlook of the character.

[48] The 'Israelites' צעק, which appears in the narration in 14:10, did appear in the earlier narrative (2:23-24), but it is difficult to judge whether this belongs to the narrator's language or the Israelites' language.

us מה־זאת עשית לנו). The anguished realization of the Egyptians that sending the Israelites away means they were far 'from serving us' (מעבדנו) is echoed by the wish of the Israelites: 'Let us serve the Egyptians!' (ונעבדה את־מצרים).

The many instances in which the Israelites utter words similar to those in the quotation in 14:12 occur in the later wilderness narrative. In Num 14:3, after the Israelites fail to recognize the possibility of conquering and inheriting the Promised Land, they state, 'is it not better for us to return to Egypt?' (הלוא טוב לנו שוב מצרימה), and they contemplate the option to either 'die in the land of Egypt or die in this wilderness' (לו מתנו בארץ מצרים או במדבר הזה לו מתנו (Num 14:2) rather than being killed by the sword. In Num 21:5, the Israelites complain to Moses: 'Why did you bring us up from Egypt to die in the wilderness?' (למה העליתנו ממצרים למות במדבר). This is similar to the complaint in 14:11-12 '…that you have taken us to die in the wilderness…by bringing us out from Egypt?' (לקחתנו למות במדבר ... להוציאנו ממצרים). The Israelite complaints are even reported by YHWH with wording similar to that found in their complaint by the Sea: 'It is good to us in Egypt' (כי־טוב לנו במצרים) Num 11:18).[49]

We can say that the 'image of the language' of the Israelites in Exodus *before* the crossing of the Sea is a refraction of the Israelites' wilderness voice and the Egyptians' voice. These two voices are juxtaposed (or merged) in a single utterance that infects the Israelites' voice at the time of crisis and imminent redemption. What is the connotation of the Israelites' voice in the wilderness if we, for a moment, put aside the Egyptians' voice (since it also interilluminates Moses and YHWH's voices)? If we look at Psalm 106, containing a brief retelling of the events of the Exodus, at v. 7 we hear that the Israelites actually 'rebelled at the Sea'. Kugel, in his survey of how ancient interpreters understood the event, found the phrase somewhat puzzling and asked what 'rebellion' is meant here. Kugel proposes the following:

> [T]his verse developed a tradition that elaborated the Israelites' brief complaint to Moses in Exod. 14:11-12 into a full-scale revolt. According to this tradition, it is not only (as the Bible says there) that the Israelites, seeing the approaching Egyptians, complained to Moses; in addition, forgetting God's previous miracles, they now rebelled at the Red Sea.[50]

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[49] See also the discussion of Marc Vervenne, 'The Protest Motif in the Sea Narrative (Ex 14,11-12): Form and Structure of a Pentateuchal Pattern', *ETL* 63 (1987), pp.257–71.
[50] Kugel, *Traditions of the Bible*, p.587.

It might be true that the ancient interpreters such as Josephus and Philo developed the tradition of rebellion at the Sea from this Psalm;[51] but in my opinion, the phrase in Psalm 106:7 accurately captures the monologized voice of the Israelites by the Sea. In the wilderness, as depicted in the book of Exodus and Numbers, the Israelites as a people consistently speak in one voice, murmuring about the situation.[52] As the wording of their complaint was assimilated into the speeches in the wilderness, the spirit of rebellious voices during their wandering in wilderness has already been revealed at the point when the Israelites had *just* arrived in the wilderness.[53] The psalmist and the ancient interpreter only let us rehear the voice of the rebellious Israelites by the Sea that is represented (double-voiced) in the narrative. The negative tone of the Israelites' voice may refract an ideology towards the Israelites in the wilderness period. I will return to this issue when we consider the dialogic relationship between YHWH's voice, Moses' voice and the Israelites' voice.

Summary

The utterance of the Israelites, which is framed by the narrator's accentuated words, reveals a voice full of fear and blame. The targumist, through the cue of the narrator's framing, further differentiated two voices: one voice that is rendered as a prayer crying out to God and the other voice that is condemned as 'wicked' and faithless. By such aggadah, the targumist's new voice was added into the text. To YHWH, the Israelites cried; to Moses, they accused. Their voice refracts a consciousness that is preoccupied with Egypt and slavery as well. Based on their unverifiable quote, we find that their rebellious voice at that moment is stylized by the rebellious voice of the Israelites in the wilderness. How will Moses and YHWH dialogue with the initiation of these unceasing complaints?

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[51] Kugel, *Traditions of the Bible*, p.587.
[52] See note 43.
[53] We could therefore say that the wilderness tradition starts at Exod. 13:17. It is possible that the Crossing of the Sea tradition (13:17-14:31) and the wilderness tradition (15:22-18:27) are interwoven in here and that they make a narrative transition from Exodus to the wilderness. For bibliography on this theory, see Vervenne, 'The Protest Motif', pp.257–8 n.3.

The Utterance of Moses

Exodus 14:13-14

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¹³ ויאמר משה אל־העם

אל־תיראו התיצבו

וראו את־ישועת יהוה אשר־יעשה לכם היום

כי אשר ראיתם את־מצרים היום לא תסיפו לראתם עוד עד־עולם:

¹⁴ יהוה ילחם לכם

ואתם תחרישון:

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And Moses said to the people:

'Do not fear! Stand firm!

And see the salvation of YHWH that he will do for you today!

For, as you have seen the Egyptians today, you will no longer see them again until a long long time.[54]

YHWH, he will fight for you

And YOU, you keep silent!'

Form and Content

The rejoinder of Moses to the immediate crisis in 14:13-14 shows a contrastive voice to the rebellious voice of the Israelites. On the surface, the utterance asserts that YHWH's salvation on behalf of the Israelites is coming close. If we look closer, however, other details in the utterance that constitutes the voice of Moses disclose a deeper hidden dialogue.

The formula 'do not fear' (אל־תיראו) and the repetition of the verb 'to see' (ראה) that are used by Moses at first seem only to respond to the Israelites' 'great fear' (וייראו מאד) and to counter what they see—'they lifted up their eyes and behold' (וישאו בני־ישראל את־עיניהם והנה)—the Egyptian army. Umberto Cassuto

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[54] Traditionally עד־עולם is translated as 'forever'. However, 'forever' in English connotes the meaning of the unlimitedness of time that may not fit the present context. The basic meaning of עולם is probably 'most distant time.' See E. Jenni's article 'Time' in *The Interpreter's Dictionary of the Bible,* Vol. 4, 642-9. In a more detailed study, Brain Long suggests that עד־עולם is used to state the certainty of a state within the period relevant to the context. See Long, Brian, 'Notes on the Biblical Use of עד־עולם', *Westminster Theological Journal* 41, no. 1 (1978), pp.54-67. Here I use a more literal and simple phrase to render עד־עולם to advoid unnecessary philosophical connotation.

even notes that the antithetical parallelism between seeing salvation and seeing the Egyptians, as well as the threefold repetition of the word 'see', cannot be accidental; so, too, the alliteration of the last three words beginning with *ayin* (ע) could be deliberate.[55] Again, a chiastic/concentric can be observed:

	imperative	אל־תיראו התיצבו
ראה—יהוה—לכם—היום		וראו את־ישועת יהוה אשר־יעשה לכם היום
היום	ראה	כי אשר ראיתם את־מצרים היום
עוד עד־עולם	ראה	לא תסיפו לראתם עוד עד־עולם
יהוה—לכם		יהוה ילחם לכם
	imperative	ואתם תחרישון

Such an arrangement of words not only highlights the central antithetical parallelism but also draws our attention to the outer ring parallel on 'who does what to whom.' Especially, it helps us to identify that 'the salvation' (ישועת) means that YHWH fights for them (לכם ילחם יהוה). The contrast of the temporal elements (today היום contrasted with a considerable long time עד־עולם עוד)[56] also dominates this construction.

We are once again dealing with an artistic verbal representation rather than a straightforward report of a mere response. Moreover, it seems that the response does not address the immediate complaint by the Israelites. Because of this disparity, and the seeming connection between v. 10 and v. 13, source or redaction critics argue that the protest of the Israelites in 14:11-12 was a later insertion.[57] In any case, it is still possible that Moses' lack of response to the Israelites' complaint can be explained as a purposeful device: he simply disregarded the voice of rebellion. By stressing the subject in the inflected verb, Moses actually and emphatically 'reacted'

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[55] Umberto Cassuto, *A Commentary on the Book of Exodus* (Jerusalem: Magnes Press, 1st English ed, 1967), p.164.

[56] For the meaning of עד־עולם see note 54.

[57] See Chapter One. Ska suggests that it is an example of redactional 'insertion'. There are three arguments in favour of this hypothesis. First, the verb 'to fear' is common to the pervious narration (v.10) and the following speech of Moses (v.13). Second, the theme of Israelites' fear of the Egyptians is the same in v.10 and vv.13-14. Finally, vv.11-12 are isolated in their context, from a stylistic point of view (containing legal vocabulary) and on account of the content (dangers in the wilderness, longing for Egypt and the problem of slavery). See Ska, *Introduction to Reading the Pentateuch*, p.77. However, he does not provide the answer of who inserts this 'insertion' and why such insertions were made.

to the Israelites' complaint by silencing their voice: 'It is *YHWH*, he will fight for you and *as for YOU*, you only need to keep silent' (יהוה ילחם לכם ואתם תחרישון).[58] Moses only responds to the real threat of Egyptian army by encouraging 'the people' (העם), who are the addressees of Moses' speech and who may represent the other voice alongside the murmuring Israelites, to behold the saving act of YHWH and not the Egyptian army. 'You will see the Egyptians no more' is a proclamation with the emphatic stress of a triple repetition of ראה and a contrastive time frame.[59]

Furthermore, if we look into the rejoinder of YHWH that follows, it is also not a direct response to the immediate wording of Moses' utterance.[60] In other words, the dialogue that occupies the central portion of the narrative is not a 'conversation' in the natural sense.[61] Everyone spoke with their own voice and did not interact directly in co-operation with each other. Scholars ask critical questions about these three utterances because they have a basic assumption that the elements of a dialogue should be somewhat correlated to each other. The incoherence, however, leads us to ask: what if the narrator here reports the three voices of the characters as individual witnessing voices of the moment?[62] Is it a technique of the author-redactor to juxtapose three socio-ideological voices in a dialogic manner?

It is Bakhtin's assertion that every utterance is dialogical: 'Every utterance must be regarded primarily as a *response* to preceding utterances of the given sphere (we understand the word "response" here in the broadest sense). Each utterance

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[58] According to this logic (Moses was ignoring the compliant), could וְאַתֶּם תַּחֲרִישׁוּן be translated as 'As for YOU (who are protesting), you shut up!' (cf. Job 13:5)?

[59] The proclamation is true in the narrative sense if not in historical reality, since the Egyptians do not appear again after this point in the narrative.

[60] This creates a curious question that critical scholars try to solve: 'What was Moses crying?' See the discussion of source analysis in Houtman, *Exodus (volume 2)*, p.266; Propp, *Exodus*, p.479; Dozeman, *Exodus*, pp.313–4.

[61] A natural conversational 'adjacency pair' needs to be in coherence, i.e. there is an expectation that the utterances are relevant: '[C]oherence partially depends on our expectation that, according to the adjacency pair formula, what follows a question should be treated as an answer to that question. This may seem a rather obvious point to make, but it is exactly the type of point that, because of its obviousness, is rarely made explicit in the analysis of language. It captures one important aspect of how we assume that two formally unconnected utterances placed together form a coherent piece of discourse. They do so because there is an assumed coherent structure to discourse over and above the more frequently described structure of sentential form.' See Brown and Yule, *Discourse Analysis*, p.231.

[62] See the discussion in Chapter 1.

refutes, affirms, supplements, and relies on the others, presupposes them to be known, and somehow take them into account' (SG: 91). Thus, '[e]ach individual utterance is a link in the chain of speech communion' (SG: 93). Therefore, the seemingly unrelated speeches dialogue with each other in some way. Furthermore, 'the expression of an utterance always *responds* to a greater or lesser degree, that is, it expresses the speaker's attitude toward others' utterances and not just his attitude toward the object of his utterance' (SG: 92).[63] The speakers' attitudes are most relevant to the dialogue here as we can see how different voices evaluate the imminent redemption by YHWH.

Moses' Utterance as Dialogue Rejoinder

In this regard, the ancient Jewish interpreters, such as Pseudo-Philo and the translators of the Targums, all captured some three or four voices of the Israelites at that moment.[64] *Liber Antiquitatum Biblicarum* (*LAB*), mistaken as a work of Philo (thus we have the author named Pseudo-Philo), preserves a tradition consisting of three voices and further attributes these voices to different tribes of the Israelites:

> Then the children of Israel contemplated the fear of the time, and divided their opinions into three divisions of policies. For the tribe of Reuben and the tribe of Issachar and the tribe of Zebulon and the tribe of Simeon said: Come, let us put ourselves in the sea. For it is better for us to die in the water than to be cut in pieces by enemies. But the tribe of Gad and the tribe of Asher and the tribe of Dan and the tribe of Naphtali said: No, but let us return with them, and if they are willing to grant us life, let us be their slaves. For the tribe of Levi and the tribe of Judah and Joseph and the tribe of Benjamin said: Not so, but let us take our weapons and fight with them; and God will be with us (10.3).[65]

From the elaborated Targum Pseudo-Jonathan of Exod. 14:13-14, four voices are clearly shown:

> *The children of Israel were formed into four groups at the shore of the Sea of Reeds. One said: "Let us go down into the sea!" Another said, "Let us return to Egypt!" Another said,*

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[63] There is a note for this: 'Intonation is especially sensitive and always points beyond the context' (SG: 92 note j). So, the emphatic features of Moses' utterance point beyond the theme of salvation in his words.

[64] For a list of sources, see Robert Hayward, 'Some Ancient Jewish Reflections on Israel's Imminent Redemption', in M. Daniel Carroll, David J. Clines, and Philipp R. Davies (eds.), *The Bible in Human Society: Essay in Honour of John Rogerson* (JSOTSup, 200; Sheffield: Sheffield Academic Press, 1995), p.293. Here I will mainly cite the work of Hayward and Samely, *The Interpretation of Speech in the Pentateuch Targums*, pp.63–5, 73–4. For other discussions, see Kugel, *Traditions of the Bible*, pp.597–8; Saul M. Olyan, 'The Israelites Debate Their Options at the Sea of Reeds: LAB 10:3, Its Parallels, and Pseudo-Philo's Ideology and Background', *JBL* 110, no. 1 (1991), pp.75–91.

[65] This is quoted from Hayward, 'Some Ancient Jewish Reflections on Israel's Imminent Redemption', p.300.

> *"Let us arrange battle lines against them!" Another said, "Let us shout at them and confuse them!" To the group that said, "Let us go down into the sea,"* Moses said: "Do not be afraid! Stand by, and see the redemption of the Lord which he will perform for you today." *To the group that said: "Let us return to Egypt,"* Moses said: "Do not return, *for* as you have seen the Egyptians today, you shall not see them again forever." *To the group that said, "Let us arrange battle lines against them,"* Moses said: "Do not fight, *for it is from before* the Lord *that your victorious battles will be conducted." To the group that said, "Let us shout at them,"* Moses said: "Be silent, *and give glory and praise and exaltation to your God."*[66]

An important feature of the Targums stands out if we compare the above quote with that from *LAB*. The reported utterance of the Israelites is inserted into the word of Moses and this turns the whole utterance into a dialogue between Moses and the Israelites. Samely observes that such a feature constitutes a type of targumic speech background, i.e. 'the original speaker does not merely react (to an event) but respond [*sic*] (to a speech event).'[67] The utterance by Moses is a case of what Samely calls 'conversational *uptake*'.[68] In this example of artificial uptake, '[t]he intentions and plans of the Israelites are expressed aloud; and Moses responds to them one by one, instead of giving a monologue as he does in MT.'[69] Furthermore,

> the effect of the targumic versions is that the long and somewhat redundant utterance of Moses is broken down into smaller units with distinct and clearly defined functions. This is done by introducing other speakers and additional utterances; the result is a dialogue instead of a long speech.[70]

The targumic insertions explicate a double-voiced utterance into a 'real' dialogue. In Bakhtin's terms, both the Israelites and Moses' utterance are an active double-voiced dialogue rejoinder

> directed toward its referential object, is at the same time reacting intensely to someone else' word, answering it and anticipating it. An element of response and anticipation penetrates deeply inside intensely dialogic discourse. Such a discourse draws in, as it were, sucks in to itself the other's replies, intensely reworking them. (PDP: 197)

If we isolate the long speech by Moses from the immediate dialogic background without considering the fearful yet rebellious voice of the Israelites, Moses' words become a plain monologic oracle of salvation, which is still appropriate at the moment of imminent redemption. However, as the targumist shows, the elements,

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[66] Maher's translation in *The Aramaic Bible: The Targums. V. 2* (Edinburgh: Clark, 1994), II, p.200, italics being the text that PsJ differ from MT. Also see the quotation of Targum Neophyti in Kugel, *Traditions of the Bible*, pp.587–8.
[67] Samely, *The Interpretation of Speech in the Pentateuch Targums*, p.72.
[68] Samely, *The Interpretation of Speech in the Pentateuch Targums*, p.72.
[69] Samely, *The Interpretation of Speech in the Pentateuch Targums*, p.73.
[70] Samely, *The Interpretation of Speech in the Pentateuch Targums*, p.65.

such as 'fear,' 'Egypt(ians),' 'fight,' and 'be silent', in the 'double-voiced' utterance of Moses have another dimension of meaning associated with the consciousness of the Israelites towards the 'referential object' at the moment, i.e. the imminent redemption of YHWH. The double-voicedness of Moses' utterance may or may not originate from the author-redactor, but the targumist's dialogization helps us enter into another level of dialogue, namely that of possible responses to the rebellious voice of the Israelites that is hidden before us.[71] Facing the imminent salvation of YHWH, the readers and the later generations can choose between not only agreeing and disagreeing but also between many degrees of agreement or different dialogic responses and reactions to the witnessing voice of Moses and the Israelites.[72]

Summary

When facing the Israelites' accusation, Moses' voice ostensibly disregards the Israelites' rebellious voice and utters a salvation oracle. Moses' voice can be treated as one of the voices that witnesses to the deeds of YHWH at a time of national crisis. On the other hand, the targumists and ancient interpreters show us that the utterance of Moses can also be seen as a response to the options that the Israelites had at the moment of imminent salvation. The active double-voicing of Moses' utterance helps the reader to engage with the different layers of the witnessing voice. When Moses' voice is read in a new dialogic background, the salvation oracle is broken down into units that carry different functions so that readers and subsequent generations can interact with them.

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[71] This illustrates Bakhtin's notion of 'hidden dialogicality'. For 'hidden dialogicality' see the glossary in Appendix III.

[72] This example shows how later generations explored the complex voicing of the text and created new understandings. It actually involves another Bakhtinian concept: the unfinalizability and 'potentials' of a great work. See Morson and Emerson, *Mikhail Bakhtin*, pp.284–290. I propose that the complexity of the Scripture can be analogous to the Bakhtinian understanding of a great work that becomes a reservoir of significance and meaning for later generations to appropriate and expound. Scriptural complexity is created through complex voicing and heteroglossia. Thus a Bakhtinian analysis of Scripture helps us to realize how 'potentials' are contained within the biblical text and how later generations can dialogue with these 'potentials' and create new complex texts (e.g. Targumim) so that the meaning of Scripture can penetrate later generations.

Chapter 4

The Utterance of YHWH

¹⁵ ויאמר יהוה אל־משה

מה־תצעק אלי

דבר אל־בני־ישראל ויסעו:

¹⁶ואתה הרם את־מטך ונטה את־ידך על־הים ובקעהו

ויבאו בני־ישראל בתוך הים ביבשה:

¹⁷ ואני הנני מחזק את־לב מצרים

ויבאו אחריהם

ואכבדה בפרעה ובכל־חילו ברכבו ובפרשיו:

¹⁸ וידעו מצרים כי־אני יהוה בהכבדי בפרעה ברכבו ובפרשיו:

And YHWH said to Moses:

'Why you cry out to me?

Speak to the sons of Israel that they go forward.

And as for YOU, lift up your staff and stretch out your hand upon the Sea and split it,

That the sons of Israel may enter into the midst of the Sea on dry land.

And for ME, behold me how I strengthen[73] the heart of the Egyptians

so that they will enter after you

that I will be glorified over Pharaoh and over all his army and over his chariots and on his horsemen,

and the Egyptian(s) will know indeed I am YHWH when I have gotten me honour[74] over Pharaoh, over his chariots, and over his horsemen.'

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[73] חזק is better rendered as 'to strengthen' than as 'to harden' (see Alter, *The Five Books of Moses*, p.329). 'Strengthening the heart' implies a reinforcement of an already resolved inclination (in Hebrew, 'heart' is more likely to mean 'inclination' than 'the place of emotion'), whereas 'hardening heart' has the negative connotation of 'becoming cruel' in English.

[74] Here בהכבדי is translated as a temporal clause with an emphasis on the causative sense of the hiphil stem.

Chapter 4

Form and Content

As I have outlined from the start, there are three speeches uttered by YHWH (14:1-4, 15-18 and 26) and they act as a pivotal moment within the episode. When we consider all three speeches together, there are two aspects that make the voice of YHWH distinctive in this episode. First, all three direct speeches by YHWH are commands supplied with reasons. Second, they are non-conversational, for the recipients of the divine voice only execute the command (even by a succinct formula: ויעשו־כן) without any verbal response.[75] Sometimes, such non-interactive reported speech can be used to structure the narrative, as is demonstrated in this episode.[76] Even so, YHWH's command should not simply be perceived as a structural divider. The first and second commands not only demand a fulfilment but also show the reasons and purposes inside YHWH's consciousness.

The command of YHWH that is placed after Moses' words, at the centre of the episode, bears a close resemblance to his first command at the start of Exodus 14 in terms of its theme. The repetition suggests that what Moses and the Israelites are facing in their immediate situation is not fortuitous, but has been anticipated from YHWH's perspective. Three elements are repeated:

1. YHWH commands Moses to 'speak to the sons of Israel' in 14:2 and 14:15 (דבר אל־בני ישראל) and includes details of how the Israelites should proceed.

2. The strengthening motif reoccurs:[77] in 14:4 the heart of Pharaoh will be strengthened (וחזקתי את־לב־פרעה) so that he will 'chase after' the Israelites (ורדף אחריהם) and in 14:17 YHWH is going to strengthen the heart of Egyptians (ואני הנני מחזק את־לב מצרים) and they will 'go after' (ויבאו אחריהם) the Israelites.

3. The element of acknowledgement is present: in 14:4 and 14:18 YHWH is glorified (ואכבדה) and known (וידעו) by Pharaoh and his army, either in or after the events described.

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[75] The Song of the Sea can be viewed as a response by the Israelites; see Chapter Five.
[76] Miller, *The Representation of Speech in Biblical Hebrew Narrative*, p.284.
[77] For an explanation of why the motif is termed 'strengthening', see note 73 in the translation.

These three elements reveal the dialogic relationship between YHWH's voice to Moses' voice, YHWH's to the narrator's and YHWH's to Pharaoh's respectively. I will discuss these three relationships in the next section.

What has been added to the command by the Sea (14:15-18)? If we compare it with the previous command, we can see that the specific locations and movements (14:2) have become a single word (14:15): 'They should go forward' (ויסעו). The internal speech of Pharaoh (14:3) has also been replaced with the action of Moses (14:16). In addition, the verb 'strengthening' (חזק) takes a form and an object differently, according to the immediate context of the first command (14:4 וחזקתי את לב פרעה) and the second one (14:17 ואני הנני מחזק את לב מצרים). The differences between these two commands are understandable. For the first command, a situation is anticipated. For the second command, there is an urgent need for action. Even so, the similarities between the utterances should not be viewed as mere duplication. The themes of strengthening of heart and glorification of YHWH are expanded and emphasized in the command that is given after the dialogue between the Israelites and Moses. In other words, the command by the Sea can be viewed as reinforcing the initial command. Everything that should be done is in order to strengthen the heart of the enemy so that both the Egyptians and the Israelites will ultimately and unmistakably acknowledge that YHWH is behind all these events and that only he should be glorified. In this regard, the command by the Sea is 'dialogically' reshaped by a 'reply' to the immediate 'cry' (14:15). Everything is as intended and under control, so the reply is 'why do you cry out to me?' (מה־תצעק אלי). In fact, ultimately YHWH's utterance is fullfiled by the Egyptians who announce: 'Indeed it is YHWH fighting for them against the Egyptians!' (14:25, כי יהוה נלחם להם במצרים). This is the Egyptians' final acknowledgement of YHWH's name. This last cry of the Egyptians consummates not only the utterances of YHWH but also those of Moses (14:14, לכם ילחם יהוה).[78] Once again, we can see that the momentum of the narrative is bound by the rich voices of the characters.[79]

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[78] The drowning of the Egyptian army also echoes the Israelites' words ('dying in the wilderness'), which could apply here as well. It is not the Israelites but the Egyptians that are led out to die in the wilderness.

[79] This is what Alter calls 'dialogue-bound narration'; see note 111.

We may be surprised by the tone of determination in the voice of YHWH, yet his words are fulfilled through the narrator's account. Furthermore, we must not overlook YHWH's style of speech in the command by the Sea. The mention of the chain of Pharaoh's chariots and horsemen in 14:17-18 is heavily influenced by the narrator's style in 14:9. Thus it is necessary for us to ponder the dialogic relationship between YHWH's voice and the narrator's voice. Besides the problem of how YHWH's voice and the narrator's voice interact, we need to investigate the dialogic relationship between YHWH's voice and Moses' voice as well. From the preceding narrative, we know that this relationship is complex. It is linked with the conflict between Pharaoh and YHWH and it relates the Israelites to YHWH. Moreover, YHWH's voice comes to Pharaoh through Moses' voice. How Pharaoh and the Egyptians reply to and interact with the divine voice also plays a role in the dialogic quality of YHWH's voice. To consider all these issues related to voices and their dialogic relationships, we should look back into the Exodus narrative, and especially the Plagues Narrative, in order to see how the style of YHWH's utterances are established and to understand the 'voice dynamic' of YHWH throughout the book of Exodus.[80] In the following section I will, for the sake of analysis, deal separately with the dialogic relationship of YHWH's voice to Moses and the Israelites' voices (first) and to Pharaoh and the Egyptian's voices (second) and finally to the narrator's voice.

Dialogical Relationship between the Main Voices

First, let us return to the way in which YHWH's voice responds to the utterance of Moses in this episode. On the surface, YHWH replies to the utterance of Moses, but as it starts with the query, 'why you cry out to me (מה־תצעק אלי), it is natural to ask what would be the 'hidden polemic' that is voiced under this utterance. Propp suggests that YHWH's words 'could imply that, despite his bravado, Moses shares his people's doubts, or at least has relayed them to Yahweh.'[81] Dozeman observes that there is a chiastic/concentric arrangement of the dialogue and thus proposes that the query is directed to the Israelites, as they cry out in 14:10, rather than to Moses.[82] Dozeman further suggests that such 'channelling of the divine complaint

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[80] 'Voice dynamic' is a term suggested by Renfrew in a private conversation.
[81] Propp, *Exodus*, p.497.
[82] Dozeman, *Exodus*, p.314. Cf. 'It would be better, however, to infer with ibn Ezra that Moses is addressed as the people's representative, even if he did not himself cry out.' Propp, *Exodus*, p.497.

through Moses accentuates his role as mediator between God and the people in the wilderness journey.' He points out the fact that YHWH speaks directly to the Israelites only once in the wilderness and the Israelites are so terrified that they choose Moses to mediate for them permanently (20:18-20).[83] As the Hebrew צעק is rendered as צלי in Aramaic regularly, most of the ancient interpreters thought that Moses were not crying but praying at that moment and that the prayer had not been recorded in MT.[84]

Because of the voicing of the Israelites within the voice of Moses, the dialogical relationships between YHWH and Moses become very complicated. On the one hand, YHWH is speaking to Moses; on the other hand, YHWH also dialogues with the voice that is mediated through Moses' voice. Analytically, we can differentiate the reply to the voice of Moses from the reply to the voice of the Israelites within the utterance of YHWH (as has been done by both ancient and modern commentators); but we will miss the complex interlocking dialogic relationships between these three parties. Not only here do we have a possible example of Moses' voice mediating the Israelites' voice; but in the wilderness narrative there is another example of Moses representing the voice of the Israelites in the eyes of YHWH. In the 'voice-filled' episode of the giving of Manna (Exodus 16), the Israelites keep ignoring the command of YHWH and try to gather food on the Sabbath. YHWH directly blames Moses, not the people: 'How long do you(pl) refuse to keep my commandments and my laws?' (16:28 ויאמר יהוה אל־משה עד־אנה מאנתם לשמר מצותי ותורתי). The plural 'you' reveals the inseparability of the role of Moses and the role of Israelites. This coupling of Moses and the Israelites' voices will become even more significant in their singing of the Song of the Sea, which is the topic of the next chapter. These examples of double-voicing develop a very subtle hidden dialogue between YHWH and the Israelites. Although YHWH rarely speaks directly to the people of Israel and always gives his commands and instructions through Moses' voice,[85] it does not mean that his voice lacks any dialogic interaction with the Israelites' voice. Moses as the third party mediating

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[83] Dozeman, *Exodus*, p.314. It seems that YHWH speaks directly to the Israelites in only two instances: Exod15:26 and 20:1-17 (the Decalogue). For the significance of the latter, see Ernest W. Nicholson, 'The Decalogue as the Direct Address of God', *VT* 27, no. 4 (1977), pp.422–33.
[84] Houtman has listed some of the understandings of ancient interpreters concerning when and how Moses prayed at that moment; see Houtman, *Exodus (volume 2)*, p.266.
[85] See note 83.

between the people and YHWH is thus very important. As the Israelites' voice consistently projects a negative tone, Moses becomes a mediator (and an intercessor in the later episode) who attenuates the negative tonality before YHWH. How could YHWH tolerate such a stiff-necked people if his prophet Moses does not speak for the people (Exod. 32:9-14, cf. Amos 8-9)?[86] The presence of Moses as a mediator not only underlines the Israelites' rebellious voice, but also brings the conflict between YHWH and his people into view and helps to resolve this narrative tension created by the polar characterization of YHWH and his people.

We have just considered how Moses' voice mediates between the Israelites' voice and YHWH's voice. In what way, then, does Moses' voice mediate YHWH's voice to others, especially to Pharaoh and the Egyptians? Ann Vater's survey of narrative patterns for the communication of message and oracle is a very good starting point for us.[87] She has succinctly summarized her delineation of these patterns in her study on the Plague Narrative.[88] There are four types of patterns for narrating the communication of messages and these types are categorized depending on how the commission scene (narrative on how the divine words come to the prophet) and the delivery scene (narrative on how the divine words are delivered by the prophet) are used.[89] The predominant pattern in the Plague Narrative neither highlights the prophet in a delivery scene nor inserts Moses' oracular message into the story but it 'emphasizes the privileged communication between YHWH and Moses, as well as unleashing the powerful words of God bristling with impending action.'[90] In other words, the style of YHWH's utterance in the Plague Narrative is formulated by pronouncing beforehand what Moses should say in front of Pharaoh

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[86] Moses sees his importance in this regard when his own voice speaks about these Israelites: 'Indeed I—I have known your rebellion and your stiff neck; lo, in my being yet alive with you today, rebellious you have been with YHWH, and how much more after my death?' (Deut 31:27).

[87] Ann Margaret Vater, 'Narrative Patterns for the Story of Commissioned Communication in the Old Testament', *JBL* 99, no. 3 (1980), pp.365–82.

[88] Ann Margaret Vater, '"A Plague on Both Our Houses": Form and Rhetorical Critical Observations on Exodus 7-11', in David J. A. Clines, David M. Gunn, and Alan J. Hauser (eds.), *Art and Meaning: Rhetoric in Biblical Literature* (JSOTSup, 19; Sheffield: JSOT Press, 1982), pp.62–71.

[89] Out of 230 examples in the OT, the four types Vater deduced are as follows: Type one employs double scenes, i.e. both commissioning and delivery are depicted so that the message is narrated twice (3% of the examples, e.g. 2 Kgs. 9:17-18). Type two employs neither commissioning nor delivery scenes but injects the message as a citation into the story (43% of the examples, e.g. 2 Chr. 32:9-16). Type three employs only a delivery scene and is used predominantly for oracles (45% of the examples, e.g. 1 Kgs. 22:5-6, 11, 12, 15, 17, 19-23). Finally, type four highlights the commissioning scene, like that in Exod. 7:14-18 (9% of the examples).

[90] Vater, 'A Plague on Both Our Houses', pp.64–5.

(or to Aaron). Through putting words into Moses' mouth, the narrator creates 'an utterance within an utterance' without Moses actually saying it. Vater further suggests that YHWH's commands 'result in only a brief notice of a delivery or no mention of a delivery at all, thus presenting Moses as a "silenced messenger," *whose own voice melts into the words of God.*'[91] One example suffices to illustrate this pattern. In the plague of turning water into blood, YHWH first says to Moses (7:14-18):

כבד לב פרעה מאן לשלח העם

לך אל־פרעה בבקר הנה יצא המימה ונצבת לקראתו על־שפת היאר והמטה

אשר־נהפך לנחש תקח בידך ואמרת אליו

יהוה אלהי העברים שלחני אליך לאמר

שלח את־עמי ויעבדני במדבר והנה לא־שמעת עד־כה

כה אמר יהוה

בזאת תדע כי אני יהוה

הנה אנכי מכה במטה אשר־בידי על־המים אשר ביאר

ונהפכו לדם והדגה אשר־ביאר תמות

ובאש היאר ונלאו מצרים לשתות מים מן־היאר

Unresponsive[92] is the heart of Pharaoh: he refuses to let the people go.

Go to Pharaoh in the morning; lo, he is going out to the water and station yourself to meet him by the edge of the Nile; and take the staff that was turned into a snake in your hand and say to him:

> YHWH, the God of the Hebrews, has sent me to you, saying:
>
> > Let my people go and they may serve me in the desert *and hey—You have not listened (even) until now!*
> >
> > Thus says YHWH:
> >
> > > By this you will know I am YHWH.
> > >
> > > *See, I am going to strike the water which is in the Nile with the staff that is in my hand,*
> > >
> > > *And it will be turned into blood and the fish in the Nile will die,*
> > >
> > > *and the river will stink and the Egyptians will loathe drinking water from the Nile.*

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[91] Vater, 'A Plague on Both Our Houses', p.65. The Emphasis is mine.
[92] HALOT 456 s.v.

After commenting on the status of Pharaoh's heart, YHWH's command clearly voices from the perspective of Moses' consciousness by means of repetitious usage of הנה. The readers perceive the utterance as if they are in the presence of Pharaoh at the edge of the Nile. It is even more difficult to discern the identity of the person of each self-reference. Who is going to strike the water? Is the staff not in Moses' hand? Or, does 'my hand' figuratively refer to YHWH's hand, which controls the power of the staff that it is going to manifest? Is the phrase '*hey—you have not listened even until now*' (והנה לא־שמעת עד־כה) a comment from YHWH or from Moses? The utterance within utterance of YHWH is heavily double-voiced: YHWH's voice and Moses' voice are 'melted' together.

At least twelve occurrences of 'utterance within utterance' patterns can be traced starting from the time when YHWH/God first speaks in the book of Exodus: 3:15-22; 4:21-23; 6:2-8, 11; 7:2; 7:14-18, 19; 7:26-29[8:1-5]; 8:16[12]; 8:20-22[16-18]; 9:1-4; 9:13-19.[93] This pattern deviates only in the sixth and ninth plagues (9:8 and 10:21), where YHWH commands action but no message is delivered to Moses, and in the eighth plague and the last plague (10:1-2; 11:1-2), where the deviation rather proves the rule. The 'melted voice' of Moses now unmerges from YHWH's voice and gains enough substance to have its own position. In the eighth plague and the last plague, the voice of Moses can utter the word of YHWH directly and raise its authority to a new level that is even comparable to that of YHWH himself.

From the above discussion on the interrelationship between YHWH's and Moses' voice, we can say that Moses' mediating voice is an emerging voice and that it makes Moses a hero of 'becoming'.[94] In the Plague Narrative, Moses' voice represents YHWH's voice, but at the same time its own authority becomes established in the course of the events: At first, Moses' voice 'melted' into the divine voice. Then, in the announcement of the eighth and the last plague (10:1-2; 11:1-2), Moses can utter his own 'unmerged voice' with divine authority, though the word is still from YHWH and not from himself. When the moment comes for the giving of festival instructions (Exodus 12-13), Moses' voice can even re-accentuate the divine

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[93] Verse number in square brackets indicates MT verse number (same as below). Also see Chapter Three, note 38.

[94] This relates to 'the image of *man in the process of becoming*' in the novel sub-genre, the *Bildungsroman*; see Bakhtin's BSHR: 19 and Morson and Emerson, *Mikhail Bakhtin*, pp.405–412.

voice (see Chapter Three). Now, the voice of Moses by the Sea gains a new timbre as he is also mediating the Israelites' voice to YHWH. In the subsequent Sinai and Wilderness narratives, if we continue with a dialogic reading, we will eventually find that Moses not only gains his own voice (Exodus 16-19 *passim*, 20:20 and 24:8, 13) but also that he can even 'talk back' to YHWH (32:1-13) and intercede with the Israelites (32:31-32). In short, Moses' authority is established through the dialogic relationship of his voice and the divine voice.

The Two Motifs in YHWH's Utterance

Through the refraction/reflection of Moses' voice, YHWH's utterances interilluminate the voices of 'the other' in the Exodus story, especially Pharaoh's voice and the narrator's voice.[95] Below, I will establish the dialogic relationship between YHWH's voice to Pharaoh and to the narrator's voice.

The style of YHWH's utterance, hence of YHWH's voice, is consistent within the Exodus narrative.[96] Thus the two motifs that constitute YHWH's utterance, the strengthening/hardening Pharaoh's heart and the acknowledgment of YHWH, are not new in the whole encounter between YHWH and Pharaoh.[97] What concerns us now is how these two motifs are represented in the utterance of YHWH. In order to gain a more adequate understanding of the voice of YHWH by the Sea, let us survey the style and language of YHWH's utterance represented in these motifs.[98]

The first time YHWH/God mentions the strengthening of Pharaoh's heart (4:21), using the same word 'to strengthen' (חזק in Piel form) as in 14:4 and 19, it is associated with the bewildering episode when YHWH seeks to kill Moses (or his

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[95] It is worthwide to note that YHWH's voice never directly enegages with Pharaoh but always mediates his message to him through the voice of Moses in the Exodus narrative.

[96] See the discussion in Chapter 3.

[97] For more details, see the recent publication by William A. Ford, *God, Pharaoh and Moses: Explaining the Lord's Actions in the Exodus Plague Narratives* (Paternoster Biblical Monographs; Waynesboro, GA: Paternoster, 2006).

[98] There are other motifs in YHWH's utterance in the Plague Narrative. These include YHWH's demand that Pharoah 'let go' his people and serve him (שלח עמי ויעבדני, 7:16; 7:26[8:1]; 8:16[8:20]; 9:1, 13; 10:3) and the theme of making separation (הפלה) between the Israelites and the Egyptians (8:18[22]; 9:4; the theme of separation is shown through the narrative in 9:26 and 10:23). Since these motifs do not appear in YHWH's command by the Sea, we will not consider them here. For a discussion on YHWH's demand, see Ford, *God, Pharaoh and Moses*, pp.30–42.For the theme of making separation, see Ford, *God, Pharaoh and Moses*, pp.142–5.

son)[99] on the road of Moses' returning to Egypt (4:19-26). The word of YHWH's utterance in this enigmatic episode has a strong link to the last plague, the killing of the first-born. The actions within this episode, circumcision and touching (נגע) with blood, also strongly foreshadow the ritual of Passover (12:22, cf. 11:1) and who is allowed to partake of the Passover meal (12:48).

The other occasions on which YHWH says that he will strengthen/harden Pharaoh's heart, words other than חזק are used:

1. In 7:3 קשה 'to stiffen' is used, after the narrator has described the Israelites' labour being 'hardened' (6:9, using the same word קשה).

2. In 10:1 כבד in Hiphil form 'to make heavy' is used. Before 10:1, כבד is used by the narrator to describe Pharaoh's heart (8:11[15], 28[32]; 9:7, 34).[100] The narrator also relates various features of the plagues as כבד (8:20[24], 9:3, 9:18, 24). After 10:14 (the description of the eighth plague), which is associated with 10:1, כבד is no longer used by the narrator in respect to the plague or Pharaoh's heart; rather, it is used to denote 'the glory' of YHWH (14:4, 17, 18).

This clearly shows that the wording of YHWH's utterance has a strong association with the narrator's words in the surrounding narration. Moreover, most of the time it is the narrator who has told us that it is Pharaoh who refuses to comply, and lets his heart be strengthened/hardened (חזק in Qal form is used in 7:13, 22; 8:15[19]; 9:35 and כבד in Hiphil form is used in 8:11[15], 28; 9:7, 34). This situation changes from the sixth plague onward, when the narrator begins to report that it is YHWH who strengthens Pharaoh's heart (9:12; 10:20, 27; 11:10; all use חזק in Piel form). Based on the above discussion, we can draw a preliminary conclusion that this motif of 'strengthening the heart' strongly associates YHWH's voice and the narrator's voice in the Plague Narrative.

Unlike the motif of the strengthening/hardening of Pharaoh's heart, the language of acknowledgement is never used by the narrator. Apart from in the exposition at the start of the book of Exodus (1:8, 2:4, 14, 25), words associated

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[99] Because of the lack of proper names in the episode, it is unclear whether YHWH seeks to kill Moses or his son; see Dozeman, *Exodus*, pp.154–5.

[100] כבד in these instances can be translated as 'unresponsive'; see note 92. Note that in 7:14 YHWH also describes Pharaoh's heart as 'unresponsive' (כבד).

with ידע only occur in the speech of the characters.[101] After Pharaoh proclaims his 'ignorance' of 'who is YHWH' (5:2), YHWH recurrently asserts that the purpose of the plagues is to let Pharaoh 'know that I am YHWH' (7:5, 17; 8:6[10], 18[22]; 9:14). A change begins to occur in the seventh plague. After the seventh plague, YHWH never again mentions letting Pharaoh know that 'I am YHWH' in his own voice *until* the Israelites leave Egypt, i.e. in 14:4 and 18. From the seventh plague onward, it is Moses who confronts Pharaoh with his 'knowledge' of YHWH (9:29-30, 11:7).

One should mention the two instances where YHWH talks about letting *the Israelites* know that 'I am YHWH' (6:7 and 10:2), but we cannot observe any response from the Israelites within the Plague Narrative. We only observe that Moses' voice slowly emerges in the acknowledgment of the incomparability of YHWH (9:29, 11:7; cf. 15:1-3, 11; it is difficult to discern which words are Moses' own in these instances). If the Israelites voice appears in Exod. 15:11, then the Song of the Sea could consist of a *right* response of the Israelites to this motif. Otherwise, when do we hear the Israelites acknowledge their understanding of 'I am YHWH'? I will return to this problem in the next chapter.

Based on observation from the expression plane, the two motifs, although both related to Pharaoh, reveal two layers of dialogic relationship: the relationship between YHWH and the narrator and the relationship between YHWH and Pharaoh (or the Egyptians). As the dialogic relationship between YHWH and the narrator is a very complicated one, I will discuss it in the last section. We should first consider in detail how Pharaoh and the Egyptians' voices are related to YHWH's voice.

Dialogic Relationship between YHWH's Voice to Pharaoh's Voice

In the episode of the Israelites crossing the Sea, the Egyptians (including Pharaoh) utter two speeches (14:5 and 14:25). I have mentioned that the Israelites' voice echoes Pharaoh's voice. On the other hand, at the climactic moment against the Egyptians, the Egyptians' voice utters the ultimate acknowledgment of the name YHWH: 'Indeed it is YHWH fighting for them against the Egyptians!' (כי יהוה

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[101] Ford has done a very thorough survey on the use of ידע in Exod.1-15. See Ford, *God, Pharaoh and Moses*, pp.44–53.

נלחם להם במצרים), which in fact echoes Moses' word: 'YHWH shall fight for you!' (יהוה ילחם לכם). In other words, Pharaoh and the Egyptians' voices interact with other characters' voices but they never directly engage with YHWH's voice. Similarly, Pharaoh only interacts with Moses and Aaron in the Plague Narrative but never with YHWH. However, the name 'Pharaoh' or 'Egypt' appears in every utterance by YHWH in the Plague Narrative. We could even say that the whole series of plagues is YHWH's response to Pharaoh's first question: 'Who is YHWH?' In fact, YHWH makes it plain in his announcement in the seventh plague (9:16), without using the word ידע (although it appears in v. 14), that he has sustained Pharaoh ('I have sustained you', העמדתיך) for the sake of showing his power ('to show you my power', הראתך את כחי) and so that his name shall be recounted in all the earth ('in order to recount my name in all the earth', ולמען ספר שמי בכל הארץ).[102] The dialogic relationship between YHWH and Pharaoh is unequal and lacks any mutual interaction. Alternatively, is YHWH's voice monologically coercing Pharaoh to comply with his authority? We should not forget that Pharaoh has many chances to respond to YHWH's message through Moses mediation and it is reported (by the narrator) that he 'strengthens his heart' and refuses to take up his 'answerability.'

Moses, as we have seen, mediates YHWH's voice to Pharaoh throughout the narrative. As I have mentioned before, Moses' voice has a status equal to that of Pharaoh's (see the discussion on the first encounter of Moses and Pharaoh in Exodus 5 in Chapter Three) and this actually fulfils YHWH's words in the 'second' commission of Moses after he failed the first encounter with Pharaoh: 'I have set (lit., given) you [the status of] God to Pharaoh' (7:1 נתתיך אלהים לפרעה). As Moses' voice and YHWH's voice 'melt' together, every encounter of Moses and Pharaoh is a chance to establish the authority of Moses' voice over the Egyptians. Near the end of the Plague Narrative, the narrator affirms the increasingly elevated status of Moses by saying, 'the man Moses—very great in the land of Egypt, in the eyes of the servants of Pharaoh, and in the eyes of the people' (11:3). In this regard, the voices of Pharaoh and the Egyptians have a special 'task' or 'project': to be used by the narrator's (or the authorial) voice to affirm the authority of YHWH's voice and his servant's voice.

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[102] The translation is adapted from Ford, see *God, Pharaoh and Moses*, p.60.

If we compare this with the utterance of other non-Israelite voices in the Old Testament, the foreigner's voices are usually used to reflect (or refract) the goodness and greatness of YHWH. Pharaoh and the Egyptians' voices may be used negatively (or parodically) in this regard; but in most cases the non-Israelites' voices are positively portrayed. The voice of the Midianite Priest, Moses' father-in-law, Jethro, is an example of this. In Exodus 18, after Jethro hears from Moses about 'all the good things that YHWH had done to Israel, whom he has delivered from the hand of the Egyptians' (18:9, כל הטובה אשר עשה יהוה לישראל אשר הצילו מיד מצרים), he acknowledges, 'Blessed be YHWH!...Now I know indeed great is YHWH over all the gods!' (18:10-11, ברוך יהוה...... עתה ידעתי כי גדול יהוה מכל האלהים). It is in Jethro's voice that we hear what Moses has said to him concerning the good things that YHWH has done and the deliverance he has executed (this is told by the narrator in 18:9) — a clearly unidirectional double-voicing discourse. The other case in which a non-Israelite acknowledges the greatness of YHWH involves Rahab, at the beginning of the book of Joshua: in her voice we hear the how the people know about YHWH (Josh 2:9) and she proclaims that he is truly 'God in heaven above and on the earth below' (Josh 2:11, אלהים בשמים ממעל ועל הארץ מתחת). The motif of acknowledgement is a major theme in the dialogic relationship between the non-Israelites and YHWH, more than in that between the Israelites and YHWH. From our discussion on the negative tonality of the Israelites' rebellious voice it also seems that the non-Israelites' voice is more positive in tone than that of the Israelites. The double-voiced use of the non-Israelites' voices can reveal a deeper level of the dialogic relationship between the authorial voice and the non-Israelites' voice. It may shed new light on the inter-relationship between the figures of the non-Israelites and YHWH's people within the subsequent biblical narrative.

YHWH and the narrator

In the previous discussion, it is the acknowledgment motif in YHWH's command, uttered beside the Sea, that led us into examining the dialogic relationship between YHWH, Pharaoh and Moses. Now we turn to the other motif that recurs in YHWH's command. As has been discussed, the motif of 'strengthening heart' has more to do with the dialogic relationship between YHWH's voice and the narrator's voice. How does the narrator, by reiterating such a motif, affect our reception of YHWH's voice in the narrative?

Chapter 4

Let us recall the locations in which this motif is heard through YHWH's voice and the occasions when the narrator uses the 'strengthening heart' motif in the narration.[103] In every plague, including the scene of changing Aaron's staff into a sea-dragon (תנין)[104] at the very beginning of the plague cycle (7:8-13), the narrator concludes by stating that Pharaoh's heart 'becomes strong/strengthens' (7:13, 22; 8:15[19]; 9:35 חזק in Qal form) or is 'unresponsive' (8:11 [15], 28[32]; 9:7, 34, כבד in Hiphil form) or is being 'strengthened' by YHWH (9:12; 10:20, 27; 11:10, חזק in Piel form).[105] These 'narratorial refrains'[106] are always followed by a comment on the 'unresponsiveness' of Pharaoh: either he is not listening (7:13, 22; 8:11 [15], 15 [19]; 9:12, לא שמע) or he fails to act with respect towards YHWH's demand (8:28 [32]; 9:7; 9:35; 10:20, 27; 11:10, לא שלח). Such notices sometimes end with 'as YHWH said' (7:13, 22; 8:11 [15], 15[19]; 9:12, 35, כאשר דבר יהוה). Each 'narratorial refrain' occupies a strategic position so that the narrator's voice, which comments on Pharaoh's unresponsiveness and at the same time asserts and fulfils YHWH's voice, can be heard clearly in the Plague Narrative.

On the other hand, YHWH's voice which articulates the 'strengthening heart' motif is more easily heard before (4:21, Piel חזק; 7:3, using קשה) and after (14:4 and 19, using Piel חזק) the plague narrative cycle. Once inside the Plague Narrative, this motif in YHWH's utterance is highly 'infected' by the words of narrator (10:1, using Hiphil כבד, which is strongly associated with the fourth, fifth, seventh and eighth plagues; see above).

From a Bakhtinian perspective, this constellation of utterances shows that both YHWH's voice and the narrator's voice have their distinctive zone, 'a zone of his own' (DN: 320). This concept of 'character zone', or just 'zone*', can help us to appreciate the dynamic interplay of YHWH's voice and the narrator's voice. It is, however, a concept that Bakhtin uses but never properly defines. I should clarify it a little before we move on. The Dutch linguist Jacob Mey can offer us some help. In his discussion of voice management and tonality, Mey thinks that

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[103] Once again, the study by Ford is very helpful here; see *God, Pharaoh and Moses*, pp.84–102.
[104] Cf. Gen 1:20-21 and Isa 27:1. The LXX renders this term as δρακων (dragon?). Furthermore, note that it is Aaron's staff rather than Moses's staff that is changed in the narrative. This particularity becomes part of the discussion of the priestly tradition involved in the plague narrative cycle; see Propp, *Exodus*, p.310 and 322.
[105] 11:10 seems to be a conclusion to the whole plague series.
[106] Here I use Ford's terminology; see note 103.

> the image of a 'zone' tends to suggest the existence of something outside the voice-bearer, an objective quality standing on its own—in the manner of a bad weather zone or a fog area which one may enter or leave, quite independently of the lives of the people and of whatever else happens there.[107]

In Bakhtin's own words, character zones

> are formed from the fragments of character speech, from various forms for hidden transmission of someone else's word, from scattered words and sayings belonging to someone else's speech, from those invasions into authorial speech of others' expressive indicators (ellipsis, questions, exclamations). Such a character zone is the field of action for a character's voice, encroaching in one way or another upon the author's voice. (DN: 316)

As YHWH's words are always in the form of a command or promise,[108] his character zone acts as his 'sphere of influence', which is 'a sphere that extends—often quite far—beyond the boundaries of the direct discourse allotted to him' (DN: 320). Bakhtin's words can be confirmed by looking at how YHWH's character zone enters into the narrator's zone. YHWH's zone can be represented by YHWH's direct discourse before the Plague Narrative. YHWH commands Moses just to see (4:21, ראה or to watch?) 'all the wonders which I have put in your hand and you will perform before Pharaoh, and I, I will strengthen his heart and he will not let the people go' (כל המפתים אשר שמתי בידך ועשיתם לפני פרעה ואני אחזק את לבו ולא ישלח את העם). The narrator then reports the fulfilment of these words within the Plague Narrative, making YHWH's commands 'broader than his direct and 'actual' words' (DN: 320). Using the motif of 'strengthening heart', the narrator links his words with YHWH's intention and prediction and accentuates the other elements (the wonders, the mediation of Moses and the lack of responsiveness from Pharaoh) that constitute YHWH's voice.

Although it is true that YHWH's character zone influences the narrator's voice in the Plague Narrative, once YHWH's voice enters the Plague Narrative, the narrator dialogizes his words. Such dialogization is confirmed by seeing that the fulfilment of YHWH's words take many forms. These forms in the voice of the narrator are infected by the narrative co-text, or context of the moment, and they progressively evolve into the form previously used by YHWH. They begin by using a Piel form of חזק (9:12), move to a Piel form of חזק with the phrase לא שלח (9:35 and 10: 20, 27) and end by almost reiterating YHWH's word as a concluding remark

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[107] Mey, *When Voices Clash*, pp.113–4.
[108] Sean E. McEvenue, 'Word and Fulfilment: a Stylistic Feature of the Priestly Writer.', *Semitics* 1 (1970), pp.104–10 (106).

(11:10, cf. 4:21). Thus, on the one hand, the words of YHWH become less absolute but more interactive in respect to the environment and persona of the narrative and, on the other hand, these words are gradually consummated in the course of narrator's account.

If we return to the command by the Sea in 14:15-18, it seems that the relationship between YHWH's voice and the narrator's voice follows the form of words and fulfilment. This is a kind of 'infection' of the narrator's words by YHWH's character zone:

Word (14:15-18):	Fulfilment (14:21-25)
מה־תצעק אלי דבר אל־בני־ישראל ויסעו Why you cry out to me? Speak to the sons of Israel that they go forward.	Comment: This verse seems against Moses' utterance, as he told the Israelites 'stand firm' (התיצבו). On the problem of why YHWH asks Moses 'why do you cry out', see above.
ואתה הרם את־מטך ונטה את־ידך על־הים ובקעהו And for YOU, lift up your staff and stretch out your hand upon the Sea and split it;	ויט משה את־ידו על־הים... ויבקעו המים And Moses stretch out his hand…and the waters were split. Comment: In the narration, the action of YHWH is filled in.
ויבאו בני־ישראל בתוך הים ביבשה: That the sons of Israel may go into the midst of the Sea on dry land.	ויבאו בני־ישראל בתוך הים ביבשה And the sons of Israel went into the midst of the sea upon the dry land. Comment: This is a word-by-word fulfilment. In the repetition in 14:29 there is a reversal of subject and verb and a different verb is used.
ואני הנני מחזק את־לב מצרים ויבאו אחריהם And for me, behold me how I strengthen the heart of the Egyptians so that they will enter after you	וירדפו מצרים ויבאו אחריהם And the Egyptians pursued And they went after them…

ואכבדה בפרעה ובכל־חילו ברכבו ובפרשיו: וידעו מצרים כי־אני יהוה בהכבדי בפרעה ברכבו ובפרשיו:	ויאמר מצרים אנוסה מפני ישראל כי יהוה נלחם להם במצרים:
that I will be glorified upon Pharaoh and upon all his army and upon his chariots and on his horsemen, and the Egyptians will know indeed I am YHWH when I have gotten me honour upon Pharaoh, upon his chariots, and upon his horsemen.	And the Egyptians said, "Let us flee from the face of Israel for YHWH fights for them against the Egyptians" Comment: This is an implied fulfilment with an echoing of Moses words in v. 14

Similarly, the word and fulfillment pattern is seen in Exod. 14:26 and 14:27:

Word (14:26):	Fulfilment (14:27-28)
נטה את־ידך על־הים וישבו המים על־מצרים על־רכבו ועל־פרשיו: Stretch out your hand over the sea and the waters will return upon the Egyptians, upon their chariots, and upon their horsemen.	ויט משה את־ידו על־הים וישב הים לפנות בקר לאיתנו ומצרים נסים לקראתו ו... And Moses stretched out his hand over the sea and the sea returned, at the turning of the morning, to its place, and … וישבו המים ויכסו את־הרכב ואת־הפרשים לכל חיל פרעה הבאים אחריהם בים לא־נשאר בהם עד־אחד: And the water returned and covered the chariots and the horsemen, and all the army of Pharaoh that came after them into the sea; [there was] not left of them even one. Comment: the words are fulfilled in an emphatic way.

Once again, when he reports the fulfilment of the divine words, the narrator is not merely repeating the words uttered by YHWH, but is supplementing them

with other details *for* the fulfilment. Besides the peculiar account of the actions involving 'the angel of God' (מלאך האלהים) and 'the pillar of cloud' (14:19-20, 24), the insertions are mostly those details that relate to time and those actions which involve the Egyptians.[109]

In the crossing of the Sea, the narrator lets himself get into YHWH's 'character zone' as 'in the manner of a bad weather zone…which one may enter.'[110] By repeating 'the fragments of character speech', the narrator allows 'the sphere of influence' of the words of YHWH to go 'beyond the boundaries of the direct discourse allotted to him' (DN: 320). Either the narrator deliberately chooses to enter the zone or the influence of the divine commands grips him ultimately; the narrator allows YHWH's ideology to penetrate though all the actions of the moment. The other characters can only respond to, cooperate with or react to what YHWH's has commanded. The narrator allows his own voice to recede and allows the divine voice to dominate.[111]

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[109] The narration of the Egyptians' pursuit in 14:5-9 consists of similar elements that also occur in 14:23-25: besides the emphasis on the full arsenal of the Egyptians' army (14:6-7, 9; cf. 14:23), the narrator also reports an Egyptians' speech (14:5; cf. 14:25). If we look more closely at the speeches of the Egyptians there (14:5) and at the remark by the narrator in 14:8, we see that the wording also echoes the speeches of the Israelites and YHWH (cf. 14:25, as discussed before). Berlin's observation on the correlation between the speech of YHWH and that of the Egyptians are important insight that relates to our discussion: 'In Exod. 14:4 God tells Moses: "I will *harden the heart of Pharaoh*, and he will *pursue* them." In v. 8 this comes to pass as the narration records that "the Lord *hardened the heart of Pharaoh*, king of Egypt, and he *pursued* the Israelites…" It would have been enough to tell the story from an Israelite point of view, but the text wants to convey the Egyptian point of view as well. "It was told to the king of Egypt that the nation fled, and *the heart of Pharaoh and his servants was changed* towards the nation and they said, 'What have we done that we let Israel go from serving us?'" (14:5). In this verse the scene shifts from the Israelite encampment to Egypt. We are told by the narrator of the Egyptians' change of heart and this is confirmed by their quoted words. Notice that "changing the heart", the way it is expressed from the Egyptian perspective, is different from "hardening the heart", the way the God/Israelites view it'; see Berlin, *Poetics and Interpretation of Biblical Narrative*, p.66. Once again, we hear the voice of the narrator affirming and bringing the voice of the characters to the foreground in his narration.
[110] Mey, *When Voices Clash*, pp.113–4.
[111] This observation verifies Alter's theory of a general trait in biblical narrative: '[T]he primacy of dialogue is so pronounced that many pieces of third person narration prove on inspection to be dialogue-bound, verbally mirroring elements of dialogue which preceded them or which they introduce. Narration is thus often relegated to the role of confirming assertions made in dialogue.' See Alter, *The Art of Biblical Narrative*, p.65. This notion of 'dialogue-bound narration' could be compared to the notion of character zone. Other modes of narration that Alter suggested include 'the conveying of actions essential to the unfolding of the plot…which could not be easily or adequately indicated in dialogue', like the narration in 14:19-29, and 'the communication of data ancillary to the plot, often not strictly part of it because actions are not involved,' like the narration in 13:17-21. See Alter, *The Art of Biblical Narrative*, p.77.

Chapter 4

Excursus: Word and Fulfilment about the Killing of the Firstborn

The narration of the killing of the firstborn in Egypt (12:29-33) closely imitates the words of YHWH (mediated through Moses) in 11:4-6: the incident happened at night; the totality of the Plague is indicated, even all the firstborn of cattle were to be killed; the anticipated great cry in Egypt is also included. However, there are subtle changes in the narration regarding Moses' annunciation of the Plague. The most peculiar change we can see, besides the emphatic tone of the narrator, is the changing of בכור השפחה אשר אחר הרחים (unto the firstborn of the slave girl who is behind the millstones) in the announcement into בכור השבי אשר בבית הבור (unto the firstborn of the captive[112] who was in the house of the pit[113]). What does the change signify? Does the narrator here give another view of the event apart from Moses' announcement?

'The slave girl who is behind the millstones' could be describing the same group of people as 'the captive who was in the house of the pit,' as suggested by Sarna's commentary. In his note he compares Judg. 16:21, Isa. 47:2 and Lam. 5:13, which indicate that prisoners or captives were always forced to labour as grinders.[114] Nevertheless, the narrator, by choosing a different phrase to denote even the same group of people, still leads us to query the possibility that the narrator has been voicing differently from the original announcement. As pointed out in the notes of my translation, the phrase is closely linked with the cotext of 12:29-30.[115] The merism is artfully (playfully?) brought out by the word play on the Pharaoh's sitting (הישב) on the throne and those in captivity (השבי). Moreover, the mention of the word 'house' (בית) suggests a link to the emphatic double-negative phrase 'because there was not a house in which there was not death' (כי־אין בית אשר אין־שם מת). The whole notion of emphasizing the word 'house' reminds us that the object of YHWH's פסח (Passover/protection) in the catechism within Moses' Passover instruction is actually 'the house' (12:27).

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[112] Here השבי could be a word play (an anagram) with הישב.
[113] Dozeman comments that '[t]he insertion of "house" in the MT is unclear. Perhaps it is intended to relate to v. 30, "because there was *not a house* in which there was not death."' Dozeman, *Exodus*, p.279. It may suggest once again that the narrator is very conscious of his word use.
[114] Nahum M. Sarna, *Exodus: The Traditional Hebrew Text with the New JPS Translation* (Philadelphia: The Jewish Publication Society, 1991), p.52 and 244 n.4.
[115] See note 112 and 113.

Another theme that is in Moses' announcement but which does not appear in the narration of the actual happening of the killing of the firstborn is the motif of separation between the Egyptians and the Israelites. The vivid image of the dog that would not bark (lit., does not move his tongue, לֹא יֶחֱרַץ־כֶּלֶב לְשֹׁנוֹ) towards the Israelites is totally missing in the narration of the event. These changes may involve the dialogic relationship between the voice of YHWH, Moses and the narrator. Although it is relevant to our task, space does not allow me to tackle this issue in this thesis.

Summary

Although YHWH's utterances are predominated in the form of commands in the Exodus narrative, [116] YHWH's voice has more dimensions in the dialogic relationship with his surrounding voices, much richer than any voice in the story does. As YHWH asks Moses 'why you cry out to me?' we can appreciate how Moses, as a dialogic partner to YHWH, becomes the mediator between YHWH and his people. Through the motif of acknowledgment that constitutes YHWH's utterance, we can dialogically link the voices of Pharaoh, Moses and YHWH and observe how the non-Israelites' voice is being double-voiced in the service of YHWH's glory. Dialogic relationship between YHWH's voice and the narrator's voice is especially crucial. The 'strengthening heart' motif in YHWH's utterance calls the narrator to enter into YHWH's character zone and fulfils it dialogically. If the authority of Moses' voice is established by 'melting' with YHWH's, then YHWH's voice gains its authority not only by speaking the command but also by fulfilment through the narrator's voice, which is presumably registered as having a special value in the reader's consciousness. Even if the voice of YHWH is ultimate and divine, its reliability needs to be established by the narrator's voice.

Conclusion

To conclude this chapter, we should ask if there is a governing voice in the narrative. This governing voice controls how the events manifest, and directs how the readers perceive these events. We can hear the voice of the Israelites, Moses, YHWH and

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[116] Here is a list of YHWH's utterances in Exod. 1-15 that imperative verbs have been used: 3:5, 10, 16; 4:3, 4, 6, 7, 12, 19, 21, 23, 27; 6:6, 11, 26, 29; 7:1, 15, 16, 19, 26 [8:1]; 8:1[5], 12[16], 16[20]; 9:1, 8, 13, 19, 22; 10:1, 3, 12, 21; 11:2; 12:3; 13:2; 14:2, 15, 16, 26.

even the Egyptians when the Israelites are miraculously crossing the Sea, but we should not forget that these voices are all brought to us by the voice of the narrator. Can we say that the governing voice, the ultimate semantic authority in Bakhtinian terms, rests in the voice of the narrator? In this regard, Polzin's description of the Deuteronomic History may also be true for the narrative in the book of Exodus:

> The Deuteronomic History is indeed a *monologue*, that is, its ideological evaluation is carried out from a single dominating point of view which subordinates all others in the work. The Deuteronomic History, viewed as the juxtaposition of two principal utterances, that of its narrator and that of God, is constructed as an utterance within an utterance: the reported word of God is found within the reporting word of the narrator. Stated in these terms, the ideological composition of this work appears to be overtly monologic, since the immediate obvious message of the narrator is, 'God has said 'such and such' to Israel, and the events of Israel's history have happened in the way I am now describing them: as a fulfilment of God's word.' This is the narrator's obvious conclusion about the history of Israel.[117]

Nevertheless, this is not Polzin's final word on this issue. Given the voices' complex dialogic relationships, he finds other ways to describe the voice that governs the events. This deserves our attention again although it was previously quoted in Chapter Three:

> For even if we can say that the narrator clearly intends to subordinate his position to the word of God which he reports to us, we still inquire what precisely does God say within the work, and how precisely is his word said to be fulfilled in it? For clearly even a monologue may contain a variety of ideas and viewpoints that may or may not compete with one another with equal weight or authority. This raises the question of whether the history, as an overt monologue in which the Deuteronomist has subordinated his narrator's voice to God's voice as its echo, actually may contain a *hidden dialogue* within the word of God itself and/or within the "subordinate" word of the narrator. There is not just one utterance of God but a number of them reported to have been said by God throughout the historical period covered by the narrative. There is not just one utterance of the narrator interpreting God's word, but a number of them.[118]

Polzin suggests that the monologue in the Deuteronomic history 'may contain a *hidden dialogue*'. This hidden dialogue is especially crucial in the book of Exodus when YHWH, the absolute and incomparable God of Israelites, acts as a speaking person in the narrative. From our previous discussion, the 'ultimate semantic authority' of the narrative seems to be from YHWH. It is YHWH's intent that effectuates the outcome of the events. Yet YHWH's intent still demands execution and fulfilment through the narrator's authorial voice. What is the importance of understanding the governing voice in this way? The governing voice

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[117] Polzin, *Moses and the Deuteronomist*, p.21.
[118] Polzin, *Moses and the Deuteronomist*, p.22.

of the narrative represents the semantic authority that the readers can rely on. To say that a voice represents the ultimate authority means that it is the voice the reader should agree or disagree with. As we have considered before, agreement involves a dialogic interaction with the voices. In this chapter, we can once again see that through the voicedness of the narrator and the characters the biblical reader can dialogically and responsibly answer to the absolute authoritative divine voice (not necessary the authorial voice). Without the characters' and the narrator's voice interacting with and refracting YHWH's incomparable, authoritative divine voice, it would be impossible for readers in different eras and contexts to accommodate it meaningfully.

All in all, the task set before us goes beyond distinguishing the characters and the narrator's voices in the narrative prose, since many forms of voicing can also deepen the novelistic dialogue in a narrative. Bakhtin mentions these different forms in a more general definition of double-voiced discourse in *Discourse in the Novel*:

> Heteroglossia, once incorporated into the novel (whatever the forms for its incorporation), is another's speech in another's language, serving to express authorial intentions but in a refracted way. Such speech constitutes a special type of double-voiced discourse. It serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions. And all the while these two voices are dialogically interrelated, they—as it were—know about each other (just as two <u>rejoinders</u> in a dialogue know of each other and are structured in this mutual knowledge of each other); <u>as if they are having a discussion</u> with each other. Double-voiced discourse is always internally dialogized. <u>Such is humorous, ironic, parodic discourse, such is the refracting discourse of a narrator, refracting discourse in the speech of characters, such, finally, is the discourse of the inserted genre—these are all double-voiced internally dialogized discourses. In them a potential dialogue is embedded, a dialogue which has not been unfolded, a concentrated dialogue of two voice, two world views, two languages.</u> (DN: 324-5)[119]

The task set by a Bakhtinian reading of the biblical text is to search for 'the double-voiced internally dialogized discourses' of the narrator and characters, which have the effect of 'refracting the intention of' and 'having a discussion with' the author. The dialogue between the Israelites, Moses and YHWH that we have considered above is a fruitful field for enquiry because, almost by definition (as the above quotation already shows), 'two rejoinders in a dialogue know of each other and are structured in this mutual knowledge of each other.' Applying the Bakhtinian concepts to biblical narrative, we can not only discern which utterances by biblical

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[119] Underlined text is modified according to Hirschkop's translation in his *Mikhail Bakhtin*, p.79.

characters are double-voiced but also further engage the possible dialogism that is behind the narrative world and between the authorial voice and the reader's voice. Before looking deeper into the authorial voice in the narrative, which we will encounter in the Chapter Six, I will turn to a very important heteroglossic feature of the Exodus narrative in next chapter: 'the discourse of the inserted genre' of the Song of the Sea in Exodus 15.

Chapter 5

The Song of the Sea

By this point, the reader should have acquired a reasonable knowledge of the categories for a Bakhtinian analysis. We now turn to Bakhtin's view of poetry as we continue to study the Song of the Sea in Exodus 15, which is inserted into the narrative of the Exodus event after the Israelites pass through the Sea.

Introduction: the Song of the Sea

Not many songs sit outside the collection of the book of Psalms.[1] The Song of the Sea (Exod. 15:1b-18) in Exodus 15 is one of them.[2] As it follows the narrative of the events of Exodus and the crossing of the Sea, it holds a special position in Hebrew poetry because of this narrative context. The other comparable song is the Song of Deborah in Judges 5. The Song of the Sea is also one of the two psalms that appear in narrative contexts within the Pentateuch (the other one is Deut. 33). Scholarship related to it 'is therefore entangled with application to the surrounding chapters of the Documentary Hypothesis of the Pentateuch's composition.'[3]

Critical scholars who emphasize diachronic-historical matters usually focus on two issues related to these 'inserted songs'. One issue is the songs' tradition-history, which is concerned with how different units of a song came into a

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[1] A song here means a lyric or a poetry accompanied with music. The verses (15:1b-18) we are going to analyse are unambiguously introduced as a song (שִׁיר) in 15:1a. The noun שִׁיר in its various forms occurs in the book of Psalms nearly 40 times. The music of these songs, including 15:1b-18, was long lost to us, yet the tumbrel (תֹּף) mentioned in 15:20 gives us a hint that the songs in Exodus 15 were accompanied by some kind of music. Although the boundaries between Hebrew poetry and prose are not very clear, the style of 15:1b-18 fulfils the general criteria of Hebrew verse. These criteria, suggested by Susan Gillingham, are 1) a terseness of style; 2) use of figurative language; 3) an ambiguity of meaning and 4) evocation of a response. See Susan Gillingham, *The Poems and Psalms of the Hebrew Bible* (Oxford: Oxford University Press, 1994), p.21-23.

[2] Although Exod. 15:1b-18 is sometimes called the Song of Moses, the author of the song is unknown to us. From the context, we know that the singer of the song includes the Israelites (this understanding is relevant to our analysis in this chapter). It is more appropriate to call this song 'the Song of the Sea,' without designating a singer. On the other hand, we will call Exod. 15:21 'the Song of Miriam', as the narrative context clearly shows that Miriam is the leading voice in the Song. See also Carol Meyers's discussion about the name of the songs in her commentary, *Exodus* (NCBC; Cambridge: Cambridge University Press, 2005), p.116.

[3] James W. Watts, *Psalms and Story: Inset Hymns in Hebrew Narrative* (JSOTSup, 139; Sheffield: JSOT Press, 1992), p.41.

unity and how the song was joined into the narrative context or, on the contrary, how the narrative arose from the performance of the songs.[4] Not surprisingly, the other issue that interests historical-critical scholars is the date of the songs.[5] Recently, some biblical scholars have examined the synchronic-literary problem of how the songs relate to the narrative context.[6] This concern is much more relevant to a Bakhtinian understanding of the novelistic depiction of the Exodus events. I will follow this line of approach to find out how Bakhtin's category helps us to have a dialogical understanding of the Song of the Sea and the Exodus events. Brevard Childs's words, in his commentary on this part of the book of Exodus, aptly describe our task: 'Regardless of its prehistory, the fundamental issue is to determine the effect of joining the poem to the preceding narrative.'[7]

One final issue demanding our attention is the repetition of verse 1b in verse 21b, which begs for a question on the relationship between the Song of the Sea and the Song of Miriam (15:20-21). From a historical-critical perspective, some scholars argue this repetition reflects the fusion of two forms (J and E) of the old epic tradition and some argue this repetition indicates that the Song of the Sea is a later hymn developed from the earlier and shorter from of the Song of Miriam.[8] However, from a literary perspective the relationship between the Song of the Sea and the Song of Miriam becomes clearer. Most interpreters, who aware of the literary features of these two songs, view the Song of Miriam as an antiphonal response to the Song of the Sea.[9] Although I do not provide a detailed analysis of the Song of

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[4] For examples see George W. Coats, 'Song of the Sea', *CBQ* 31, no. 1 (1969), pp.1–17; Frank Moore Cross, *Canaanite Myth and Hebrew Epic: Essays in the History of the Religion of Israel* (Cambridge, MA: Harvard University Press, 1973), pp.121–144; James W. Watts, 'Song and the Ancient Reader.', *Perspectives in Religious Studies* 22, no. 2 (1995), pp.135–47; Steven Weitzman, *Song and Story in Biblical Narrative: The History of a Literary Convention in Ancient Israel* (Indiana Studies in Biblical Literature; Bloomington: Indiana University Press, 1997), pp.15–37; Walter J. Houston, 'Misunderstanding or Midrash?: The Prose Appropriation of Poetic Material in the Hebrew Bible (Part I)', *ZAW* 109 (1997), pp.342–55; Thomas B. Dozeman, 'The Song of the Sea and Salvation History.', *On the way to Nineveh* (1999), pp.94–113.

[5] For examples see Martin L. Brenner, *The Song of the Sea: Ex 15:1-21* (BZAW, 195; New York: W. de Gruyter, 1991); Brian D. Russell, *The Song of the Sea: The Date of Composition and Influence of Exodus 15:1-21* (Studies in Biblical Literature, 101; New York: Peter Lang, 2007).

[6] Watts, *Psalms and Story*; Robert Shreckhise, 'The Rhetoric of the Expressions in the Song by the Sea (Exodus 15,1-18)', *SJOT* 21, no. 2 (2007), pp.201–17; William J. Doan and Terry Giles, *Twice Used Songs: Performance Criticism of the Songs of Ancient Israel* (Peabody, MA: Hendrickson, 2009). Shreckhise's article contains a recent and extended bibliography.

[7] Childs, *Exodus*, p.248.

[8] Russell, *The Song of the Sea*, p.32-33.

[9] Russell, *The Song of the Sea,* p.34-35

Miriam, we will see in our discussion that the antiphonal character of this song is most relevant to our understanding of the voices in the Song of the Sea.

Again, before look at the Song of the Sea through the Bakhtinian lens, we must better understand how Bakhtin's dialogic principle applies to poetry.

Poetry in Discourse in the Novel

A negative view of lyric poetry in some of his works, especially in 'Discourse in the Novel', is well known among the students of Bakhtin. For Bakhtin, lyric poetry is far from being a novelistic discourse. Bakhtin thinks that novelistic discourses are those discourses that artistically enact the word's dialogicity, both the natural, internal dialogicity (DN: 284) and the external 'dialogic orientation' (DN: 275). For Bakhtin, 'the prerequisite for authentic novelistic prose' is 'the internal stratification of language, of its social heteroglossia and the variety of individual voices in it' (DN: 264). Poetry 'in a narrow sense', however, is unable to enter into such social dialogism. No heteroglossia is involved in the poet's use of language, because the poet is 'stripping all aspects of language of the intentions and accents of other people, destroying all traces of social heteroglossia and diversity of language' (DN: 298). Bakhtin in another instance claims:

> In genres that are poetic in the narrow sense, the natural dialogization of the word is not put to artistic use, the word is sufficient unto itself and does not presume alien utterances beyond its own boundaries. Poetic style is by convention suspended from any mutual interaction with alien discourse, any allusion to alien discourse. (DN: 285)

Nevertheless, we must caution that in 'Discourse in the Novel', the criticism about 'poetry in the narrow sense' is set against a backdrop of Bakhtin's admiration of the dialogic power of novelistic discourse. His main focus is on the heteroglossia of the novel and not on the monologicity of lyric poetry. Thus as Morson and Emerson point out:

> Bakhtin cautions us in advance and repeatedly that in characterizing novels and poems he does not mean to offer empirical generalizations about those texts often called novels and poems. His concern is not with the use of terms, nor is it with the problems of classification per se. Rather, he is interested in two distinct views of language and the world, two form-shaping ideologies that have found expression in a large number of novels and a large number of lyric poems. [DN: 287] His concern, in other words, is with novel*ness* and lyric*ness*.[10]

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[10] Morson and Emerson, *Mikhail Bakhtin*, p.319.

In view of this, it is understandable why Vice suggests that '[p]oetic practice is defined by its relation to other discourses, just like the novelistic; it does not so much repress social relations within discourse, as produce particular hierarchical ones.'[11] Hirschkop also comments on this aspect of the 'Poetry against Novel' dichotomy from a stylistics angle (as argued by Michael Eskin):

> Poetry is thus not discourse that by adhering to certain commonly accepted structural and prosodic criteria—such as stanzaic division, metrical arrangement, or, simply, linear discontinuity—quasi-automatically obtains its generic stamp (although such criteria can be instrumental to its enactment); rather, it is artistic discourse that "produced or reproduces a relation of submission to an authoritative language, whereas [novelistic discourse](*sic*) subverts this authority"…All in all, Bakhtin's metalinguistic distinction between poetry and novelistic discourse testifies to a socio-political and functional rather than essentializing approach to the generic varieties of literary discourse predicated on the "difference of political effect".[12]

Thus it is the official, authoritative status of poetic language that 'becomes authoritarian, dogmatic and conservative and sealing itself off from the influence of extraliterary social dialects' (DN: 287) that Bakhtin wants to dispute, as is implied in the following words from 'Discourse in the Novel':

> The language in a poetic work realizes itself as something about which there can be no doubt, something that cannot be disputed, something all-encompassing. Everything that the poet sees, understands and thinks, he does through the eyes of a given language, in its inner forms, and there is nothing that might require, for its expression, the help of any other or alien language. The language of the poetic genre is a unitary and singular Ptolemaic world outside of which nothing else exists and nothing else is needed. The concept of many worlds of language, all equal in their ability to conceptualize and to be expressive, is organically denied to poetic style. (DN: 286)

Bakhtin's view of poetry can be balanced by looking into his other works, as Eskin concludes from his study:

> [O]n the one hand, Bakhtin depicts poetry as repressive and heterophobic; on the other hand, he suggests that it is an exemplary mode of the discursive enactment of existence precisely because it facilitates the completion of one of the most important ethical tasks, namely, the creation of mutual understanding and, concomitantly, the subversion of socio-political, potentially repressive, authority—a function explicitly ascribed to the novel….Bakhtin does provide sufficient grounds for the dialogic engagement of poetry.[13]

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[11] Sue Vice, *Introducing Bakhtin* (Manchester: Manchester University Press, 1997), p.78. See also Ken Hirschkop, 'Bakhtin, Discourse and Democracy', *New Left Review* 160 (1986), pp.92–113 (108).

[12] Michael Eskin, 'Bakhtin on Poetry', *Poetics Today* 21, no. 2 (2000), pp.379–91 (383). The quotation within the cited text is from Ken Hirschkop, 'Dialogism as a Challenge to Literary Criticism', in Kelly, C., Makin, M., and Shepherd, D. (eds.), *Discontinuous Discourses in Modern Russian Literature* (New York: St. Martin's Press, 1989), pp.27, 32.

[13] Eskin, 'Bakhtin on Poetry', p.389.

Vice also finds that it is 'no contradiction that Bakhtin analyses lyric poetry himself':[14] poetry is just a category Bakhtin uses to illustrate the nature of monologic literary discourse, and thus some of the poetries can be aptly subjected to the Bakhtinian novelistic or dialogic approach to literary languages.

Moreover, Bakhtin's notorious argument that poetry cannot be dialogic arises because, as Vice puts forward, 'Bakhtin seems to be making the common error of reading a poet's lyric persona biographically.'[15] 'Bakhtin's apparent refusal to credit the poetic persona with qualities similar to that of the prose narrator' could be rectified by '[a]cknowledging that there may be two voices in a poem, the represented and the representing, as there are in a work of fiction,' as some poets are 'constructing a voice with such verisimilitude that it appears to be confessional.'[16] This suggestion will be more significant for our analysis of the Song within a narrative framework, where the 'poetic persona' clearly relates to the character of the story.

Bakhtin's discussion of Pushkin's 'Parting' in his early philosophical writing actually demonstrated how to analyse poetry dialogically. 'Parting' is a poem Pushkin wrote in memory of Rizinich, his mistress, who first left him to go back to her homeland Italy. Later Pushkin learnt that she had parted from him forever, meaning that she had died. Although the context in Bakhtin's early philosophical writing is ethical and aesthetic rather than literary, and his choice of words is sometimes more obscure than in his later writings, his analysis of 'Parting' 'shows us a Bakhtin much more sympathetic to the complexities of lyrical form than the Bakhtin we see in the later, novel-centered … period.'[17]

This is relevant to our discussion because Bakhtin's analysis shows us how to discern voices within a poetic work. The concepts of voices such as heteroglossia and double-voicing in Bakhtin's later writings are implied in the notion of 'intonation structure' in 'Author and Hero' (AH: 215-219) or of 'the emotional-volitional tone*' in *Toward a Philosophy of the Act* (TPA: 67f). It must first be made clear that in the early philosophical writings, Bakhtin associates the

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[14] Vice, *Introducing Bakhtin*, p.76.
[15] Vice, *Introducing Bakhtin*, p.75.
[16] Vice, *Introducing Bakhtin*, p.76.
[17] Morson and Emerson, *Mikhail Bakhtin*, p.73.

concepts of voices, tone and intonation with the human person behind these voicings and the personal subjective valuation expressed by them. In this case, the intonation and voice of author and hero in the verbal art are the 'valuative moments of Being', the 'value contexts' or 'centres of value' that are connected with the flesh and blood, mortal and ethical human being. That is to say, the words in the poem are not 'things'. As Bakhtin puts it:

> Every word not only designates an object, not only calls forth a certain image, not only sounds in a particular way, but also expresses a certain emotional-volitional reaction to the object designated, and this reaction finds its expression in the intonation of the word when it is actually pronounced. (AH: 215)

Thus in the ethical philosophy of Bakhtin, the discernment of voices and intonations is always loaded with a human person's ethical values and aesthetic evaluations. This means that the discernment of voices in the analysis of 'Parting' becomes a case of locating the injections of 'aesthetic empathizing' (*Einfühlung*) of a human person within the poem. Only later in his literary and metalinguistic account of language does he relate such ethical and aesthetic valuation to socio-ideological form, in order to dialogue with (or dispute) the Formalists' notion of language. We should bear in mind that the human person we are talking about is not only the human author but also the characters (hero and heroine) that are created by the author. Bakhtin even distinguishes the author-artist (the poet Pushkin who really wrote the poem) and the author-hero (the persona of Pushkin who is presented in the poem) as two different human 'value contexts'. In Bakhtin's analysis of 'Parting', then, we can find three discernible value contexts: the heroine, Rizinich; the lyrical author-hero, Pushkin and the author-artist, Pushkin. The value context constituted by Rizinich is 'valuatively encompassed (affirmed and founded)' (TPA: 66) by the value context constituted by author-hero; both in turn are 'encompassed by the unitary and valuatively affirming aesthetic context of the author-artist, who is situated outside the poem's architectonic of seeing the world' (TPA: 66). In another instance of Bakhtin's analysis of the poem, he made the 'resulting three-way tension'[18] more explicit:

> Thus we are dealing three interpenetrating contexts of value, and, consequently, the intonation of almost every word in the poem must be performed likewise in three directions: the real-life intonation of the heroine, the equally real-life intonation of the hero, and the formal intonation of the author/reader (in an actual recitation of the poem, the performer has the task of finding the "resultant" of these three directions of intonating). (AH: 212-3)

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[18] Morson and Emerson, *Mikhail Bakhtin*, p.478 n.4.

Chapter 5

We can therefore see the complex interaction of author's voice, characters' voices, and even the reader or performer's voice, within such an analysis.

At this point, we should once again be reminded of what Bakhtin means by 'voice'. It is not the mere physical production of sound but the tone, timbre, rhythm, emotion and volition behind that human voice and it includes the point of view and worldview that is reflected in the cognition and consciousness of a person. Bakhtin, in his later works, formulates the literary voices into languages represented by and representing the socio-ideology of a collective persona within an epoch or a society as voice-idea and heteroglossia in the novel. In other words, by attentive listening to the literary voices in a dialogic, Bakhtinian analysis allows us to move beyond the compositional and rhetoric 'technique' that is projected from the mechanical analysis of Formalism or Structuralism's methods. Thus we can create the possibility of exploring the philosophical or ideological (or theological) aspects of the literary works.[19] Our analysis will thus focus only on those aspects of the Song of the Sea that are pertinent to the location of voices; it will not deal with all the artistic devices in this poetic work, although they may be important to a full appreciation of the Song.[20]

Furthermore, if the voices need to engage each other in any dialogue, we need to discern their *differences* as instances of 'unmerged voice',[21] otherwise the various voices are said to be being used monologically by the author. According to Bakhtin, this is more possible in a poetic work than in a novel or a narrative. Therefore, the Bakhtinian analysis of the Song of the Sea that follows will consist of two steps. First, I will discern the 'unmerged' voices represented in the Song, by locating the human personae's consciousness and point of view and 'the image of

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[19] I have discussed this in Chapter Four. Morson and Emerson also mention such an understanding of the concept of the Bakhtinian voice: 'Once Bakhtin comes to understand the word not merely as one among many types of material but as, first and foremost, the feeling that meaning is being actively generated, then he can recast the idea of composition out of its vaguely Formalist framework and into a dialogic one. The word can be reinvested with "technique" and restored to a typology with no fear of "mechanization," because the typology now concerns not devices but voices' (Morson and Emerson, *Mikhail Bakhtin*, p.84).

[20] Standard commentaries can be consulted for the poetic features in the Song, but for works that especially focus on the Song's poetic devices, see Alter, *The Art of Biblical Poetry*, pp.50–54; Maribeth Howell, 'Exodus 15:1b-18: a Poetic Analysis', *ETL* 65, no. 1 (1989), pp.5–42; Mark S. Smith, *The Pilgrimage Pattern in Exodus* (JSOTSup, 239; Sheffield: Sheffield Academic Press, 1997), pp.205–218; Shreckhise, 'The Rhetoric of the Expressions in the Song by the Sea (Exodus 15,1-18)'.

[21] Holquist, *Dialogism*, p.40.

language' the words of these personae are representing. For this reason, the following analysis is non-sequential and we will look at a few verses at a time. Second, we will look into (listen to) their possible differential relations and engage ourselves with the dialogue that these voices create.

Voices in the Song of the Sea

To simplify our task, I restrict our attention to those voices that are readily discernible to us: the characters' (author-hero) voice and the narrator's (author-artist) voice of the narrative context. In Chapter Six, we will attempt to listen to the voice of the implied author-redactor of the scriptural text and that of the contemporary, implied readers.[22]

The Framing of the Song (vv. 1, 19)

v. 1a

<div dir="rtl">

אז ישיר־משה ובני ישראל את־השירה הזאת ליהוה ויאמרו לאמר

</div>

At that time, Moses and the Son of Israel sang this song to[23] YHWH, and they say, saying:

v. 19

<div dir="rtl">

כי בא סוס פרעה ברכבו ובפרשיו בים
וישב יהוה עלהם את מי הים
ובני ישראל הלכו ביבשה בתוך הים

</div>

Indeed the horse of Pharaoh with his chariots and his horsemen went into the sea,
And YHWH turned back over them the waters of the sea,
And the sons of Israel have gone on dry land in the midst of the sea.

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[22] In Chapter Six we will see that the voice of this so-called implied author-redactor can be equates to the narrator's voice. For the time being I still presuppose their distinctiveness which could create two layers of idea-voice. See also Chapter Four, n.1. Theoretically, the performance of the song would add another layer of 'voicing' to the words and utterances. To discuss such voicing would involve the knowledge of the real reader or the process of reproduction of the song. Although these cannot be dealt with in this thesis, their importance should be noted.

[23] Propp follows Freedman and renders the preposition ל as 'of'. See Propp, *Exodus*, p.509. Houtman translates it as 'in honour of' and asserts that it implies 'concerning'; see Houtman, *Exodus (volume 2)*, p.277. Both translations overlook the narrative context and the dialogic importance taking YHWH as the addressee of the Song. It will become clear in the following discussion that the preposition should be understood as 'to'.

Verses 1a and 19 are treated together because they form a frame for the understanding of the Song. A narrative framing of a song, i.e. the narrative introduction and conclusion of the song, was sometimes provided by the author or as part of the original song in order to supply background information and context to the reader to better appreciate the song. This is a very important supplement since for a song the language is usually laconic and focuses on emotion. Without a narrative background some song will be hard or even impossible to understand.

The particle אז in 15:1a unmistakably associates the last scene of chapter 14 with the moment when the characters sing the song. The near-poetic narrative gloss (15:19) also reminds the readers not to overlook the context of the song. 15:19 is taken as a prose statement by the narrator although it has a poetic structure. This is because, as Watts understands it, 'its style and vocabulary create a voice that sounds more like the narrator than like Moses, Miriam and the Israelites'[24] As the Israelites see the dead bodies of the Egyptians floating on the seashore (14:30), the narrator exposes to us the Israelites' point of view and reaction. From the narration, we know that the Israelites see not only the dead bodies but also 'the great hand that YHWH acted upon the Egyptians,' (וירא ישראל את־היד הגדלה אשר עשה יהוה במצרים) and that 'the people feared YHWH and believed in YHWH and in Moses his servant' (וייראו העם את־יהוה ויאמינו ביהוה ובמשה עבדו) (14:31). Because of such a dramatic change of inner perspective of the Israelites, the formerly complaining people now join Moses to sing this song to YHWH. Propp also comments on the changed attitude of the Israelites: 'All we are told is that, despite their former strained relations, people and leader are now literally in harmony.'[25]

This prose introduction to the song and the description of the final gloss definitively link the song to the previous narrative. From a novelistic perspective, we must emphasize that this prose overture not only introduces the situation of the singing of the Song but it also switches the narrator's voice into the characters' voice. Before that, the perspective and the reaction of the people are all told by the narrator. Now, through the song, we are going to enter the inner world of the characters and look at the event through their consciousness. In the narrative the words and deeds of the characters—YHWH, Moses and the Israelites—are entangled with suspicion,

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[24] Watts, *Psalms and Story*, pp.44–45.
[25] Propp, *Exodus*, p.508.

accusation and disputation (see previous chapter); but in the Song of the Sea Moses and the Israelites sing praises and thanksgiving to YHWH in harmony and unity. The contrast of the two images of language suggests that, deep down, a centrifugal conflict and a centripetal resolution are taking place within this formative moment for the nation.

At first sight, the dominant voice is a singular collective voice, as Moses and the Israelites join hand in hand to articulate praise to YHWH. However, we may see subtle cues that the voices can somehow be distinguished within the Song. When considering its structure, many commentators have failed to mention the change of person (with reference to YHWH as object) within the Song.[26] From 15:1-3, an 'I-He' relationship is in view. In other words, the Song was sung from I (singular) to him (YHWH). In verse 4, It is 'He' who threw the Egyptians' chariots and army into the Sea (with an eclipse of main verb in the second colon). Only from verse 6 onward is YHWH invoked in the second person, until the last line of the Song, in which references change back into the third person again (v. 18). This change indicates a shift in the phraseological and psychological level of point of view, and thus a change of consciousness among the singers. It should be treated as an important pointer to the location of the voices in the Song.

Subsequently we can discern two main 'images of language' within the Song of the Sea. One image of language is dominated by a first person singular persona voice (I), who is directing an implicit audience to praise a third person singular persona (He), who is acknowledged as YHWH and with many other epithets (15:1b-5, 18). These various epithets are important in characterizing and in many ways qualifying the subject of praise, YHWH.[27] This is a language that names YHWH as the Hero, a language speaking *about* YHWH. The other image of language is dominated by a voice using the second person singular persona (you) as

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[26] Houtman points out the change of person in the Song; see Houtman, *Exodus (volume 2)*, p.246. Dozeman also notices that God is referred to both in the third (vv. 1-5, 18) and in the second person (vv. 6-17); see Dozeman, *Exodus*, p.333.

[27] Epithets and names of a deity in poetry or song in the Ancient time is very important, since they also denote or invoke the presence of that attribute of the deity represented by the name, or even the presence of the deity himself/herself, see further in Benjamin D. Sommer, *The Bodies of God and the World of Ancient Israel* (New York: Cambridge University Press, 2009), p.26. However, these epithets in the Song in my analysis are treated as 'language material' in Bakhtinian sense, i.e. they do not represent the voice of 'the other' in the Song. We will discuss the distinction between language material and word with voice(s) in the analysis of 15:18, see below.

addressee, with the addresser receding into the background (15:6-17). This language speaks *to* YHWH.

Speaking about God and Speaking to God in Psalm-literature

Let us pause a moment and think about the significance of calling YHWH 'He' in songs and psalms. It is understandable that when the psalmist is addressing YHWH as 'you', he is posing a gesture of prayer. A man prays to God and directly addresses the deity using 'you'. In the Song of the Sea, the voice *to God* actually balances the voice *to man* in the narrative part. The speeches in the previous narrative are either man to man or God to man, with never a word from man to God. Even the responses of the people to the commands of YHWH are depicted in actions rather than words. In this regard, the Song is a very important complement to what is lacking in the narrative. However, what does it mean to make YHWH the theme and topic by calling him 'He'? What does it mean to speak about God in a prayer or psalm?

From a 'metalinguistic' point of view, Bakhtin's concepts can help us to resolve such abrupt change of grammatical subject or object of a poem in the study of psalm-literature. From our earlier discussion of the 'rhetoric triangle', suggested by Schuster (see Chapter Two), we know that in Bakhtin's metalinguistic term the 'hero' or topic or theme in an utterance (the 'spoken-about') will complicate the utterance and constitute the utterance dialogically. As we speak, the theme or topic of our discourse affects us as if it speaks to us—though not speaking to us directly. Morson and Emerson also assert this in their discussion of what they call the 'already-spoken-about': 'In every utterance we enter into dialogic relations with our topic, with its hero, and the hero's "words" contribute to the tone, shape, and meaning of what we say.'[28] For Bakhtin, such dialogic relations are embedded in the natural dialogic nature of languages:

> Indeed, any concrete discourse (utterance) finds the object at which it was directed already as it were overlain with qualifications, open to dispute, charged with value, already enveloped in an obscuring mist—or, on the contrary, by the "light" of alien words that have already been spoken about it. (DN: 276)

> Each individual utterance is a link in the chain of speech communion……The topic of the speaker's speech, regardless of what this topic may be, does not become the object of speech for the first time in any given utterance; a given speaker is not the first to speak about it. The object, as it were, has already been articulated, disputed, elucidated, and evaluated in various

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[28] Morson and Emerson, *Mikhail Bakhtin*, p.137.

> ways. Various viewpoints, world views, and trends cross, converge, and diverge in it. The speaker is not the biblical Adam, dealing only with virgin and still unnamed objects, given them names for the first time.' (SG: 93)

Thus when talking about something that is 'already-spoken-about', one engages in a dialogue with previous utterances and 'always responds (in the broad sense of the word) in one form or another to other's utterances that precede it' (SG: 94). No one can escape from this 'chain of speech communication', since no one is the 'Biblical Adam'—even the poet who is monologizing his discourse and unifying his language.[29] In other words, in any utterance, or in the psalms and songs, the topics that are revealed within the verses consciously or unconsciously constitute traces of others' utterances and others' world-view.

However, Bakhtin not only sees the dialogic relationship between the speaker and the 'already-spoken-about' hero or topic, but also sees the force, 'tension', between them, as he states in 'Discourse in the Novel':

> It [the-already-spoken hero] is entangled, shot through with shared thoughts, points of view, alien value judgments and accents. The word, directed toward it object, enters a dialogically agitated and tension-filled environment of alien words, value judgments and accents, weaves in and out of complex interrelationships, merges with some, recoils from others, intersects with yet a third group: and all this may crucially shape discourse, may leave a trace in all its semantic layers, may complicate its expression and influence its entire stylistic profile. (DN: 276)

This is another way of expressing the notion of the unrepeatability of utterance. Even when the topic or theme, or even word, is repeated, it is never repeated without a dialogic tension with its previous occurrence. The 'repetition,' which is undeniably a common phenomenon in the biblical texts, always engages dialogically with the 'already-spoken-about' in some way, and the tension between each repeated word or theme contributes to the complexity of the texts.

Simply put, there is a difference between 'speak to God' (YHWH as 'you') and 'speak about God' (YHWH as 'He'), 'dialogically'. Speaking to God is dialogical, but speaking about God also establishes a dialogical relationship with

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[29] In 'Discourse in the Novel', Bakhtin does mention the possibility that 'such a dialogized image may also be present, although without setting the tone, in all the poetic genres, and even in the lyric.' However, compared with that in the novel, it is only in the novel that 'the social heteroglossia surrounding the object [is elevated] to the status of a finalized image, completely saturated with dialogic overtones' (DN: 278-9). See also, Renfrew, *Towards a New Material Aesthetics*, pp.143–4. Thus such an understanding of the 'already-spoken-about' nature of the object of discourse contributes to a 'dialogic reading' but not a 'novelistic reading'.

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God, and '[w]e may better understand the utterance if we recognize that crucial aspects of reported speech—the fact that direct and indirect discourse are utterances about other utterances—are present in every utterance.'[30] Psalms and songs in the Old Testament can be viewed as direct reported speeches cited by the biblical author or redactor. 'In a sense, all speech is reported speech.'[31] These songs and psalms reveal to us that

> many half-concealed or completely concealed words of others with varying degrees of foreignness. Therefore, the utterance appears to be furrowed with distant and barely audible echoes of changes of speech subjects and dialogic overtones, greatly weakened utterance boundaries that are completely permeable to the author's expression (SG: 93)

This is especially true for psalm-literature in the Old Testament. The topic (hero) of those psalms and songs is mainly YHWH, who has been 'already-spoken-about' in cultic ritual and the long stream of tradition, as Harold Fisch shows in his insightful essay, 'Bakhtin's Misreadings of the Bible'. Illustrating the social dialogism by citing Culley's research (1967), Fisch demonstrates how a 'very large a proportion of the phraseology of the Psalms is formulaic.'[32] Using Psalm 142 and 71 as examples of 'formulaic' language, 65% and 36% of the phrases (respectively) in these two psalms can be matched to other psalms:[33]

> What all this means is that far from being a private mode of lyricism, the celebration of a unique moment of introspection, such a poem draws attention to its shared, communal character. It invites our participation. True, it is a poem of the interior life, but every reader can and does come to share in this interior life by virtue of the shared, tradition nature of its language [natural dialogization]. The formulaic mode suggests not the introspective confessional but a dialectic of solitude and solidarity, which serves to bind past readers with present readers on the basis of a store of powerful, common signifiers which can and do adapt themselves to every new context and situation.[34]

Speaking 'about' YHWH (as third person object in the psalms and songs), who has been 'already-spoken-about' in tradition and liturgy, introduces yet another incident of 'double-voicing', giving rise to more than one way of interacting with the 'He' in the psalm.

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[30] Morson and Emerson, *Mikhail Bakhtin*, p.138.
[31] Morson and Emerson, *Mikhail Bakhtin*, p.138.
[32] Harold Fisch, 'Bakhtin's Misreadings of the Bible', *Hebrew University Studies in Literature and the Arts* 16 (1988), pp.130–49 (144).
[33] Fisch, 'Bakhtin's Misreadings of the Bible', p.144. Fisch adds, 'if we had a larger corpus of poetry from the same period, the proportion would probably be higher.'
[34] Fisch, 'Bakhtin's Misreadings of the Bible', pp.144–5.

This is one way to view how word and context interact and, in some analyses, it is a kind of 'intertextuality'. The speaker brings a word from other contexts into the new one in order to create a specific meaning. In this process, the speaker is either consciously or unconsciously interacting in dialogue with the previous context. Bakhtin put it vividly by comparing this 'conceptualization' of the speaker to a ray of light entering an 'atmosphere':

> If we imagine the *intention* of such a word, that is, its directionality toward the object, in the form of a ray of light, then the living and unrepeatable play of colors and light on the facets of the image that it constructs can be explained as the spectral dispersion of the ray-word… in an atmosphere filled with the alien words, value judgments and accents through which the ray passes on its way toward the object; the social atmosphere of the word, the atmosphere that surrounds the object and makes the facets of the image sparkle. (DN: 277)

The atmosphere consists of the contextual factors that come from value judgments, 'judgment that have been shaped by social and historical events and by the experience of the speaker and listener as a specific people.'[35] In order to apply this insight into psalm-literature in the Old Testament, we can understand YHWH (as 'He') as the 'already-spoken-about' hero. Whenever a psalm calls YHWH 'He', it communicates this 'hero' to the audience[36] by entering into a dialogical relationship with his topic (YHWH) and its audience. This is especially important when we compare the psalmist's language about YHWH as 'He' with the narrative depiction of the deity. The psalmist's language is a direct language of the 'speaking-about-the-already-spoken-about' God. The narrator's depiction of YHWH is indirect: either through the reported speech of YHWH as the speaking person (refracted in the 'character zone' of YHWH, which enters into the narrator or the characters reporting speech) or from the 'image of languages' from the other voices (either the narrator's or the other characters'). In other words, psalm-literature, and especially that which is inserted into a narrative context, contributes to a very different type of voice with which we can dialogically engage.

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[35] Morson and Emerson, *Mikhail Bakhtin*, p.138.
[36] In some cases, the psalmist changes his voice from a prayer (to you) to an assertion (that is about YHWH), for example in Psalm 7. The Song of the Sea could be an example in which the voice changes from an assertion to a prayer.

Voice about YHWH

I will sing to YHWH (vv. 1b-3)

סוס ורכבו רמה בים	כי־גאה גאה	אשירה ליהוה
	ויהי־לי לישועה	עזי וזמרת יה
	אלהי אבי וארממנהו	זה אלי ואנוהו
	יהוה שמו	יהוה איש מלחמה

Let me sing[37] to YHWH

    for he is gloriously glorious

        Horse and its rider he has thrown into the sea

My strength and my hymn[38] is YH[39]

    And he has become salvation to me[40]

This is my 'EL and I will praise[41] him

    The God of my father and I will exalt him

YHWH is a man of war

    YHWH is his name

The identification of the persona 'I' creates a problem within the Song. If we follow the prose introduction of the Song, the singers should include Moses and the Israelites (משה ובני ישראל), but the *persona* within the Song is singular. Who is singing the Song? There are many possible solutions to this problem. One solution is to change the subject in the Song altogether in order to harmonize it with the title of the Song, as was done in the Sam. Pent. and in the translation of Septuagint and the Targumim. Another solution is to view the subject as a collective singular, making Moses and the Israelites into one single voice. Johnstone, in his commentary on Exodus, observes that there is a parallel between the Psalms and the Song in this regard. He compares the Song's beginning with Psalm 101:1, an exhortation of the psalmist to himself, and views the singular subject as a 'collective first person'. Noting the similarity to that of Psalm 48, Johnstone attributes the language of verses 1-5 as 'hymnic celebration' to YHWH, who is spoken of in the third person, and the

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[37] The translation emphasizes the cohortative sense with an immediateness.

[38] Or protection; see the discussion below.

[39] Regarding 'YH' and 'EL' here, I retain the poetic usage of the Deity's name.

[40] Or more literally, 'he has become for me salvation.'

[41] For other meanings, see the discussion below.

language of verses 6-17 as 'thanksgiving', where God is directly addressed in the second person.[42] It is also possible to identify Moses as the sole singer throughout the Song and to ignore the discrepancy.[43] Having said that, we can also consider the possibility that Moses starts the song and the Israelites join in later, as many ancient interpreters (e.g. Philo and Josephus) put it.[44] In this case, the voice in 15:1-5 would be the voice of Moses. The wording of 15:1-5 also appears in the speech of Moses in Exodus 14: the roots ישע and לחם in 15:2 and 3 resemble the words in 14:13 and 14. Thus there is evidence that the person, 'I', in the song is better attributed to Moses.

If Moses' single voice starts the song, how should we account for the addresser in 15:6-18? As we have considered, it could be possible that Moses sings the Song throughout. In other words, the 'I' (as Moses) in 15:1b-5 is still the voice in 15:6-18. On the other hand, it is also possible that the Israelites join in after the initial 'invitation' to praise by the *persona*, 'I'. In other words, the voice of the Song is not single. Considering that Miriam and the women join in the praise in vv. 20-21,[45] it is much more possible that different parties sang different parts of the Song, possibly with an antiphonal chorus sung by Miriam (and implicitly the women).[46] In this case, when reading the Song we are hearing multiple voices rather than a single dominant voice, just as Fisch asserts:

> This phenomenon could profitably be discussed in terms of Bakhtin's category of social dialogism. The poetry we are considering is not the expression of a lonely individual, pure and simple; it draws its strength from a society and its institutions...In short, the two voices, the private and the public, interact and alternate.[47]

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[42] James D. G. Dunn and John William Rogerson (eds.), *Eerdmans Commentary on the Bible* (Grand Rapids: Eerdmans, 2003), p.89. Johnstone also notices the other coincidences with the language of the Psalter. For example, v.2a is the same as Ps. 118:14; for v2.b and v. 18 cf. Ps. 145:1-2. For more connections between Psalms and the Song of the Sea see Stephen C. Russell, *Images of Egypt in Early Biblical Literature : Cisjordan-Israelite, Transjordan-Israelite, and Judahite Portrayals* (BZAW, 403; New York: W. de Gruyter, 2009), pp.138–142.

[43] Or, regard it by source or redaction critical means, i.e. the Song of the Sea is a combination of two individual songs and the change of voice is treated as the evidence of this.

[44] Kugel, *Traditions of the Bible*, pp.593–5.

[45] Although there are arguments advocating that the initiator of the Song was Miriam and the women, we should still note that the Song of the Sea is attributed to Moses and the Israelites who start the singing in the narrative. See Russell, *The Song of the Sea*, p.49. If we take the final form as it is, Miriam and the women sing *after* Moses and the Israelites have finished their part, or simultaneously in antiphon with the men.

[46] On antiphonal arrangement see Sarna, *Exodus: The Traditional Hebrew Text with the New JPS Translation*, p.76; James L. Kugel, *The Idea of Biblical Poetry: Parallelism and Its History* (New Haven: Yale University Press, 1981), pp.116–119.

[47] Fisch, 'Bakhtin's Misreadings of the Bible', p.144.

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As well as revealing the singing voices that are hidden in the Song, the language of the first three verses sets up the thematic tone of the Song. All the languages apply to YHWH, the hero of the praise. YHWH is the 'already-spoken-about' hero in the first three verses in the Song of the Sea. The main theme of these three verses is about who YHWH was (and is), what he did (and does) and what he is called. If we disentangle the theme, we can observe the following points:

1. The object of praise: YHWH (יהוה), YH (יה), the man of war (איש מלחמה) and YHWH is his name (יהוה שמו)
2. The reason for praise: YHWH has thrown the horse and his/its rider into the sea
3. The relationship of the singer to the object of praise: YHWH is the singer's strength and hymn (or protection, see below) (עזי וזמרת), salvation for him (ויהי־לי לישועה), his God/'El (אלי), God of his father (אלהי אבי)
4. The singer's action toward his object of praise: I will sing (אשירה), I will praise(?) him (אנוהו), I will extol him (ארממנהו)

The first three verses of the Song are in the tone of hymnal praise, as the first three points of the above list show. The language used in this part is comparable to the language of Psalms.[48] The phrase 'My strength and my hymn is YH and he has become salvation to me' (עזי וזמרת יה ויהי־לי לישועה) is exactly the same as in Ps. 118:14 and Isa. 12:2b. However, the word that appears to mean 'praise' (נוה) rarely means praise and the parallel word רום has more associations with the narrative (14:8, 16) than with praise. When נוה appears in the latter part of this Song (15:13), it can be straightforwardly translated as 'dwelling,' 'abode' or even 'habitation' (BDB), which is the basic meaning of נוה. Thus we can see why TO renders 15:2 as 'and I will build him a sanctuary.'[49] Contrastingly, נוה meaning 'praise' or

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[48] The connection is suggested by Johnstone, as he notices the other coincidences with the language of the Psalter, see note 42.
[49] Houtman, *Exodus (volume 2)*, p.279. So, KJV: 'I will prepare him a habitation'; NJPS: 'I will enshrine him.' Smith thinks this perhaps plays on the theme of temple building and 'may be viewed as anticipating the theme of the sanctuary-building in the second part [i.e. v.13-17]'; see Smith, *The Pilgrimage Pattern in Exodus*, p.214.

'beautify' only appears here, and possibly in Jer 6:2 (in adjectival form).[50] Propp tackles this crux by following the other ancient translations, comparing the word with Ps. 118:2 and rendering it as 'praise.' He further suggests that ואנוהו is derived from the root *nwh* that is attested in Arabic. The Arabic *nawwaha* means 'to raise, elevate, acclaim, mention'.[51]

The word זמרת is worth special attention, too. Commentators have long debated the meaning of the word and opinion has been divided between those opting for 'song' and those advocating 'strength' or 'protection'.[52] Nevertheless, a dialogic reading readily accommodates these ambiguities. One word has two meanings (linguists call it a 'homonym') and both meanings fit the context very well: we have a clear example of double-voicing here.

These unusual word choices refract the fact that the voice in verses 1-3 is more than a voice of praise and thanksgiving. The language of the praise in the Song of the Sea alternates between being military and hymnal. The language of praise has an underlying structure of mythic, archaic and military overtones, which readers cannot fail to notice. We will further discuss these possible thematic partners of dialogue, but now let us return to the verses of the Song that follow.

Deeps were covering them (v. 4-5)

מרכבת פרעה וחילו ירה בים   ומבחר שלשיו טבעו בים־סוף

תהמת יכסימו   ירדו במצולת כמו־אבן

Chariots of Pharaoh and his army he threw into the Sea
    and his chosen officers were drowned in Sea of Reed
Deeps were covering[53] them[54]

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[50] See BDB s. v. נָוֶה. NRSV renders the word as pasture in Jer 6:2: 'I have likened [or destroy] daughter Zion to the loveliest pasture.'

[51] Propp, *Exodus*, p.514.

[52] Samuel E. Loewenstamm, 'The Lord Is My Strength and My Glory', *VT* 19, no. 4 (1969), pp.464–70; Simon B. Parker, 'Exodus 15:2 Again.', *VT* 21, no. 3 (1971), pp.373–79; Michael L. Barré, '"My Strength and My Song" in Exodus 15:2', *CBQ* 54, no. 4 (1992), pp.623–37; Houtman, *Exodus (volume 2)*, pp.278–9; Propp, *Exodus*, pp.511–513.

[53] The verb is imperfect (*yqtl*) in form, and generally would be translated as present or future tense in English. However, Shreckhise suggests that 'it could be considered a progressive past imperfective,' i.e. one can translate it as past continuous tense in English, such that '[t]he process of covering would be in focus,' and turn it into 'dramatic and picturesque language.' For the translation problems of the verbs in Exod. 15 see Robert Shreckhise, 'The Problem of Finite Verb Translation in Exodus

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They went down to the bottom like a stone

The Hero of these verses is still YHWH, but he is represented indirectly: The deed of YHWH is manifested through the sinking and drowning of the Egyptian army. Moreover, the agents of the action are said to be not only YHWH but also the Deeps (תהמת).[55]

We can further analyse the parallelism of verses 4 and 5. In verse 4 the parallelism is in the form of AB//A'B' with grammatical variation:

מרכבת פרעה וחילו ירה בים
ומבחר שלשיו טבעו בים סוף

| Chariots of Pharaoh and his army (object noun phrase) | he threw into the Sea (active verb with prepositional phrase) |
| and his chosen officers (passive subject noun phrase) | were drowned in Sea of Reed (passive verb with prepositional phrase) |

In verse 5, the colon is in a complicated form of chiastic parallelism with different kinds of grammatical variation:

תהמת יכסימו
ירדו במצולת כמו אבן

| Deeps (subject noun) | were covering THEM (active verb with object in third person plural suffix) | |
| They went down (active verb with the last object as subject) | to the bottom (prepositional phrase with close semantic of 'deeps') | like a stone (single out extra element) |

15.1-18', *JSOT* 32, no. 3 (2008), pp.287–310 (quote on p.293). We will also discuss the relationship between the points of view of the speakers (hence voices) and the use of tense or aspect of verbs in the subsequent sections.

[54] The suffix מו‎ֵ is an archaic form of the third person pronominal suffix (them). It occurs another seven times in the Song (v.7, 9[x2], 10, 12, 17[x2]). Annekatrin Warnke uses it as a hint to help find the structure of the Song; see her 'Die Verbformen mit dem Suffix "-mô" als Kernelemente der Textstruktur von Ex 15,1b-18', *Bib* 83, no. 3 (2002), pp.399–408. For other archaic features of this Song, see Russell, *Images of Egypt in Early Biblical Literature*, p.144. Russell summarizes Carola Kloo's (*Yhwh's Combat with the Sea: A Canaanite Tradition in The Religion of Ancient Israel* (Amsterdam: G.A. van Oorschot, 1986), pp.131–132) findings and concludes that '[t]he density of these features and the absence of distinctively late forms in the song suggest that it [the text] is archaic rather than archaizing.'

[55] For the meaning of תהמת, see David Toshio Tsumura, *Creation and Destruction: A Reappraisal of the Chaoskampf Theory in the Old Testament* (Winona Lake, IN: Eisenbrauns, 2005), pp.36–57.

Chapter 5

We can see some of the complex poetic techniques that are used in these two verses:

1. In verse 4, the subjects of the verbs alternate from an active agent to a passive one in each of the two cola; whereas, in verse 5 the object being acted on in the first colon has become an active subject in the second.

2. In verses 4 and 5, the preposition ב is repeatedly used (בים, בים סוף and במצולת), which pinpoints the destination of Pharaoh's army. These elements, with תהמת, a personified force, semantically repeat the same idea of the destination of the army.

3. The simile 'like a stone' (כמו אבן) is singled out emphatically in this parallelism. Using similes is one of the artistic features of the Song of the Sea (v. 5 כמו אבן 'like a stone,' v. 7 כקש 'as straw,' v. 10 כעופרת 'as lead' and v. 16 כאבן 'as a stone').

From this analysis, we can see the dynamic between the act of YHWH, his agent (i.e. the Deeps) and the Pharaoh's army, through the alternative structuring of the different literary elements. It also demonstrates that the singer of the Song (or author-hero) possessed highly sophisticated poetic skills. It is interesting if we identify the author-hero, the 'I' in verses 1-5, as Moses and compare his self-image with that presented in the previous narrative. The narrator (author-artist of the song) may put forward a very different evaluation of this author-hero's voice. We should remember that, in the narrative, before Moses confronts Pharaoh, Moses intermittently claims that he was not good with words (4:10; 6:12, 30). In Exodus 15, however, Moses becomes a singer, a palmist, a person uttering poetic words with sophisticated skill. I will leave the discussion of how Moses' voice is 'becoming' in the Book of Exodus until the end of this chapter, where I will handle the dialogic relationship between the different voices in the Song all together.

YHWH reign forever (v. 18)

יהוה ימלך לעלם ועד

YHWH reign forever and ever

After a long section in which YHWH is invoked as 'you', at the end of the Song the language of YHWH spoken of as the hero ('He') resumes. The Song ends with a

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final announcement of YHWH's kingship, which is a theme that is never explicitly revealed in the previous verses and narrative. However, the notion of 'divine kingship' becomes the aggregation point for all the metaphorical or mytho-poetic languages in the Song. These languages account for the rare or archaic words and military connotations of the words that appear throughout the Song.[56] In the ancient Near Eastern context divine kingship not only related to ruling, judging and governing the people, it was also always associated with divine warfare (the divine king as divine warrior) and shepherding (the guidance of the people),[57] which are also the two main themes in the Song.[58] More important is that the notion of divine kingship associated with the divine warrior theme is embedded in the mythology of the ancient Near East, most prominently in the Akkadian myth *Enuma Elish* or the Ugaritic myths of the Baal Cycle.[59]

In some studies of the Song of the Sea, scholars point out that the plot structure of the Canaanite mythology, the so-called Baal cycle, is very similar to the 'narrative' patterns in the Song.[60] In respect to the content, not only the first part (vv. 1-12), which is about the conflict between YHWH and his enemy, is similar to the conflict between Baal and Yam (the sea deity representing evil) but also the second part (vv. 13-17), which is about divine guidance and establishing the holy abode, is similar to the Baal Cycle, in which, after the victory over Yam (the sea), there is also a theme about the establishment of Baal's house at his holy abode.[61] Various

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[56] The notion of 'kingship' even extends into the narrative of the Exodus. See Thomas B. Dozeman, *God at War: A Study of Power in the Exodus Tradition* (New York: Oxford University Press, 1996), chap. chap.2. Also see Arie C. Leder, 'The Coherence of Exodus: Narrative Unity and Meaning', *CTJ* 36 (2001), pp.251–69.

[57] The verb meaning leading (נחה) conveys pastoral images of herding; see Propp, *Exodus*, p.531; Dozeman, *Exodus*, p.339.

[58] Gary V. Smith, 'The Concept of God/the Gods as King in the Ancient Near East and the Bible', *Trinity Journal* 3, no. 1 (1982), pp.1–38 (33). Smith gives very detailed references in his article; see esp. p.33 n. 173.

[59] For an introduction of these two myths see Kenton L. Sparks, *Ancient Texts for the Study of the Hebrew Bible: A Guide to the Background Literature* (Peabody, MA: Hendrickson, 2005), pp.214–6 and 333–4 respectively (with bibliography).

[60] Peter C. Craigie, 'The Poetry of Ugarit and Israel.', *TynBul* 22 (1971), pp.3–31; Cross, *Canaanite Myth and Hebrew Epic*, pp.121–144; S. Rummel, 'Narrative Structures in the Ugaritic Texts', in Rummel, S. (ed.), *Ras Shamra Parallels* (vol. III, 3 vols.; AnOr, 51; Rome: Pontifical Biblical Institute, 1981), pp.221–332; Kloos, *Yhwh's Combat with the Sea*, pp.127–157; Smith, *The Pilgrimage Pattern in Exodus*, pp.219–222; Russell, *Images of Egypt in Early Biblical Literature*, pp.149–158.

[61] Russell also includes other mythic elements from Akkadian (Mesopotamian) sources to account for the journey theme that appears in verse 13-17. See Russell, *Images of Egypt in Early Biblical Literature*, pp.149–158.

proposals for the relationship between the Song of the Sea and the myths, from the historization of myth to the mythologization of history, have been suggested, but they do not concern us here.[62] The use of mytho-poetic language is not relevant to us because these mythic patterns do not necessarily create any dialogic relationships. Bakhtin pointed out that the mere use of a special kind of language does not always refract someone else's voice:

> The lexical nuance of a word, an archaism or regionalism for example, does point to some other context in which the given word *normally* functions (ancient literary texts, regional speech), but this other context is one of language and not of speech (in the strict sense); it is not someone else's utterance but impersonal language material and not organized into a concrete utterance. (PDP: 186)

However, if 'this lexical nuance is individualized to the slightest degree, that is, if it points to another's specific utterance from which a given word is borrowed or in whose spirit it is constructed then we already have stylization, parody, or some analogous phenomenon' (PDP: 186). It seems that in the Old Testament, the usages of mytho-poetic language are metaphorical devices, language or literary materials in Bakhtinian sense, and very rarely reflect a dialogic angle to the mythology of the surrounding culture. John Day and others advocate that the biblical authors 'used these expressions as metaphor rather than as polemic.'[63] Once the mytho-poetic language material is extracted from the mythological context and relocated into the hymnic form of the Song of the Sea, the function of that language is no longer mythical but metaphorical, as if it were a paraphrase of YHWH destroying his enemy, 'just as you crushed your enemies of old.'[64]

We should focus our attention on the poetic treatment of the themes, which transforms the narrative elements that appeared in the previous narrative into the

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[62] One should consult the important article by Rummel, "Narrative Structures in the Ugaritic Texts," in *Ras Shamra Parallels* (ed. Rummel, S.). His article not only reviews different scholars' positions but also comments with an awareness of the structural methodologies (the relation between form and content) that those scholars employ. This can be compared with a Bakhtinian literary approach.

[63] Tsumura, *Creation and Destruction*, p.194 n.60. See John Day, *God's Conflict with the Dragon and the Sea: Echoes of a Canaanite Myth in the Old Testament* (University of Cambridge Oriental Publications, 35; Cambridge: Cambridge University Press, 1985), pp.27–8.

[64] Tsumura, *Creation and Destruction*, p.195. We should be aware of the symbolic use of mythic language and the transformation of the tropes according to the form and content of the 'author's task'; see AH: 192-201. Russell, however, reminds us that '[i]t is precisely the mythological stories…that gave the metaphors…their visceral power…the metaphors…was mediated by the language of mythology…they conjured up a rich mythological complex, and it is this background that made them productive and meaningful metaphors'; See Russell, *Images of Egypt in Early Biblical Literature*, p.172.

metaphors in the Song. The Sea in the narrative becomes the agent of YHWH to destroy his enemy.[65] The drowning of the Egyptians in the narrative is compared to the image of sinking of stone and lead in the Song. The miracle of the splitting of the Sea by wind symbolically turns into a demonstration of divine wrath and power. The guidance of the people (with all its negative connotations, see below) by the pillar of fire and cloud is remoulded into a terrifying march among the nations.[66] Finally, the storytelling results in the Israelites' faith in YHWH and his servant being transformed into praise and extolment of YHWH's eternal kingship. As Bakhtin suggests (DN: 268-275), two different languages are in tension: the centripetal, official, 'higher' language, represented by poetic metaphor and symbolism, and the centrifugal, vernacular, 'lower' language, represented by narrative telling, now interilluminate each other dialogically. The centripetal and the centrifugal forces within the heteroglossia may reflect historical or socio-political (or even theological) diversity in the understanding of the event. Again, this thematic dialogue should concern us when we discuss the voices' dialogic relationship.

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[65] For the use of the Sea as a destructive metaphor, see Russell, *Images of Egypt in Early Biblical Literature*, pp.162–173. There are several studies related to such topics: Albert M. Wolters, 'Not Rescue but Destruction: Rereading Exodus 15:8.', *CBQ* 52, no. 2 (1990), pp.223–40; Lester L. Grabbe, 'Comparative Philology and Exodus 15,8 : Did the Egyptians Die in a Storm?', *SJOT* 7, no. 2 (1993), pp.263–69; Marc Vervenne, 'Metaphors for Destruction in Exodus 15', *JNSL* 24, no. 2 (1998), pp.179–94; Tsumura, *Creation and Destruction*, pp.184–188. Note that the enemy is Pharaoh's army and not any deity or even the Sea itself, which is YHWH's adversary according to other poems such as Ps. 114 or Ps. 77. See Bernhard W. Anderson, 'The Song of Miriam Poetically and Theologically Considered.', in Elaine R. Follis (ed.), *Directions in Biblical Hebrew Poetry* (JSOTSup, 40; Sheffield: JSOT Press, 1987), p.293. Also in the FT of 15:12, the sea and the earth are personified and portrayed as the agents of YHWH rather than his enemy. In the Aramaic acrostic poem embedded in the FT of 14:29-31, although the personified sea argues with Moses, the sea is not against God's will but only listens to God's command. For the mytho-poetic language used in FT, see the translation in Michael L. Klein (ed.), *The Fragment-Targums of the Pentateuch: According to Their Extant Sources* (AnBib, 76; Rome: Biblical Institute Press, 1980), vol II, pp.43–44 and p.46. For a more detailed discussion of the Aramaic acrostic poem and the mythic theme of a rebellious sea and the suppression of its revolt, see Harry Sysling, '"Go, Moses, and stand by the sea": An acrostic poem from the Cairo Genizah to Exodus 14:30', in Riemer Roukema (ed.), *The Interpretation of Exodus : Studies in Honour of Cornelis Houtman* (Leuven: Peeters, 2006), pp.139–54.

[66] After considering the possible meanings and mythological background of the verb עבר, Russell concludes that there is not 'any reference to an exodus from Egypt anywhere else in the poem. Rather, the journey theme and the logic connecting victory and journey in the two halves of the poem are drawn from the mythological material that forms the background to the song. The victory-journey sequence within the mythological traditions is in turn rooted in the ideology of kingship in the ancient Near East.' See Russell, *Images of Egypt in Early Biblical Literature*, pp.157–8. In other words, the journey mentioned in the Song could be part of the trope of the 'Exalting Psalm' and it is not necessarily connected to any historical journey taken by the Israelites thus it can be said that it is 'allegorically remoulded.' Although verses 15-17 could still allude to the many possible 'journeys' taken by the Israelites, it is better to keep the ambiguity of the poetic image in order that the reader (or later generations) can dialogically engage with it.

Chapter 5

We have so far considered the possible singer (the author-hero) and the hero (YHWH) of the Song in verses 1-5 and 18. Moses and YHWH, as the centres of value, present us with much information about the dialogic relationship between the voice of the author-artist and that of the author-hero. I will go into the details as to how their voices interilluminate with the previous narrative (the narrator's voice), but before examining their relationship we should study the other part of the Song that speaks of YHWH as 'you'.

Voice to YHWH

Call out to YHWH (vv. 6, 11-12, 16b-17)

v. 6

<div dir="rtl">

ימינך יהוה נאדרי בכח   ימינך יהוה תרעץ אויב

</div>

Your right hand O YHWH majestic in power
    Your right hand O YHWH (it) shatters[67] the enemy

vv. 11-12

<div dir="rtl">

מי־כמכה באלם יהוה   מי כמכה נאדר בקדש

נורא תהלת   עשׂה פלא

נטית ימינך   תבלעמו ארץ

</div>

Who is like you among the gods, O YHWH
    Who is like you glorious in holiness
Fearful in praises,
    Doing wonders?
You stretched out your right hand
    The earth was swallowing[68] them

vv. 16b-17

<div dir="rtl">

עד־יעבר עמך יהוה   עד־יעבר עם־זו קנית

</div>

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[67] The imperfect verb form (*yqtl*) is translated as present tense, or as 'habitual imperfective', i.e. the 'shattering of enemy' *is* a general, habitual, act of YHWH and not a recounting of the previous narrative action. Shreckhise's suggestion is followed here again: '[A] present tense in translation would be appropriate for verbs describing the characteristic manner that God acts toward enemies'; see Shreckhise, 'The Problem of Finite Verb Translation in Exodus 15.1-18', pp.293, n.16.

[68] The translation of תבלעמו is similar to the translation of יכסימו in v.5. See note 53.

Chapter 5

<div dir="rtl">

תבאמו ותטעמו בהר נחלתך   מכון לשבתך פעלת יהוה   מקדש אדני כוננו ידיך

</div>

Until your people pass by, O YHWH

    Until the people whom you have ransomed pass by

You will bring them in and plant them on the mountain of your inheritance

    The place for your ruling[69] you have made, O YHWH

      The sanctuary, O my Lord, your hands established

These three portions, which act like a chorus of the Song, show some common features that demand our special attention, thus for a moment we treat them as a group. All the verses in this group demonstrate a staircase parallelism, which is a form of couplet or tricolon which proceeds in steps. That means a verse is started, only to be interrupted by an epithet or vocative, and the verse is then resumed from the beginning again, and to be completed in the second or third line, with or without the intervening epithet.[70] Most importantly, though, YHWH is used as a vocative in these verses. A vocative use of name denotes a change of tone, especially in verse 6, when the addressee is changed from 'He' to 'You'. Noting the vocative use of YHWH makes it easier to identify the change of voice. As discussed previously, this voice could represent the moment that the Israelites join in the singing of the Song. Now, the Israelites praise YHWH triumphantly, in contrast to their terrified cry in the previous narrative (14:10, וייראו מאד ויצעקו בני ישראל אל יהוה). If it is true that the Israelites join Moses at this juncture, they join in with the voice of faith and confidence in YHWH. I have accounted for such a change of attitude when we were considering the narrative framing of this Song, but the change of voice here provides another hint of the dialogic relationship between the poetic voice and the narrative voice in our later discussion.

We should also notice that the Israelites are objectified as 'the people whom you redeemed' in verse 13, as 'your people' in verse 16 and as a third person plural persona ('them') in verse 17. We have assumed that the singers of this part were those Israelites (with Moses) who have just passed thought the Sea. However, it is

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[69] Compared with v. 15, ישב here not only denotes the resident but also the one who sits on the throne, i.e. ruling.

[70] For futher features and exmaples of staircase parallelism, see Wilfred Watson, *Classical Hebrew Poetry: a Guide to Its Techniques* (Edinburgh: T&T Clark International, 2001), pp.150–6.

not 'I' or 'we' (the author-hero) that is interacting with the 'you', the hero of the Song. If we assert that the addresser is still the Israelites, the author-hero appearing as the third person plural persona signifies a change of consciousness. The change is from a singular (yet collective) voice to a communal voice: the consciousness includes more than that of the singer and implicates the other 'people of YHWH'—the generations that cannot experience the event by themselves.

We encounter similar changes of the singular to the communal voice in the psalm-literature, which indicated by a change of grammatical subject from an individual 'I' to a first-person plural form in many psalms. Fisch illustrates this using the example of Psalm 34. Fisch observes that the Psalm '[c]ertainly…is introspective, but the poet affirms a reciprocity, a dialogue between his interior world and the outer historical event.' As God 'answers' the poet in verse 6, Fisch asserts that '[t]he psalm is personal, confessional, and yet subjectivity is continually breached.'[71] At times, there is interplay between 'the voice of the lonely individual' and 'the voice of the group, as the nation.' The first-person singular form in the poem changes to the first-person plural in verse 3, '[t]hus we may say that the meaning of the poem is only fulfilled when the I becomes the We, when the reader enters the dialogue himself and it becomes what Bakhtin calls "internally persuasive discourse."'[72] Because of this dialogical dimension of the 'genre of psalm-literature', Fisch, as a professor of English, states that we can distinguish it from the European lyric, a genre places so much emphasis on expressing individual's feelings:

> It is not what we nowadays term an idiolect, but rather sociolect, or better still a hybrid of idiolect and sociolect where the speaker is constantly shifting, the community replacing the personal sufferer or penitent, or vice-versa.[73]

> This phenomenon could profitably be discussed in terms of Bakhtin's category of social dialogism. The poetry we are considering is not the expression of a lonely individual, pure and simple; it draws its strength from a society and its institutions.[74]

Although Fisch applies his view to the prayer (and mostly lament) within the book of Psalms, it is also relevant in our case. The single voice of the Song of the Sea is not a 'lonely individual' from the start. Right at the beginning (15:1b-3), the

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[71] Fisch, 'Bakhtin's Misreadings of the Bible', p.143.
[72] Fisch, 'Bakhtin's Misreadings of the Bible', p.143.
[73] Fisch, 'Bakhtin's Misreadings of the Bible', p.143.
[74] Fisch, 'Bakhtin's Misreadings of the Bible', p.144.

'I' invites the whole congregation to praise *about God*, and the voice of the whole congregation praises *to God* in what follows. That is to say, although the first part of the Song starts with an 'I', it is still a communal experience to sing the Song. Moreover, the change from the singular to the communal voice in the Song of the Sea involves not only a single "I" to a plural "we", the change also extends from the first person to the third person "them". At the end of the Song, the language or consciousness focuses externally on the people, the communal consciousness becomes even more inclusive. It is not only the 'I' or the immediate praising 'We' that constitutes 'the people' that YHWH redeemed but also the others, who claimed to belong to the people of YHWH, can experience YHWH's salvation, guidance and inheritance. Such a communal voice will be heard even more clearly when we consider the later part of the Song (vv. 13-17) but, for now, we should turn to the singers' assertion of victory.

In the Greatness of Your Glory (vv. 7-8)

ובְרב גאונך תהרס קמיך   תשלח חרנך יאכלמו כקש
ובְרוח אפיך נערמו מים   נצבו כמו־נד נזלים   קפאו תהמת בלב־ים

And in the greatness of your Glory you overthrow those who rise up against you
> You send forth your wrath, it consumes them like straw.[75]

and in the blast of your nostrils the water was piled up
> like a heap[76] the flowing water stood up
>> Deeps congealed in the heart of the sea[77]

In this part of the Song, the tone of the author-hero's voice is victorious and triumphal. The voice directs its praise *to YHWH* in a general declaration (indicated by the use of the 'habitual imperfective' verbs)[78] and then in a vivid recounting of

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[75] The imperfect verb form (*yqtl*) in this verse is translated as a present tense; see note 67.

[76] נד is uncommon. Dozeman suggests 'it may be realted to Arabic *nadd*, "hill".' See Dozeman, *Exodus*, p.324. It is translated as 'wall' in LXX (τεῖχος) and in TO (שׁור), which may be an attempt to harmonize it with the narrative (14:21-22).

[77] Verse 8 has long been discussed; see Wolters, 'Not Rescue but Destruction'; Vervenne, 'Metaphors for Destruction in Exodus 15'; Grabbe, 'Comparative Philology and Exodus 15,8'. We will return to its theme when we compare it with the narrative voice.

[78] See note 67. From an aspectual understanding of the Hebrew verbal system, the shift of 'tense' indicates a shift in perception, hence a change of 'literary voice'. In the later part of the chapter, we will discuss in full how the use of time reference and tense indicate change of point of view.

the event (through the characters' eyes). Compared with the other parts of the Song, here we have a distinctive voice among the other voices.

In verses 6-8 (including v. 10) the acts of the agents that belong to YHWH dominate. In an all-embracing way, it is 'your right hand' (ימינך) that shatters and 'your wrath' (חרנך) that consumes the (prototypal) enemy. Furthermore, it is 'in the greatness of your Glory' (ברב גאונך) that the (prototypal) enemy is overthrown. For the recapitulation of the Sea miracle, it is 'in the blast of your nostrils' (ברוח אפיך) that the waters are piled up and 'with your blast' (ברוחך) and by 'the Sea' (ים) the enemy is covered. The full arsenal of YHWH contrasts with what the enemy is proud of: 'my desire' (נפשי), 'my sword' (חרבי) and 'my hand' (ידי). We may further contrast the agents that are against the enemy in verses 6-8 and 10 with the agents that are helping the people in v. 13. It is 'in your steadfast love' (בחסדך) and 'in your strength' (בעזך) that the people are being guided. The second possessive pronoun that signifies the influence and extension of YHWH (in the future?) also appears in verse 16 (by the greatness of your arm בגדל זרועך, your people עמך) and verse 17 (upon the mountain of your inheritance בהר נחלתך, the place of your dwelling מכון לשבתך, your hands ידיך).

From the content of the Song, as recounted above, the consciousness of the characters (Moses and the Israelites) is set retrospectively on the drowning of the Egyptian army in the Sea and on the guidance of YHWH towards his designated place through the territory of the foreign peoples (vv. 13-17, see below). In this regard, there are many differences between the consciousnesses of the 'author-hero' and that of the narrator ('author-artist'). The narrator's perspective on the result of the divine work in previous narration has two elements. One element concerns the people crossing the Sea and walking on dry land. The other element is the destruction of the Egyptian army (14:28-29, also 15:19). In the Song, however, only the destruction of the army is retained (15:8 cf. 14:21-27). Furthermore, the theme of guidance between the narrative and the song is represented differently: one is full of negative tonality (note the recurrence of negative particles (פן/לא) in 13:17);[79] the other relies on the affirmative action of YHWH and his agents and is reinforced by the fear of the nations. Although we can hear the non-Israelites' voice in both the

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[79] Cf. Zornberg, *The Particulars of Rapture*, p.199.

narrative account and in the Song, they sound different. In the Song, a quotation of the arrogant voice of the enemy is heard; by contrast, the last terrified cry of the Egyptians in the narrative indicates that it is YHWH who is behind the conflict. The Song gives the impression that the people's voice emphasizes the incomparability and destructive power of YHWH in faith and in harmony, while the narrative voice pays attention to YHWH's fearful power of salvation in the midst of rebellious and discordant voices. The different ways of depicting the same theme between the poetry voice and the narrative voice will contribute to the thematic dialogue between the two genres that we will discuss later.

The enemy said (vv. 9-10)

<div dir="rtl">

ארדף אשיג   אמר אויב

תמלאמו נפשי   אחלק שלל

תורישמו ידי   אריק חרבי

צללו כעופרת במים אדירים   נשפת ברוחך כסמו ים

</div>

The enemy said
    I will pursue I will overtake
I will divide the spoil
    my desire will satisfy them
I will draw my sword
    my hand will destroy them
With your blast you blew, the Sea covered them
    They sank as lead in the mighty waters

As well as the affirmative tonality of the people's voice, the enemy's point of view is also incorporated into the song of Moses and the Israelites. In verse 9, the voice of 'the enemy' (אויב) is in a form of direct speech that is dominated by the first person *singular* verb form, as if it were uttered by a single voice. It is possible that, as Dozeman suggests, '[t]he arrogance of the enemy is emphasized through boasting in the first person.'[80] The vividness of this enemy's voice is also noted by modern commentators. For example, Houtman writes as follows:

> A graphic picture is presented of the thoughts racing through the enemy's mind. Sure of victory, he is already in a state of euphoria. Having five things in mind, his ultimate intent is

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[80] Dozeman, *Exodus*, p.337.

> to kill the adversary. Large numbers of words starting with א is striking. The enemy is extremely egocentric 4x 'I;' 3 x 'my.'… In my view, 15:9 presents a stereotypical description of the cruel enemy and has no direct tie-in with the prose narrative… The various clauses are linked asyndetically, which is a pointer to the hurry of the enemy, and the fact that he thinks he can accomplish his design in a flash. The asyndeton is continued in 15:10: in a flash YHWH puts an end to his existence.[81]

Propp also suggests that '[t]he staccato, alliterative [wording]…conveys haste, as well as confidence that conquest will be easy,' and '[p]erhaps the effect is that of panting.'[82]

Quoting someone's voice is common in songs and Psalms in the Old Testament. The comparable song of Deborah in the book of Judges also contains the enemy's voice, only this time the voice is represented by Sisera's mother and her 'wise ladies' (חכמות שרותיה) (Jud. 5:28-30). Herbert Levine notices that the Psalms can be read dialogically based on the fact that they are full of quotations. This can also be applied to our case. He claims that '[t]he frequency of quotations in Psalms is unparalleled in any comparable body of lyric poetry, ancient or modern.'[83] The quoted speakers, Levine observes, include generalized groups (the righteous, the wicked and the nations) and more particularized ones (pilgrims *en route* to Jerusalem or women witnessing the outcome of a battle).[84] God, the king, the psalmist or the representative types (a fool, a self-reliant individual, a wicked person) are all individual speakers being quoted. In Bakhtin's view, 'quoting another's word embodies the essential dialogic principle of prose fiction, which allows for the interplay of many voices in all their socio-linguistic diversity and stratification.'[85] Nevertheless, for Bakhtin, poetry still does not allow 'another's word…[to have] an independent existence, but is subject to the control of a unitary lyric voice.'[86] Thus '[e]ven where there is more than one voice in a poem, these voices tend, in Bakhtin's view, to partake of the speaker's unitary language.'[87] Levine is not suggesting that Psalms cannot be studied dialogically. On the contrary, even if 'we grant Bakhtin his premise that the dialogic elements in poetry are part of a unitary

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[81] Houtman, *Exodus (volume 2)*, pp.284–5.
[82] Propp, *Exodus*, p.524.
[83] Herbert Levine, 'The Dialogic Discourse of Psalms', in Ann Loades and Michael McLain (eds.), *Hermeneutics, the Bible and Literary Criticism* (New York: St. Martin's Press, 1992), p.145.
[84] Levine, 'The Dialogic Discourse of Psalms', p.145.
[85] Levine, 'The Dialogic Discourse of Psalms', p.145.
[86] Levine, 'The Dialogic Discourse of Psalms', p.145.
[87] Levine, 'The Dialogic Discourse of Psalms', p.145.

language (not a true social *heteroglossia*), we ought not to concede so quickly that all poetic attempts at double-voicedness are always rhetorical and polemical.'[88] As Levine writes:

> In the Psalms, the quarrel with others and the quarrel with oneself both lead to quotation. In the first case the quoted words pertain to an external, often political, struggle for dominance, and in the second to an inner dialogue, in which the speaker may seem to be quarrelling with another's word, but is really quarrelling internally over the nature and power of God…In both the externally and internally oriented Psalms, the poets struggle to reconcile what other people say with their own sense of what is real. In struggling toward what Bakhtin calls an "internally persuasive discourse" [DN: 345], the psalmists find themselves intimately involved with the words of others.'[89]

Levine realizes not only the 'authoritative word' of God is quoted in the book of Psalms (a total of sixteen psalms),[90] but also the word of the wicked is quoted in many instances in the Psalter. These include the words of the enemies of the psalmist (Pss. 3, 11, 13, 22, 35, 40, 41, 42, 70, 71) and the enemies of God (Pss. 10, 12, 14 (=53), 64, 73, 94) as well as the voice of the enemies of Israel and Israel's God (Pss 59, 74, 79, 83, 115, 137)[91]. Levine proposes that these voices of the wicked are 'perhaps even more central to the ideological formation of the psalmists.'[92] He suggests that the voices of the wicked represent the internal persuasive discourse that Bakhtin sets against the authoritative discourse in 'Discourse in the Novel'. Putting it this way, Levine effectively reverses Bakhtin's supposition regarding the dialogic relationship between the opposing discourses. The word of God as the 'authoritative discourse' is the one the palmist wants to internalize while disputing the 'internal persuasive discourse' of the voice of the wicked.

The enemy's voice quoted in Exod. 15:9 does not represent such an internal persuasive voice. It is still under the monologic control of the singer (author-hero). This enemy's voice is, however, an imaginary voice that captures the utterance of the Egyptians as if they were chasing their prey and it is parodied, or double-voiced. As ancient interpreter attributed this enemy voice to Pharaoh,[93] John Durham thinks

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[88] Levine, 'The Dialogic Discourse of Psalms', p.146.
[89] Levine, 'The Dialogic Discourse of Psalms', p.146. Also see Herbert Levine, *Sing Unto God a New Song : a Contemporary Reading of the Psalms* (Indiana Studies in Biblical Literature; Bloomington: Indiana University Press, 1995), p.109.
[90] Levine, *Sing Unto God a New Song*, p.112.
[91] Levine, *Sing Unto God a New Song*, p.244 n.109.
[92] Levine, *Sing Unto God a New Song*, p.118.
[93] TPsJ, TNf, FT explicitly make this the voice of Pharaoh, for example in TNf verse 9 reads 'Pharaoh, the wicked, the hater, and the adversary said…' TPsJ, however, inserts an extended expansion with a first person plural in the latter half of the verse.

that this voice 'is held up to ridicule' by use of 'a series of staccato claims, put into the enemy's mouth, set forth in a rapid succession of phrases.'[94] It seems that the enemy voice is parodied not only by the use of quotation, but also by providing the enemy's point of view, as in the verses 13 to 17 of the Song.

Voice of the people (vv. 13-17)

	נהלת בעזך אל־נוה קדשך	נחית בחסדך עם־זו גאלת
	יל אחז ישבי פלשת	שמעו עמים ירגזון
נמגו כל ישבי כנע	אילי מואב יאחזמו רעד	אז נבהלו אלופי אדום
	בגדל זרועך ידמו כאבן	תפל עליהם אימתה ופחד
	עד־יעבר עם־זו קנית	עד־יעבר עמך יהוה
מקדש אדני כוננו ידיך	מכון לשבתך פעלת יהוה	תבאמו ותטעמו בהר נחלתך

You guided[95]—in your steadfast love—the people whom you redeemed
>   You led on—by your strength—to your holy abode.
Peoples have heard—they tremble
>   Pangs seized Philistia's inhabitants[96]
At that time, Edom's chieftains were disturbed
>   Moab's princes—trembling seizes them
>   Melted have all Canaan's inhabitants[97]
Fall upon them—terror and dread
>   By the greatness of your arm they become still as a stone
Until your people pass by, O YHWH
>   Until the people whom you have bought pass by
You will bring them in and will plant them on the mountain of your inheritance
>   The place for your ruling you have made, O YHWH
>   The sanctuary my Lord established by your hands

As I have pointed out in the discussion of verse 17, the voice here represents a communal voice of the people (עם). This part of the Song also provides the

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[94] John I. Durham, *Exodus* (WBC, 3; Waco, TX: Word Books, 1987), p.207.
[95] The tenses of the verbs in this section will be translated according to what Shreckhise calls 'Dual Perspective'. Shreckhise, 'The Problem of Finite Verb Translation in Exodus 15.1-18', pp.308–310. See the discussion below.
[96] Or, leader; see note 69. This translation follows the suggestion of Howell, that ישב should render as 'inhabitant', in order to reflect the chiastic structure that highlights the contrast between YHWH's actions towards his people and his actions towards the other peoples; see Howell, 'Exodus 15', p.38.
[97] See note 96.

Chapter 5

non-Israelites' (other people's) point of view and a chiastic structure surrounds the foreigners' 'voice':[98]

v. 13   YHWH leading and guidance to the 'Holy abode'
        (construction of קדש √ ,עַם־זוּ --- תָ)

        v. 14a trembling of the nations (general)
                v. 14b Pangs seized Philistia's inhabitants / leaders (West of Jordan)
                v. 15a Fear of Edom's chieftains   (East of Jordan)
                v. 15b Trembling of Moab's princes   (East of Jordan)
                v. 15c Canaan's inhabitants / leaders were dismayed (West of Jordan)
        v. 16a Terror and Trembling upon them (general, expanded)

vv. 16b-17   YHWH leading and guidance to the 'Holy sanctuary' (expanded)
        (construction of קדש √ ,עַם־זוּ --- תָ)

Note that by the alternation of verbs and nouns, there is a chiastic parallelism in v. 15:[99]
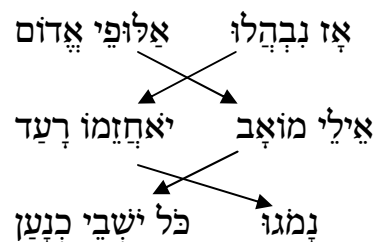
Within these four verses, we can easily spot many word repetitions: עַם־זוּ --- תָ, כון √ ,עַד־יַעֲבֹר ,ישב √ ,אתז √ ,עם √ ,קדש √.

The non-Israelites' point of view, which is artistically structured, is used to contrast the leading and guidance of the people of YHWH towards his holy abode and 'the mountain of your inheritance'.[100] The inclusion of the voice of the other's consciousness should strengthen the voice of the people 'double-voicedly'. In the previous narrative, however, it is always the non-Israelites' voice that confirms the

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[98] See Howell, 'Exodus 15', p.38.
[99] Cf. with verse 9, this verse also make use of א alliteration, but this time it conveys terror rather than 'panting' in verse 9. See note 82.
[100] Smith states that it 'may have been Sinai'. See his discussion in Smith, *The Pilgrimage Pattern in Exodus*, pp.216–7.

power and presence of YHWH (14:26) rather than YHWH's people's voice, which is consistently portrayed as a rebellious voice. Once again, this polarity in the depiction of people sets up a dialogue between the voice in the narrative and the voice in the Song.

Furthermore, the non-Israelites' and the people's voice (or point-of-view, as they do not 'speak' in this section, cf. the enemy in verse 9) can be viewed as heavily double-voiced. The voice of the non-Israelites is 'used' in the telling of the divine guidance of the people. The poetic use of 'tense', which is extremely difficult to translate into English, guarantees the merging of the non-Israelites' and the people's perspective. Such use of 'tense' can be compared with the shift in tense that occurs in indirect reported speech or 'free indirect discourse'.[101] To appreciate this, first we need to understand the aspectual nature of the Hebrew verb. Strictly speaking, Biblical Hebrew does not have tenses as in English, though it allows for time reference.[102] In introductory grammar books, the suffix conjugation (*qtl*) and the prefix conjugation (*yqtl*) are sometimes termed 'perfect' and 'imperfect' respectively, which reveal that Biblical Hebrew verbs operate according to aspect.[103] 'Aspect' can be defined as 'different ways of viewing the internal temporal constituency of a situation.'[104] In other words, it is a 'subjective representation of reality.'[105] The writer or speaker chooses from these grammatical forms in order to express his or her 'view' (hence, point-of-view) regarding the action: Is it complete (emphasizing the action as a whole) or completed (emphasizing the action as a finished process, thus focussing on the result of the action) or still in an imperfective state (stressing the process of the action)? This is a good place to introduce the three distinctive time references: the speech time (ST), the event time (ET) and the reference time (RT). Shreckhise, in his discussion on the translation of verbs in the Song has succinctly and helpfully summarized this rather complex system of

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[101] Consider 14a as a reported speech: People will say, 'we have heard that…'; or consider this rewriting of verse 14b, 'Philistia's inhabitant would say: "Pangs are seizing us!"' In indirect reported speech form this would be, 'Philistia's inhabitant would say that Pangs seized (or were seizing) them.'

[102] Bruce K. Waltke and M. O'Connor, *An Introduction to Biblical Hebrew Syntax* (Winona Lake: Eisenbrauns, 1990), p.475.

[103] German *Aspekt*, cf. *Aktionsart*, which can also be translated as 'aspect'. For their difference, see Waltke and O'Connor, *An Introduction to Biblical Hebrew Syntax*, pp.347–9.

[104] Cited from Bernard Comrie's definition, Waltke and O'Connor, *An Introduction to Biblical Hebrew Syntax*, p.475.

[105] Waltke and O'Connor, *An Introduction to Biblical Hebrew Syntax*, p.466.

aspectual analysis.[106] I will not duplicate his work here.[107] What should be stressed is that the aspect of an action (implied in the form of the verb) depends on the reference time (RT), which is subjective (hence related to the Bakhtinian concept of voice) rather than on the speech time (ST) or event time (ET), which are objective. That is to say, a shift in the aspect indicates a change of reference (in time) in the consciousnesses of the writer or speaker as well as of the reader or audience.

Some linguists are well aware how tenses and time reference convey point of view.[108] In his book about literary voice, Mey discusses 'tense and point of view' in modern literary works, based on Susan Ehrlich's work.[109] He introduces yet another term, slightly different from 'reference time', that he calls the 'aspect of textual time "viewing time" (VT), defined as the point of time at which a "viewer" contemplates the events referred to or described.'[110] By putting it this way, Mey stresses the dependence of the time reference on the consciousness of the 'viewer' instead of on a general RT that is implied in the sentence (for instance, by use of time markers, cf. the use of אז and עד־ in verses 15 and 16):

> VT is characterized by reference to a character's perspective; furthermore, this character may be one of the *dramatis personae* or the narrative instance itself… VT is, therefore, not an absolute perspective; it depends on the way the character looks at things, and on how the narrator describes a character's way of contemplating and experiencing the surrounding world. The shift of tenses…cannot be explained by reference to absolute, abstract time, but only by reference to the person who is viewing the events related in the story: 'viewing time' is a *viewer* perspective.[111]

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[106] Shreckhise, 'The Problem of Finite Verb Translation in Exodus 15.1-18', pp.290–292.

[107] The result of Shreckhise's work is reflected in the translation of the text, see especially note 95.

[108] These linguists work around the problems called 'literary pragmatics.' Literary pragmatics is the modern branch of linguistics that 'studies the kind of effects that authors, as text producers, set out to obtain, using the resources of language in their efforts to establish a "working cooperation" with their audiences, the consumers of the texts. Such efforts rely on a precise understanding of the conditions of use of those resources, when directed at a particular audience among the consumers of the literary work…what is required beyond those linguistic techniques [resources] is a thorough exploitation of all the contextual factors determining the use of those linguistic items.' See Mey, *When Voices Clash*, p.12. This should be viewed as a cousin to what Bakhtin proposed as 'metalinguistic' back in 1930s, as the two approaches have similar subject matter.

[109] Mey, *When Voices Clash*, pp.53–84; Susan Ehrlich, *Point of View: A Linguistic Analysis of Literary Style* (London: Routledge, 1990).

[110] Mey, *When Voices Clash*, p.59.

[111] Mey, *When Voices Clash*, p.66. In his note on the viewer perspective, Mey mentions that 'as it is expressed in the use of tense, [it] has its standardized form in so-called 'free indirect discourse' (391 n.25). From a Bakhtinian perspective, the shift of tense in free indirect discourse (FID, or Quasi Direct Discourse as Bakhtin's Circle calls it) could reveal the double-voicedness of reported speech.

In short, the shift in tense, or better, the change of aspect of the verb form in verses 13-17, indicates a merging of the perspectives of the people of YHWH and the nations. Alter, from a literary reading, points this out perfectly:

> All this happens so fast that there is a kind of illusion of simultaneity (or, perhaps, a kind of fiction of simultaneity), which the poet clearly exploits. It is as if the peoples of Canaan, having heard the rumors of the awesome destruction of the Egyptians, become instantly panic-stricken, long before the actual arrival of the Israelites. But the poet and his audience were perfectly aware that, by the received account, the gradual process of the conquest of the Land did not begin till forty years after the events at the Reed Sea, and the real meaning of this exercise of poetic license is to reproduce in the narrative sweep of the poem a strong and recurrent rhythm of God's action in history: just as He devastated the Egyptians, made them sink like a stone in the watery deep, His mighty presence makes the hostile nations of Canaan turn to stone with fear while He guides His people in and firmly founds His sanctuary far above the engulfing flood.[112]

The 'as if' in the quotation above is very telling. The people of Canaan are viewed from the eyes of the people (or the author-hero) 'as if' they had already heard all YHWH had done to his enemy and 'as if' their hearts were terrified and had just melted. The points of view of the Canaanite leaders and residents are represented in the perspective of the people of YHWH, and the Canaanites' perspective is set as a 'perfective' aspect (seeing the action of YHWH as a whole) in the word of the author-hero. This double-voicing alludes to, and reinforces, the victorious consciousness and the faith in the divine guidance in the voice the author-hero.

In this part of the Song, which calls YHWH 'you' (vv. 6-17), we hear not only the Israelites' (presumably with Moses') voices sing to YHWH (the 'You'), but also the non-Israelites' voices (the quotation of the Egyptian army in a single voice and the point of view or consciousness of the tribes around Canaan). The dialogical relationship of the singer and the hero ('you') can be well established due to the directness of the language. However, the singer's voice also relates to the consciousness of the nations (עמים) and that of the people (עם־זו), establishing a dialogical relationship that foreshadows the future events and generations. This richness in voices gives the Song numerous points of contact for the voices (including the author-artist's and the readers) to interact and it is to these dialogic relationships that we now turn.

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[112] Alter, *The Art of Biblical Poetry*, p.54.

Chapter 5

Dialogic Relationship in the Inserted Song

In the beginning of this chapter, the Song of the Sea was referred to as one of the 'inserted songs' in the Old Testament. This implies two things: the narrative continuum is disrupted by a specific song (אֶת־הַשִּׁירָה הַזֹּאת) and this inserted song is presented as the composition of the characters. From a Bakhtinian perspective, inserted songs have a 'dialogic relationship' with the narrative context. An inserted song not only indicates a change of voice but also works as an 'inserted genre' within an active genre-type such as a novel or a narrative continuum, as in our case. For Bakhtin:

> The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types [*raznorecie*] (*sic*) and by the differing individual voices that flourish under such conditions. Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help heteroglossia [*raznorecie*] (*sic*) can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized)… (DN: 263)

In a Bakhtianian sense, the heteroglot language of the Song of the Sea enters into the narrative in the form of an inserted genre and acts as unmerging voices that are able to interilluminate the different voices within the narrative. The Song of the Sea, as an utterance of the characters, 'contrasts itself as a distinctive language different from other such languages in the heteroglot world by being to a certain extent focused on itself,' (DN: 336) or, in other words, the language 'not only represents, but is itself represented' (DN: 336). The Song, as one of 'the highly varied forms worked out for the dialogzied transmission of another's word,' (DN: 355) can be used in the narrative in two ways. In the first place, the Song is 'present and reproduced in the ideologically meaningful… utterances' of the characters (DN: 355). That is, the Song is capable of represent a very different ideology of the character's voice which reader have already encountered in the narrative. In the second place, the Song is 'directly subordinated to the task of artistically representing the speaker and his discourse as the image of a language' (DN: 355). In other words, by recasting the character's voice into another artistic form, the Song can bring out totally different aspects of the voices in the narrative. Simply put, the Song not only works as a thanksgiving psalm sung by Moses and the Israelites, but also represents their voices in a different manner, different tone; we can even treat these voices as someone else's words that have undergone special artistic reformulation. This someone else's voices in the Song are capable of dialogizing

with the surrounding words, even the words of its singer (i.e. Moses and the Israelites) which appears in the narrative.

The description of the event is now evaluated from the consciousness of the author-hero or the idea-voice of the characters and not from the author-artist's consciousness. Thus the discrepancies in the narrative details between the account in Exodus 14 and the depiction in the Song can be explained novelistically. The discrepancy comes from two totally different points of view, two kinds of 'image of language' and two strata of social-ideological or tradition-historical consciousness.[113] Critical scholars tend to accept the discrepancy as evidence of the development of a diachronic composition or redaction process.[114] Even though we admit that such a process exists, we still need to explore the fact that two voices would not merely be juxtaposed without interacting. As Bakhtin states, 'for what matters here is not the mere presence of specific language styles, social dialects, and so forth, a presence established by purely linguistic criteria; what matters is the *dialogic angle* at which these styles and dialects are juxtaposed or counterposed in the work' (PDP: 182).

It is our task here to explore the dialogic relationship between the author-hero's voice of the inserted song and the author-artist's voice in the same song. One must note that the so called author-artist's voice consists of two layers of meaning: one is the voice of the narrator that we encounter when reading the narrative, the other is that of the author-redactor (real or implied) consciousness that authored all the voices in the narrative. To simplify our task we should concentrate on the narrator-voice first.[115] That is, in our case, we are exploring how the poetic depiction of the crossing of the Sea by the characters' singing voice and the storytelling represtation of the same event by the narrator's voice interact dialogically. With this in mind, the dialogic relationship between the narrative and the inserted song will be established through two aspects: through looking at the different intonation in the characters' voices in the narrative and the Song and

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[113] Cf. Doan and Giles, *Twice Used Songs*, p.61.
[114] For this, see the summary in Houston, 'Misunderstanding or Midrash?', pp.347–349.
[115] We will discuss the role of real or implied author-redactor and how his voice can be equated to the narrator's in biblical narrative until Chapter Six.

through looking at the same themes within the narrative and the Song from different dialogic angles.[116]

Dialogue between Character's Voices

If we take the narrator's claim that 'Moses and the sons of Israel sang this song' seriously, we are listening to the character's voice rather than the narrator's authorial voice. The significance of this point is well illustrated by Watts' conclusion concerning the inserted psalms in the Old Testament in general, and specifically regarding the Song of the Sea, in Chapter Three of his study *Psalm and Story: Insert Hymns in Hebrew Narrative*.[117] Watts suggests that inserted songs say more about the singer than the narrative. The inserted psalms that he examined are said to have no narrative role in the ongoing plot of the surrounding narrative but rather act as structural markers for the conclusion of the narrative, 'to bring the narrative to a climactic finale.'[118] The Song of the Sea within Exod. 1:1-15:21 'concludes this narrative of the deliverance from Egypt with a celebration of the fulfilment of all God's promises to Israel.'[119] Furthermore, besides characterizing Moses and introducing Miriam as one of the Israelite leaders, the Song also 'expands the characterization of Israel to include the readers by proleptically adopting their perspective on Israel's early history.'[120]

The Song refracts not only the voice of Moses and the Israelites who crossed the Sea but also the voice of a communal 'people', as we have seen in the discussion of verses 16-17 above. The narrator's voice in the storytelling may represent an objective knowledge of the origin of the people. On the other hand, the voices from the Song echo an inner communal voice and transform objective knowledge into a subjective communal experience. Martin Buber once admitted that 'a text such as the Song of the Sea may reveal little about the event which it celebrates; but it may

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[116] In order to establish the dialogic relationship between the voices in the narrative and the voices in the inserted psalm, we will heuristically approach the final-form of the text canonically, i.e. we take the inserted psalm as a dialogic response towards the narrative, and ignore the tradition-historical possibility that the compositional chronology may be reversed. The treatment of literary history of novelistic genre by Bakhtin suggests the latter, that the narrative, if it shows a centrifugal social force towards the centripetal 'higher' language of poetry, might be a polemic response to the psalm instead.
[117] Watts, *Psalms and Story*, pp.41–62.
[118] Watts, *Psalms and Story*, p.187.
[119] Watts, *Psalms and Story*, p.55.
[120] Watts, *Psalms and Story*, p.55.

reveal a great deal about the manner in which the participating people experienced that event.'[121]

More importantly, however, this communal voice, that includes the voices of Moses, the Exodus generation and the generations that follow, utters a positive 'ideal' response to the national crisis while the voices in the narrative are full of negative intonation. From this perspective, the Song of the Sea could be viewed as representing the centripetal force of a normative Israelite response, as Ballhorn's canonical analysis of the Song suggests:

> With the victory song by the Red Sea, Moses and Miriam have given Israel a language in which it can express its appreciation for the past salvation and its hope for the future as well as its relationship to God in the form of praise. At the same time the text creates a conscious moment of openness, which is rooted in the basic openness of metaphorical language which gives the text a poetic and also formula-like character.[122]

In such an ideal response, the Israelites led by Moses are portrayed as a unified, trusting and worshipful nation that acknowledges the incomparable power of YHWH as 'man of war'. Such an ideal Israel cannot be found in the narrative (and history) of the people.[123] Nevertheless, as Ballhorn further suggests, the fact that the Song appears in this position in the narrative not only completes the Exodus and explicitly articulates the relationship of Israel to its Saviour but it also opens a way for readers of the narrative (or the following generations) to join in the singing and to give voice in response to the great deliverance.[124]

If the Song of the Sea represents the ideal dialogic response of the Israelites to the narrative voices, what relationship will be created by the response of the Song's leading voice, the voice of Moses, to the same narrative voices?

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[121] Rummel, 'Narrative Structures in the Ugaritic Texts', in *Ras Shamra Parallels* (ed. Rummel, S.), III:p.257.

[122] 'Mit dem Siegeslied am Schilfmeer haben Mose und Mirjam Israel eine Sprache gegeben, in der es seinen Dank für die geschehene Rettung und seine Hoffnung auf die Zukunft sowie seine Gottesbeziehung in der Form der Preisung ausdrücken kann. Dabei setzt der Text ein bewusstes Moment der Offenheit, die in der grundsätzlichen Offenheit metaphorischer Sprache begründet liegt und dem Text einen poetischen und zugleich formularhaften Charakter gibt.' Egbert Ballhorn, 'Mose der Psalmist: das Siegeslied am Schilfmeer (Ex 15) und seine Kontextbedeutung für das Exodusbuch', in Egbert Ballhorn and Georg Steins (eds.), *Der Bibelkanon in der Bibelauslegung: Methodenreflexionen und Beispielexegesen* (Stuttgart: Routledge & Kegan Paul, 2007), p.149. My Translation.

[123] Ballhorn, 'Mose der Psalmist', pp.150–1.

[124] Ballhorn, 'Mose der Psalmist', p.151. Cf. Childs, *Exodus*, pp.248–9.

Chapter 5

The language of the different genres, the 'centrifugal force' of the narrative in Exodus 14 and the 'centripetal force' of Song of the Sea in Exodus 15, compete with each other. These voices evaluate the Israelites and Moses' voices differently. This results in Moses' voice emerging from among the rebellious Israelites: from a self-defeating and incompetent voice, unconfidently fulfilling the divine mission, into a God-chosen and authoritative voice, mediating between YHWH and the people. The normative, centrifugal, 'official' authority of Moses comes from a long struggle of self-doubt (Exod. 3-4 and 6:12, 30; also the doubt of YHWH's action in 5:22-23), open-challenge (5:2-4) and public-suspicion (5:20-21 and 14:12). Between the struggle of doubt and dissonance and the poetic assertion of praise is the 'melting together' of YHWH's voice into Moses' voice (see Chapter Four). As the narrative develops, from the first voice of an anonymous Israelite (2:14) to the last consciousness of the Israelites (asserted by the narrator in 14:31), the voice of the Israelites progressively establishes Moses as the national leader. His first act of leadership is to be the leading voice in praising YHWH in the Song of the Sea. Thus the moment when Moses, as psalmist and prophet, leads the Israelites to offer praises to YHWH signifies an inauguration of his authoritative and 'law-giving' voice. Dialogically, the authoritative voice of Moses not only emerges in the course of the Exodus event but it also engages with other disputing and testing voices represented by the voices of Pharaoh and the Israelites. This testing goes deep into the wilderness narrative (Exod. 16:1-17:7; Num 11-14, 16, 20:1-13 and 21:4-9) and develops into a series of dialogues that demand further understanding.

In addition to the protagonist's voice, we should not overlook the presence of the antagonists' voices, which can be heard in both the narrative and the Song. The voices of these antagonists, the Egyptians and the other non-Israelite nations, subtly highlight the dialogicality of the narrative and hymnic voices. In the Song, the Egyptians' arrogant voice asserts their blood-thirsty brutality; yet their instantaneous destruction calls forth the praise of YHWH by the Israelites. Contrastingly, in the narrative, the Egyptians' terrified voices acknowledge who the real 'man of war' is while simultaneously echoing Moses' utterance by the Sea. To use the terminology of Bakhtin's double-voiced discourse, the Egyptians' utterances are passive varidirectional double-voiced words: we can hear another voice that 'introduces into that discourse a semantic intention that is directly opposed to the original one' (PDP: 193).

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We must also count the nations' point of view (their 'voice') as being double-voiced. Although the non-Israelites' voices do not appear in the account of the Israelites crossing the Sea, they interplay with the theme of guidance that dialogically links the Song and the narrative. This thematic dialogue is the topic to which we will now turn.

Thematic Dialogue between Prose and Poetry

The idea-voices of the characters in the Song also re-accent some of the themes that appear in the narrative voices. The two prominent 'already-spoken-about' themes in the inserted psalm are the destruction of the Egyptian army by YHWH and his guidance of the Israelites on their journey.[125] How do these themes interact with the narrative through the dialogue of the voices?

At the beginning of the Song, and underscoring its theme, the verses describe YHWH throwing the 'horse and its rider' (סוס ורכבו) into the sea.[126] The phrase סוס ורכבו and the reoccurrence of the root רכב in verse 4 (מרכבת פרעה) would be obscure without the preceding narrative, since they do not have a proper introduction in the Song. The 'chariot' (רכב) is a main element within Exodus 14 and occurs nine times (14: 6, 7(x2), 9, 17, 18, 23, 26, 28). The war machine of Pharaoh not only consists of the chariots and horses but also of 'troops' (חיל 14:4, 9, 17, 28)[127] including 'the chosen officers' (מבחר שלשיו 14:7; 15:4) and horseman (פרש 14:9, 17, 18, 23, 26, 28)[128]. The military language shares an important position in both the narrator's voice in Exodus 14 and in the author-hero's voice in the inserted psalm. Both voices conceive the event by or in the Sea as a military conflict. Both voices agree that the military conflict results in the destruction of the Egyptian army (14:21-28 and 15:1-12). According to a Bakhtinian analysis, the theme is said to be passing through many and various voices.[129] This creates an

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[125] One of the themes that appears in the narrative is muted in the Song. The narrator's voice repeatedly stresses that 'the Israelites walk through the Sea on dry ground with a wall of water on their right and on their left' (14:22 and 29).

[126] Regarding the ambiguity of the word 'his/its rider' (רכבו), see Cornelis Houtman, *Exodus (volume 1)* (Johan Rebel and Sierd Woudstra (trans.); HCOT; Kampen: Kok, 1993), p.135.

[127] It could mean 'infantry'; see Propp, *Exodus*, p.494.

[128] For the meaning of פרש, see Propp, *Exodus*, p.494. It does not occur in the psalm.

[129] 'But the principle of construction [of dialogic relationship] is everywhere the same. Everywhere there is an intersection, consonance, or interruption of rejoinders in the open dialogue by rejoinders in the heroes' internal dialogue. Everywhere a specific sum total of ideas, thoughts, and words is passed through several unmerged voices, sounding differently in each. The object of authorial aspirations is

interilluminating effect on each voice: layers of significance are added through the dialogic interaction of the voices.

The military idea is re-accented in the inserted psalm even more strongly through the military overtones in the words of praise and the (imagery) voice of the Egyptian army in verse 9. Moreover, the element of the acknowledgement of the incomparable power of YHWH is added (15:11), which signifies the *meaning* of the result of the military conflict over Pharaoh's army. This element of acknowledging YHWH echoes not the narrator's voice but the voice of YHWH as it was uttered within the narrative (14:4 and 18). In the voice of YHWH, it announces that in order to let the Egyptians acknowledge YHWH and let him be glorified, he will act upon the military machinery of Pharaoh. The acknowledgment is now situated in the author-hero's voice in the inserted song, i.e. in the voices of the Israelites (and Moses). This re-accentuation of the meaning of the military act of YHWH by the Israelite voices is important: as the army of Pharaoh has perished, who is going to acknowledge the power of YHWH after all? Now the only witness to the divine (military) glory is the Israelites and they must bear the responsibility to acknowledge YHWH's name. In other words, the dialogic response of the Israelites of this inserted Song also consummates the idea in the narrative that YHWH's name should be glorified.

The other theme is that of divine guidance, which appears in the later part of the Song (vv. 13-17). The direct link to the previous narrative is the use of verb נחה (v. 13 cf. 13:17, 21). In the narrative, the guidance of the people associates negatively (13:17, ולא נחם) with the 'detour' of God's design and positively with the pillar of cloud (13:21, בעמוד ענן לנחתם).[130] The theme works as a narratorial exposition that sets the stage for subsequent actions. As a result, the guidance of the people is located in historical time (when Pharaoh let the people go…) and space (geographical information of the tour or detour and the encampment). In the Song (v. 13), YHWH guides (נחית) the people by his faithfulness, 'in your steadfast love'

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certainly not this sum total of ideas in itself, as something neutral and identical with itself. No, the object is precisely the passing of a theme through many and various voices, its rigorous and, so to speak, irrevocable multi-voicedness and varivoicedness. The very distribution of voices and their interaction is what matters to Dostoevsky' (PDP: 265).

[130] The pillar of cloud is closely associated with the Ark of Covenant and the Tabernacle in the book of Exodus. It is also related to war and guidance in Canaanite myth. For details, see Thomas W. Mann, 'Pillar of Cloud in the Reed Sea Narrative', *JBL* 90, no. 1 (1971), pp.15–30.

(בחסדך). As previously mentioned, the greatness of this divine guidance is illustrated in the merging of the point of view of the people and that of nations: the effect of the guidance is viewed through the psyche of the inhabitants and the leader of the nations. The theme of guidance in the Song could be formulated psychologically and symbolically. Although the content of the vision alludes to subsequent historical events, the poetic language transcends the guidance theme into an ahistorical mytho-poetic space. This is also true for the theme of the military destruction of the Egyptian army. The narrative-historical account of the military conflict and destruction of the enemy in space-time is transcended through mythical metaphor into the realm of the Everlasting.

Generally speaking, the transposition of narrative voices into poetic voices through an inserted psalm symbolically and metaphorically re-accentuates the meaning of the themes. Without it, readers can only infer the significance of the destruction of the Egyptians and YHWH's guidance within the story world, or from the bare events in the history. The insertion of the Song of the Sea, as Steven Weitzman suggests, may come about because the poetic account of divine activities could be more explicit than the depiction in the narrative prose and the Song could lead later generations to appreciate the sole responsibility of God for this salvation.[131] From a canonical perspective, Childs also suggests that

> the poem in its present setting offers an important interpretation of the event itself, and thereby affects the reading of the prose tradition which preceded it. Its role is not to add new information hitherto unknown...but to supply Israel's response to her redemption. The poem praises God as the sole agent of salvation. Israel did not co-operate or even play a minor role. The figure of Moses is completely omitted. Yahweh alone effected the miracle at the sea. In the usual scholarly reconstruction, a growth in the sense of the supernatural is indicated. J had only an east wind; P had a wall of water. But from the perspective of the tradition [of the Song], there never was a moment when God was not the all-dominating force at work with sovereign power over the floods and winds, the hosts of Pharaoh, and the inhabitants of Canaan.[132]

Without the narrative, we would never know what happened by and in the Sea when the people of YHWH faced the most dangerous moment in the birth of the nation and we would never know how Moses, the Israelites and the Egyptians reacted to the deed of YHWH. Without the Song of the Sea, however, the value and meaning of the divine deed are hidden under the obscure 'dialogue' of the characters' voices.

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[131] Weitzman, *Song and Story in Biblical Narrative*, p.35.
[132] Childs, *Exodus*, p.249.

The narrative expounds the salvation of YHWH and the Song of the Sea consummates it in the response of the people. Two different genres work together dialogically, such that the later generations and readers can engage fully with the heteroglossia of YHWH's action and the multi-dimensional vision of YHWH's kingship over his people and his enemy.

Conclusion

In this chapter I have discerned and differentiated the many voices that can be heard in the Song of the Sea: the unified and communal voice of Moses, the Israelites and the 'people'; the voice about YHWH; the voice to YHWH and the double-voiced voice of the non-Israelites. These voices are refracted from the poetic and metaphorical language and create a dialogic response to the salvation of YHWH. I have also established the dialogic relationship between the voices in the Song and the voices in the previous narrative. As readers, through the dialogue of the themes and the voices of characters in different genres, we can appreciate the many dimensions and layers that these voices carry.

Chapter 6

The Voice of the Narrator

Introduction

In the last few chapters, we pondered the possibility of studying the speaking persons in the book of Exodus through a Bakhtinian, novelistic and dialogic way of reading. Our focuses were the divine voice of YHWH and the mediating voice of Moses in the Passover instruction in Exodus 12, the dialogue between the voice of the Israelites, Moses and YHWH in the narrative of the crossing of the Sea, and the Song of the Sea sung by the voices of the Israelites and Moses. We should not forget, however, that these voices are channelled to us through the voice of the biblical narrator. In this chapter, we will look at the narrator's voice, especially in the climactic moment of the Israelites' crossing of the Sea with the Egyptians in pursuit (14:19-29).

Although all speeches are reported through his or her voice, the biblical narrator seldom interrupts the dialogue between the characters (as in 14:11-18). Only the existence of the conventional phrase 'and he said' (ויאמר) betrays the presence of this unobtrusive voice. Generally speaking, the speeches of the *dramatis personae* in biblical narrative dominate the scenes,[1] but the presence of the narrator behind the scenes distinguishes narrative from other forms of discourse.[2] Having developed an extensive vocabulary to describe this essential element of a narrative, narratologists have studied the narrator as a literary device intensively in the last fifty years.[3] As the study of narrative has proliferated in recent years,[4] some control on the use of terminology is inescapable (despite the fact that our focus is on Bakhtinian usage of literary voice).

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[1] As suggested by Alter's 'narration-through-dialogue' as the general style of the biblical narrative. See Alter, *The Art of Biblical Narrative*, p.69.

[2] Shimeon Bar-Efrat, *Narrative Art in the Bible* (JSOTSup, 70; Sheffield: Almond Press, 1989), p.13.

[3] H. Porter Abbott, *The Cambridge Introduction to Narrative* (Cambridge: Cambridge University Press, 2nd edn, 2008), p.69.

[4] See Nünning, Ansgar, 'Narratology or Narratologies? Taking Stock of Recent Developments, Critique and Modest Proposals for Future Usages of the Term', in Tom Kindt and Hans-Harald Müller (eds.), *What Is Narratology?: Questions and Answers Regarding the Status of a Theory* (Berlin: W. de Gruyter, 2003), pp.239–75.

Chapter 6

To look into the meaning of the literary voice of the narrator, as a starting point we will outline the terminology proposed by Gérard Genette. In *Narrative Discourse: An Essay in Method*, Genette uses grammatical terms to formulate his narrative analysis.[5] As introduced by narratologist Monika Fludernik, '[t]he relationship between narrative discourse and the narrated story can be analysed under three separate headings: tense, voice and mood,'[6] and thus narrative

> can be conceptualized as a verb whose grammatical inflections indicate the relationship of discourse to story, as those of the verb in a clause signify the relation between the action denoted by the verb and the speaker's and/or agent's stance and where this relation is temporal (tense), attitudinal (mood), or diathetical (voice).[7]

If we trace the origin of these terms in Genette's work, as Fludernik does, we find out that the notion of 'voice' in *Narrative Discourse* indeed means 'the type of discourse used by the narrator.'[8] Thus the concept of 'voice' for Genette is mainly about the standpoint of the narrator of (the discourse about) the story. Therefore, Genette has developed the terms 'homodiegetic' for first-person narration and 'heterodiegetic' (third person) narration. As Genette cautions his reader, however, the extension of these grammatical definitions cannot be taken too far, as he 'make[s] no pretense of basing them on rigorous homologies.'[9] That means that we cannot equate homodiegetic and heterodiegetic narrative to active and passive voice in grammatical terms.[10]

Starting from these terms, we will find that most of the biblical narratives, excluding the book of Nehemiah and some of the narrative in prophetic books, are heterodiegetic and 'extradiegetic'. Extradiegetic means that the narrator is not one of the characters in the story: the point of view, or the voice, of the narrator is outside of the story, so to speak, as an observer of the events that have happened.[11] The biblical narrator's voice gives us an external perspective to conceive what has

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[5] Genette explicitly states that we can formulate 'the problems of analyzing narrative discourse according to categories borrowed from the grammar of verbs'. See Genette, *Narrative Discourse*. p30.

[6] Monika. Fludernik, 'New Wine in Old Bottles? Voice, Focalization and New Writing', *New Literary History* 32, no. 3 (2001), pp.619–38 (619).

[7] Fludernik, 'New Wine in Old Bottles?', p.619.

[8] Fludernik, 'New Wine in Old Bottles?', p.619.

[9] Genette, *Narrative Discourse*, p.32.

[10] Fludernik, 'New Wine in Old Bottles?', p.620.

[11] For biblical narrative, the narrator outside the story seldom intrudes the story world, by adding comments or directly engages with the reader. We can also describe such narrator as 'unobtrusive'.

happened in the past. With this in mind, that the biblical narrator is both heterodiegetic and extradiegetic, we can turn to discuss how Bakhtin posits the narrator's voice.

Bakhtin on the Narrator's Voice

Narrator's Voice as Authorial Voice

The many possible positions of the narrator that interest our contemporary narratologists do not really concern Bakhtin. In Bakhtin's terms, the narrator's voice is either reflecting the 'ultimate semantic authority' or refracting 'someone else's voice'. These two positions correspond to the first and the third type of the discourse typology proposed by Bakhtin (see Chapter Two). Unsurprisingly, what interests Bakhtin the most is a narrator who is double-voiced with 'someone else's voice'. In most cases, the inclination within a Bakhtinian analysis is to separate the discourse of the author from the discourse of the narrator. For Bakhtin, the narration of a narrator 'may be developed in forms of literary discourse', or 'in forms of oral speech' (i.e. *skaz*).[12] In any case, it is most likely representing 'someone else's verbal manner' that 'is utilized by the author as point of view, as a position indispensable to him for carrying on the story' (PDP: 190). In this regard, 'the narrator's discourse can never become purely objectified, even when he himself is one of the characters and takes upon himself only part of the narration' (PDP: 190). Consequently, Bakhtin categorizes this kind of narrator's discourse not into the first or even the second, but always the third type of his discourse typology; in other words, it will exhibit a double-voicedness in various degrees, rather than act as a direct (authorial or character's) single-voiced discourse. In this sense, 'the author does not display the narrator's discourse to us (as he does the objectified discourse of a hero) but utilizes it from within for his own purposes, forcing us to be acutely aware of the distance between him and this alien discourse' (PDP: 190-1).

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[12] As a Russian formalist's concept, *Skaz*, coming from the Russian verb *skazat'* meaning 'to tell', can be defined as 'an orientation toward oral speech' of the narration by a narrator. As Bakhtin puts it, '[t]he narrator, although he might write his story down and give it a certain literary polish, is nonetheless not a literary professional, he commands no specific style but only a socially and individually specific manner of storytelling, one that gravitates toward oral *skaz*' (PDP: 191). For a brilliant analysis of how Bakhtin goes beyond the Formalist's use of *skaz* (which in some sense is very helpful for understanding the biblical narrator), see Renfrew, *Towards a New Material Aesthetics*, pp.63–67.

If, however, it is the biblical narrator that we are considering, it is equally important for us to understand the notion of the 'ultimate semantic authority' that is relating the narrator's voice to the authorial voice. As Bakhtin attests, '[a]n ultimate semantic authority requiring purely referential understanding…may be… compositionally replaced by the discourse of a narrator' (PDP: 188). If the narrator's ideological position, in other words the point of view represented by the narrator, merges with the authorial position, we may view such discourse as the first type of discourse in Bakhtinian typology, that is, 'direct and unmediated object-oriented discourse—naming, informing, expressing, representing—intended for equally unmediated, object-oriented understanding' (PDP: 186). The author's referential object (such as the events of Exodus in our case) is directly transmitted to the reader through the narrator's words. Here the so-called 'implied author' and the narrator are one, the narrator's voice *is* the author's voice, that is, the 'direct authorial discourse'. For our biblical narrative, we can assume that the heterodiegetic and extradiegetic narrator is identical with the anonymous author of the biblical narrative. We can thus treat the narrator's voice as the authorial voice, a direct communication of an (anonymous) author's 'ultimate semantic authority'.

However, after more than two hundred years of historical research on the authorship of the Pentateuch, it has become difficult to think that the narrator's voice represents a pure 'direct authorial discourse'. As I have mentioned in the introductory chapter, for the source critics, different sentences in Exodus 14 can be attributed to a different 'author', even within a single narration. In this regard, Bakhtin's concept of 'author' enables us to rethink the complicated question of 'authorship' in biblical research. That is because the unit of enquiry for Bakhtin is the utterance, not simply a text consisting of sentences that are determined by a linguistic code. Accordingly, while source critics may assign different words to different stylistic schools in their analysis of a sentence, the discourse itself—if no change of voice is involved—belongs nevertheless to an utterance of one authorial voice. We should recall that:

> Every utterance has its author, whom we hear in the very utterance as its creator. Of the real author, as he exists outside the utterance, we can know absolutely nothing at all. And the forms of this real authorship can be very diverse. A given work can be the product of a collective effort, it can be created by the successive efforts of generations, and so forth—but in all cases we hear in it a unified creative will, a definite position, to which it is possible to react dialogically. A dialogic reaction personifies every utterance to which it responds. (PDP: 184)

That is to say, for Bakhtin the author of the utterance is 'the person', whose social-ideological dialogic 'voice' is embodied by the utterance and not merely a historical 'real person', either a writer as we name him (or her, as Harold Bloom sees it),[13] 'J' the 'Yahwist', or a group of people we call the 'Priestly School'. Even if it is true that the Pentateuch is 'the product of a collective effort' and is 'created by the successive efforts of generations', we can still speak of an author (theoretically if not historically) and dialogically engage with this authorial voice represented by the biblical narrator. The important point here is that such a Bakhtinian 'authorial voice' can generate 'a dialogic response'—'it is possible to react dialogically'. In order to consider the narrator's voice as the authorial voice of the biblical narrative, we must further grasp the philosophical background of Bakhtin's notion of authoring*.

Excursus: The Anonymous and Unobtrusive Narrator

Before we turn to Bakhtin's relatively difficult philosophical conceptualization, we need further justification for mapping the heterodiegetic and extradiegetic biblical narrator's voice onto the anonymous authorial voice of the text. As Green shrewdly asserts, 'it is obvious that the Deuteronomist is not Dostoevesky.'[14] Even though the biblical narrative can be compared with modern (sometimes polyphonic) novelistic prose, it can never be mistaken (anachronistically) for a modern novel. We should be cautious when using modern novelistic categories in the study of biblical narrative. David Richter, in accounting for the possibility of a 'biblical narratology,' has demonstrated that modern literary criticism is inapplicable to biblical narrative:

> The term "biblical narratology" is an oxymoron, particularly if we come to biblical narrative not from an ideological perspective but from the angle of the formal features that are peculiar to it. Contemporary narratologists, both rhetorical and structuralist, in the style of Phelan and the style of Fludernik, were created to operate on the complexities of works like *Absalom, Absalom!* rather than the book of Samuel. That is, their analyses were designed for works of narrative artistry that are wholes rather than totals, that are written by identifiable authors about whose lives and attitudes information can be discovered, or—in the case of anonymous works—by authors who can be placed with some confidence both geographically and historically. They presume that the texts of these works can be established, that omissions, transpositions, and additions imposed by later redactors have not warped them almost beyond recognition. They presume that we can easily intuit whether a given narrative is intended to be read as fiction or as fact or an intricate combination of the two. They further presume that we can understand in at least a rough and ready way the system of genres within which a given narrative text has its place. They presume that we are free to locate the meaning of a text using rules of notice, signification, configuration, and coherence, that is, the usual rules for the interpretation of secular narratives identified and

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[13] Alter, *The World of Biblical Literature*, p.154.
[14] Green, *Mikhail Bakhtin and Biblical Scholarship*, p.27.

> elucidated by Rabinowitz, rather than special rules of interpretation that derive from exterior systems of belief. None of these things is true of biblical narrative—which is kind of scary.[15]

It seems true that the presumptions underlying the narratologists' approach cannot easily be established in the study of biblical narrative. That is because the Old Testament lacks 'the notion of an author who can be distinguished from his own work.'[16] It is a statement made by Blum when he compares the biblical prose tradition with the works of ancient Greek historians, in which the authorial points of view are explicitly voiced.[17] In one of his articles relating to the problem of the authorial position in the tradition of history (*Geschichtsüberlieferung*) of the Old Testament, Blum argues that 'in addition to the anonymity of virtually all "real" narrators of the prose tradition, there seems to have been no explicit internal narrator.'[18] That is to say, the biblical narrator not only conceals his or her own identity from the readers, he or she even conceals himself or herself to avoid being the focus of the story. This notion has several implications for an 'addressee-oriented propositional literature,'[19] as which Blum rightly categorizes the Old Testament. An 'addressee-oriented propositional literature' means that the narrative consciously asserts a truth claim concerning the past,[20] and that at the same time 'the reliability of the truth claim will be based on the text's force in revealing essential aspects of the world of the readers, that is, on the significance of these texts for strengthening or defining the community, for providing guidance for its life etc.'[21]

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[15] David H. Richter, 'Genre, Repetition, Temporal Order: Some Aspects of Biblical Narratology', in James Phelan and Peter J Rabinowitz (eds.), *A Companion to Narrative Theory* (Malden, MA: Blackwell, 2005), p.285.

[16] Erhard Blum, 'Historiography or Poetry?: The Nature of the Hebrew Bible Prose Tradition', in Stephen C. Barton, Loren T. Stuckenbruck, and Benjamin G. Wold (eds.), *Memory in the Bible and Antiquity* (WUNT, 212; Tübingen: Mohr Siebeck, 2007), p.32. This phrase is a translation of the German *der seinem Werk gegenübertretende Autor*. See the German version of Blum's article Erhard Blum, 'Historiographie oder Dichtung? Zur Eigenart alttestamentlicher Geschichtsüberlieferung', in Erhard Blum, William Johnstone, and Christopher Markschies (eds.), *Alte Testament -- ein Geschichtsbuch?: Beiträge des Symposiums 'Das Alte Testament und die Kultur der Moderne' anlässlich des 100 Geburtstags Gerhard von Rads (1901-1971), Heidelberg, 18-21 Oktober 2001* (ATM, 10; Münster: LIT Verlag, 2005), p.72.

[17] Blum, 'Historiography or Poetry', pp.28–32.

[18] Blum well realizes that this is true for most biblical narrative 'except for a few first person accounts (*Ich-Berichte)*' Blum, 'Historiography or Poetry', p.32.

[19] See Blum, 'Historiography or Poetry', p.35. The quoted phrase is a translation of German '*Mitteilungsliteratur mit Geltungsanspruch*'. See Blum, 'Historiographie oder Dichtung?', p.75.

[20] Blum makes this point more explicit in another article: see Erhard Blum, 'Die Stimme des Autors in den Geschichtsüberlieferungen des Alten Testaments', in Adam, Klaus-Peter (ed.), *Historiographie in der Antike* (BZAW, 373; Berlin: W. de Gruyter, 2008), pp.108–110.

[21] Blum, 'Historiography or Poetry', p.33.

These features of the biblical prose tradition demand the anonymous and unobtrusive narrator to be equivalent to the 'implied' author[22] in such a way that the 'real' author, albeit not directly accessible, can authentically express his or her world view, articulated in a text;[23] otherwise, the truth claims and formative functions of the text would be jeopardized. In other words, if we accept as true that the biblical narrative is 'addressee-oriented propositional literature' and not any kind of fantastical fairy tale or entertaining folk story, it is logical (and necessary) that the voice of the anonymous and unobtrusive narrator be the 'direct unmediated discourse' reflecting the 'ultimate semantic authority' of the equally anonymous authorial voice.

After all, a 'community defines itself by rehearsing its collective memory'[24] can benefit from the anonymity of the author or narrator, because without a named author or narrator, the performer or teller of the story (the 'narrator' in the strict sense) can identify with the *tradition*.[25] Thus:

> If we assume that the traditional literature was primarily transmitted through oral means, then the narrator who is speaking supplies the material with a personal presence; he is not present as an author who judges and evaluates his sources from a critical distance, but as a 'transmitter' who participates in the tradition itself and is able to lend it credence through his own personality, his standing, and /or his office.[26]

To a community whose formation and continuance depend on the transmission of the tradition(s), such a narrator's voice becomes an important living witnessing

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[22] In other words, the author constructed through reading the text.
[23] Blum, 'Die Stimme des Autors in den Geschichtsüberlieferungen des Alten Testaments', p.109.
[24] Blum, 'Historiography or Poetry', p.33.
[25] Blum, 'Historiography or Poetry', p.41. Arnold Goldberg also suggested that the destruction or deliberately 'forgotten' of the historical situation (decontextualization) for the emergence of central works of rabbinic literature is essential to the canonization process. In this way the rabbi enables themselves to identify with the tradition as the uninterrupted true heirs of Moses. See Arnold Goldberg, 'Die Zerstörung von Kontext als Voraussetzung für die Kanonisierung religiöser Texte Im rabbinischen Judentum', in A. Assmann and J. Assmann (eds.), *Kanon und Zensur. Archäologie der literarischen Kommunikation II* (MünchenÜ Wilhelm Fink, 1987), pp.201–11; reprinted in Arnold Goldberg, *Gesammelte Studien*, vol. 1 (Tübingen: Mohr Siebeck, 1997), pp. 413-25.
[26] Blum, 'Historiography or Poetry', p.33. Cf. "If one considers the primary medium of traditional narrative, the oral performance, then the narrator simply needs not therefore to introduce himself in his text, because he is physically present. He can therefore, in the literal sense, stand for the reliability of its history, and with his personal presence it is as a rule probably more effective than a mostly only mediated or not even accessible author" (Bedenkt man freilich das primäre Medium traditionaler Narration, den mündlichen Vortrag, so braucht sich der Erzähler hier schlicht deshalb nicht in seinem Text vorzustellen, weil er leibhaftig präsent ist. Er kann mithin - im wörtlichen Sinne - für die Verlässlichkeit seiner Geschichte „einstehen", und dies mit seiner personalen Präsenz in der Regel wohl wirkungsvoller als ein zumeist nur vermittelt oder auch gar nicht erreichbarer Buchautor). See Blum, 'Die Stimme des Autors in den Geschichtsüberlieferungen des Alten Testaments', p.125.

voice of the authorial or authoritative truth claim in the tradition(s).[27] The community can test, dispute, agree, respond—that is, engage in dialogue with this anonymous authorial voice according to their own ever-changing yet 'particular' socio-historical situation; otherwise, the authorial voice becomes overly authoritative and suffocates the vitality of the tradition.

Bakhtin on Authoring

In the context of his early works about 'being-as-event*' in 'aesthetic activities', Bakhtin ponders the problem of authorship in a profound and philosophical way. For Bakhtin, the notion of author can be separated into two categories: one is the 'author-person' (or 'author-as-person') and the other one is the 'author-creator' (or 'author-as-creator'). Bakhtin uses 'author-person' to denote the historical person who is behind the created work (or the 'real author' in narratologists' terms). What is important to Bakhtin, however, is the 'author-creator', the creative *consciousness* in relationship with the created work at the time of authoring. Even the author-person is responsible to the creation of the work, but after the moment of creative act this author-person is not necessarily the same as the author-creator. Bakhtin illustrates this by pointing out the difference between the 'author's confession' of how he created his hero and his actual creative relationship to the work:

> [A]n artist undertakes to speak about his act of creation independently of and as a supplement to the work he has produced, he usually substitutes a new relationship for his actual creative relationship to the work: his actual creative relationship, which was not experienced by him within his own soul but was actualized in a work (was not experienced by him but was an act of experiencing the hero), is replaced by his later and more receptive relationship to the already created work. At the time an author was creating, he experienced only his hero, and he put his whole essentially necessary relationship to the hero into the image of the hero. When, on the other hand, he begins to speak about his heroes in an "author's confession"… he voices his present relationship to them as already created and determined: he conveys the impression they produce on him now as artistic images and gives utterance to the attitude he now maintains toward them as living, determinate persons

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[27] Armin Baum also argues for the anonymity of the New Testament Gospel and Acts tradition in this direction. Baum explains that one of the reasons for anonymity in ancient historiography is the priority of the subject matter in the tradition. By quoting Hubert Cancik, *Mythische und historische Wahrheit : Interpretationen zu Texten der hethitischen, biblischen und griechischen Historiographie* (Stuttgart: Verl. Katholisches Bibelwerk, 1970), which is also used by Blum, Baum points out that '[t]he narrator disappears behind his material. He does not, as it were, report on historical events; rather he passes on traditions.' Thus '*[t]he anonymity of their works was the stylistic device by which Old Testament (and Ancient Near Eastern) historians presented themselves as rather insignificant mediators of the traditional material they passed on and by which in contrast they gave highest priority to their subject matter.*' See Armin D. Baum, 'The Anonymity of the New Testament History Books: A Stylistic Device in the Context of Greco-Roman and Ancient Near Eastern Literature', *NovT* 50 (2008), pp.120–42 (137, 139).

> from a social, moral, or other point of view; they have already become independent of him, and he himself has become a particular individual, critic, psychologist, or moralist. (AH: 7)

Specifically, the author-person, when he expresses his ideas concerning his finished work at a later time, is not any more the author-creator of the work but 'a particular individual, critic, psychologist, or moralist' who is looking at his own work from 'a social, moral, or other point of view.' This entails the idea of 'authoring': the author is not a static personality residing in the past (the real author) or one projected by the text (the implied author); the author of aesthetic activities is always 'situated outside' in a process of authoring, an act of being, a once-occurring event:[28] 'At the time an author was creating, he experienced only his hero, and he put his whole essentially necessary relationship to the hero into the image of the hero.' For this reason, the reader of the verbal creation or the contemplator of the art work participates in that creative authoring process called co-authoring or co-experiencing* when they are reading or contemplating, which is in essence a dialogic relationship between the reader and the author. Even the author-person later contemplating his own work makes himself a dialogic responder to the author-creator of the work (see addressivity and answerability).

The above discussion means that attending to the literary voice (either the narrator's voice or the characters' voices) is indeed encountering the author-creator's consciousness in the authoring process. We must note, however, that consciousness in Bakhtin's writings is far different from the personality of the author in a psychological sense. When Bakhtin talks about consciousness, it is always from a phenomenological perspective and transcends the 'psychologism' originating from the Romantic spirit. Thus for Bakhtin:

> An author is not the bearer of inner lived experience, and his reaction is neither a passive feeling nor a receptive perception. An author is the uniquely active form-giving energy that is manifested not in a psychologically conceived consciousness, but in a durably valid cultural product, and his active, productive reaction is manifested in the structures it generates—in the structure of the active vision of a hero as a definite whole, in the structure of his image, in the rhythm of disclosing him, in the structure of intonating, and in the selection of meaning-bearing features. (AH: 8)

In Green's interpretation:

> What is created, Bakhtin insists, is not a psychology but language around consciousness, orchestrated but not fully controlled by the author. Such a hero is drawn primarily in terms

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[28] For the meaning of 'situated outside', i.e. 'outsidedness', see Chapter Two, p.71.

of his own speech. For Bakhtin, what the author provides is an angle from which the hero may be constructed or construed, a wholeness that is maintained whatever else may happen to that character as time goes on.[29]

The authoring consciousness orchestrates the 'language around consciousness' by means of bestowing form to language material. Hirschkop refines dialogism in light of this:

> The conversation which embodies struggle and becoming among socio-ideological languages thus depends on a 'primary artistic struggle' of the author with language in its initial raw state. In which case the distinctive moment of novelistic dialogism is not, as is commonly assumed, the symmetrical dialogue between languages or points of view, but the asymmetrical 'dialogue' between the basic 'stuff' of language and the novelist/author responsible for its transformation.[30]

Hirschkop realizes that the dialogue in the novel as discussed in 'Discourse in the Novel' is not an equal conversation between all the voices (the socio-ideological languages) but an asymmetrical dialogue with the author (the novelist) who bestows artistic form 'as a gift'[31] to the everyday verbal 'messy' material from 'outside' and determines how the dialogue proceeds. So although what we read in the text is just the language in a sentence or even the dialogue between the literary voices, the authorial consciousness never fades away but is embedded in the intersubjectivity of these voices (socio-ideological languages). This author-creator's consciousness is mostly manifested in its form-giving activity in the authoring process, as Bakhtin asserts:

> The author is the bearer and sustainer of the intently active unity of a consummated whole…[t]he hero cannot live by this whole, he cannot be guided by it in his own lived experiences and actions, for it is a whole that descends upon him—is bestowed upon him as a gift—from another active consciousness: from the creative consciousness of an author. (AH: 12)

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[29] Green, *How Are the Mighty Fallen?*, p.172.

[30] Hirschkop, *Mikhail Bakhtin*, p.79.

[31] Cf. 'The semantic field of heartfelt giving, of caressing rediscovery, loving bestowing of shape, and a tender appropriation of the hero's otherness by the author reactivates the deep ethical layer in Bakhtin's aesthetics. No one should undertake an evaluation or a depiction of the other (the hero) from outside, without first anchoring himself in the unique point of his own non-alibi in being. The daring act of shaping the hero is possible only after providing a moral guarantee that this act is based on commitment and on the valour of taking up one's insecure and unrepeatable position in the openness of being. Aesthetics activity *is* a supreme manifestation of this courage. It rests on the outsideness of the author in respect to any of the heroes to be depicted, and this means that it is predicated on the responsibility of occupying and holding onto a position that is no one else's.' See Galin Tihanov, *The Master and the Slave: Lukács, Bakhtin, and the Ideas of Their Time* (Oxford Modern Languages and Literature Monographs; Oxford: Clarendon Press, 2000), p.45.

The notions of 'form', 'form-giving activity' or 'bestowing a form' are important in understanding Bakhtin's concepts of authoring and authorship. To understand what 'form' means when Bakhtin conceptualizes the author's activities (authoring) as 'form' bestowed as a gift, we must return to his early writing, where he deals with 'the Problem of Form'.[32]

Form and Authorial Voice

In 'The Problems of Content, Material, and Form in Verbal Art,' an essay which aims mainly to respond to the Russian Formalists' 'material aesthetics', Bakhtin discerns a complex relationship between 'artistic form', 'particular content' and 'verbal material': 'Artistic form is the form of content, but a form which is realized entirely in the material' (AH: 303). Artistic form cannot be separated from the particular content. Even more, Emerson points out that 'form is not something that authors simply "apply" to material.'[33] Form is not mere 'technique' to mould the linguistic verbal material into an artistic language (as a sculptor moulds the marble into sculpture), as the Russian Formalists always assert in the study of art. For Bakhtin, 'the Problem of Form' is: 'how does form, being realized entirely on the basis of the material, nevertheless become the form of content, relating axiologically to the content?' (PCMF: 304). Or as Emerson rephrases the 'problem', 'the proper question for the aesthetician is not how to exile content so as to isolate form, but rather how form becomes part of content.'[34] If form becomes part of content, the value (the axiological meanings*) of the content (the Exodus event in our case),

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[32] 'Form' in biblical studies has its own meaning. Form in form criticism (*Formgeschichte*) inclines to the meaning of 'genre' (*Gattung*) more than the meaning of aesthetic form of the kind we are discussing here. Form as a concept of genre in form criticism focuses on the general, typical features or repetitive patterns of the text, comparing it to other relevant texts, thus developing the matrix of the type that a text may belong to. Starting from such investigation and construction, form critics locate the text-type in its historical social setting (*Sitz im Leben*) and literary setting (*Sitz im der Literatur*) and account for the texts' meanings under such a context. Form criticism has developed into a field of study reading beyond itself, referred to as 'rhetoric criticism' (James Muilenburg, 'Form Criticism and Beyond', *JBL* 88, no. 1 (1969), pp.1–18). In the concerns of aesthetic and literary value, rhetoric criticism treats form as the individual, particular 'structure' of a biblical text opposing the 'content' of the text. This has closer associations with our discussion of Bakhtinian authorial bestowed form, rather than 'form' in the sense used by form criticism. In other words, what we are investigating now is the particularities that shape the content which 'becomes' part of the content where reside not only aesthetic, but ideological values as well. For a fuller discussion on the meaning of Form in biblical studies, one can look at Martin J. Buss, *The Changing Shape of Form Criticism: A Relational Approach* (Sheffield: Sheffield Phoenix Press, 2010).

[33] Emerson, *The First Hundred Years of Mikhail Bakhtin*, p.244.

[34] Emerson, *The First Hundred Years of Mikhail Bakhtin*, p.244.

which is isolated by our biblical narrator in his narration, will not only rest in the content but also in the 'bestowal' of form by the author.

If the problem of form consists in relating its content 'axiologically', the form on which Bakhtin focuses is not the 'compositional form' but the 'architectonic form'. Compositional form is 'the study of the technique of form', which is about 'the organization of a given material' (PCMF: 303-4). It is about the 'devices' in their passive stage such that they can be manipulated by the author-creator to shape the content in a functional way. Rhythm, rhyme, harmony, symmetry—these compositional 'devices', however, 'are all too active… too intense to be understood as mere devices imposed on inert or passive verbal matter.'[35] Galin Tihanov, another Bakhtinian scholar, sees the difference between the passiveness of compositional form and activeness of architectonic form as a kind of relationship between product and process:

> The essence of aesthetic activity is contemplation 'directed toward a work' [PCMF: 267]. The work of art, then, is only an external materialization of the intentionality of aesthetic contemplation. Process and result are thus divorced from one another, and the work of art is implicitly inferior to the activity which generates it. The division is reinforced by the use of two different terms ('architectonics' and 'composition'), of which the first denotes the structure of the content of aesthetic activity per se, whereas the second serves to address the structure of the work of art as the actualization of aesthetic activity [PCMF: 267].[36]

Thus the analysis of the literary devices and techniques of the biblical narrative, in other words the compositional form of the work of art, links us to the author-creator's consciousness at the time of authoring (or the reader's co-experiencing moment), that is, the architectonic form of the artistic consummation. For Bakhtin, the problem of the form is to ask how this compositional form of a work realizes the architectonic form, 'the unification and organization of cognitive and ethical values' (PCMF: 304).

Values and Architectonics

The aesthetic value manifested in the form is to serve the axiological—cognitive and ethical—values.[37] Before we look into the relationship between values and

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[35] Emerson, *The First Hundred Years of Mikhail Bakhtin*, p.244.
[36] Tihanov, *The Master and the Slave*, p.46.
[37] Axiology in Bakhtin's early philosophical works is an important topic that we cannot touch on in this thesis. For a better understanding, see Holquist, *Dialogism*, pp.149–170.

architectonic form, let us first gain a deeper understanding of the nature of architectonic form. The use of 'architectonic' here has a special meaning. The idea of architectonics originates with Kant, but Bakhtin uses it to mean more than its technical sense, which refers to any systematization of knowledge. Generally speaking, 'architectonics' refers to how parts are related to each other and construct or build (as in architecture) the whole; however, the relationship between the parts in literature, unlike those of a static building, is dynamic and active. [38]

In his early writing 'Author and Hero in Aesthetic Activity', Bakhtin defines architectonics as:

> [T]he intuitionally necessary, nonfortuitous disposition and integration of concrete, unique parts and moments into a consummated whole -- can exist only around a given human being as a hero (AH: 209).[39]

Morson and Emerson translate the Russian into (somewhat) simpler English:

> A focused and indispensable non-arbitrary distribution and linkage of concrete, singular parts and aspects into a finished whole, [something that is] possible only around a given human being as hero.[40]

Even with this simpler translation, Bakhtin's own definition of architectonics is not altogether helpful in clarifying his meaning of the word, yet it may still serve to highlight some of the aspects that Bakhtin seeks to foreground. In Bakhtin's definition of architectonics, he points out the general meaning, as outlined above, of relating parts to the whole ('integration of … parts … into consummated whole'); what is important, however, is that the parts are 'concrete' and 'unique' (or singular). These two aspects of the parts create a paradox that Morson and Emerson call 'the generalized aspects of irreducibly concrete acts…the general aspects of particular

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[38] Green, in his explanation of the term, uses a long but insightful example from his friend's building project to illustrate how the dynamic parts—'the complex, shifting and intermeshed detail' —becomes an architectonically coherent whole. See Green, *How Are the Mighty Fallen?*, pp.414–5. However, Bakhtin's architectonics is related to the aesthetics 'consummation', as Holquist points out that 'architectonics is the general study of how entities relate to each other, whereas aesthetics concerns itself with the particular problem of *consummation*, or how specific parts are shaped into particular wholes.' See Holquist, *Dialogism*, p.150.

[39] Green cannot locate this quotation since she mistakenly thinks that its translation is in TPA: 139; see Green, *How Are the Mighty Fallen?*, pp.412–3 n.1. The Russian text of this quotation, which was published in the Russian edition of *Towards a Philosophy of the Act*, is actually translated in the supplement of AH (AH: 208-231). It is originally the first part of the Bakhtin's Russian manuscript of 'Author and Hero in Aesthetic Activity'.

[40] Morson and Emerson, *Mikhail Bakhtin*, p.70.

acts that nevertheless do not compromise their particularity.'[41] We must note that, from the phrase in the definition, architectonics 'can exist only around a given human being as a hero'; we know that the concreteness (the non-abstractness or non-abstractableness) and the particularity of the parts emerge from a human subject, not from a generalizable object. That is to say, architectonics is not simply relating parts to the whole of a *system*, or placing the particular part into a systematic whole; a system 'does not necessarily contain any human beings.'[42] The importance of such particularity due to a human subject, with regard to the value and the architectonic form, will become clear in the following discussion.

Architectonics in Bakhtin's definition is also said to be about the 'disposition and integration' that is 'necessary' (or indispensable) and 'nonfortuitous' (or non-arbitrary). These qualifiers of 'architectonics' mean that the relationship of parts and whole (i.e. 'the disposition and integration') is 'finished' ('into a consummated whole') [43] by the human subject who possesses an undeniable 'oughtness'. The particularity of a human being (his or her unique place in Being) reflects the oughtness of a subject that is situated outside (outsidedness) the event-as-being: only when I am in a concrete, particular place and time can I deliver my contribution to any event, and it is because I am occupying a particular 'non-arbitrary' time and place that I must account for my act in that event. I have a necessary 'responsibility' (answerability) towards the event: I ought to respond (answer), since only I can generate that particular response in that particular time and place. Dialogism is all about that particular response; this is why Bakhtin always emphasizes the hero, who embodies the particularity of a human consciousness, as the value-laden (axiological) centre of the 'concrete moment of Being' (TPA: 66-67). To use another analogy, architectonics is like arranging the bits and pieces of the recollection of a particular witness of an event into a finished and meaningful testimony. The particularity of this witness leads him or her to be obligated to testify due to his or her unique place of 'being there' when the event, such as a murder, occurred; otherwise no one can convict the murderer. That is the 'answerability' of the particularity of human 'being-as-event'.

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[41] Gary Saul Morson and Caryl Emerson, *Rethinking Bakhtin: Extensions and Challenges* (Evanston, IL: Northwestern University Press, 1989), p.22.

[42] Morson and Emerson, *Rethinking Bakhtin*, p.22.

[43] In Russian, the word rendered as 'consummation' can be also translated as 'finalization'. See Chapter Two, p.72.

This attention to particularity in aesthetic activities is later revisited by Bakhtin in his notebook:

> [B]ehind every text stands a system of language. In the text it corresponds to everything repeated and reproduced, everything repeatable and reproducible, everything that may be presented outside of a given text (its givenness). But simultaneously every text (as an utterance) appears as something individual, unique and unrepeatable, and in this lies its entire sense (its project, for the sake of which it was created). This is that in it which relates to truth, veracity, the good, beauty, history. (PT: 105) [44]

The unrepeatable particularity, in other words, is 'something always having a relation to value' (PT: 119-20).[45] Hirschkop helps clarify the issue by asking, 'why is the unrepeatable and individual in a text necessarily related to "value," especially when the values instanced are so extraordinarily general [truth, good, beauty]? How can it be that the particular emerges out of a relation to the abstract?'[46] We must understand these questions in order to identify (or better, to evaluate) the 'values' (the axiological meanings) behind each authorially bestowed 'architectonic form', a form that organizes the concrete and unique parts into a consummated whole. To avoid retracing back to the Kantian or neo-Kantian root of axiology (which Hirschkop has already discussed most helpfully)[47] let us say that the general values (goodness, truth and beauty) are the precondition of the particular values that Bakhtin stresses in relation to the architectonic form. As Bakhtin puts it, '[a]ny universally valid value becomes *actually* valid only in an individual context' (TPA: 36). This preconditioning of a particular value with the 'transcendental' general values, which we are not free to choose or reject as 'their validity is proven by philosophical rather than empirical argument', helps us to avoid the relativism or subjectivism of how 'we order our perception of speech so that it appears "dialogical"'.[48]

If architectonics is about the consummation of the axiology (general values) which is represented by a particular (compositional) form, then architectonic form is not mere 'technique', but it is an active evaluation by a conscious mind:

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[44] Hirschkop's translation in Ken Hirschkop, 'On Value and Responsibility', in Clive Thomson (ed.), *Mikhail Bakhtin and the Epistemology of Discourse* (Critical Studies, 2, 1/2; Amsterdam: Rodopi, 1990), p.15.

[45] Hirschkop, 'On Value and Responsibility', p.15.

[46] Hirschkop, 'On Value and Responsibility', p.15.

[47] Hirschkop, 'On Value and Responsibility', pp.15–17.

[48] Hirschkop, 'On Value and Responsibility', pp.18–9.

Chapter 6

> Form is dematerialized and taken beyond the bounds of the work as organized material, only upon becoming the expression of the axiologically determinate creative activity of an aesthetically active *subiectum*… (PCMF: 304)

> In form I find myself, find my own productive, axiologically form-giving, activity, I feel intensely my own movement that is creating the object, and I do so not only in primary creation, not only during my own performance, but also during the contemplation of a work of art. I must to some extent experience myself as the creator of form, in order to actualize the artistically valid form as such. (PCMF: 304)

> Indeed: no creative, cultural act has anything to do with completely random and unordered matter that is completely indifferent to value…Rather, it always has to do with something already evaluated and somehow ordered, in relation to which it must responsibly assume its own valuational position… (PCMF: 274-5)

Any creative work that is culturally conditioned (such as biblical narrative) is unavoidably working with the 'already evaluated and somehow ordered' matter. Value and evaluation (by either the author or the reader) are intrinsically entwined in the content and the form of a work. By evaluating the architectonic form we may further explore and dialogically respond to these already existing values. Without such evaluation of architectonic form, we can never concretely and dialogically participate (through the particularity of being) with the general values (goodness, truth and beauty) or those values represented in the divine revelation.

Is there any way to evaluate the architectonic form? How can we participate in the architectonic form of aesthetic consummation through the analysis of the literary compositional form? It appears that we cannot easily derive a general methodology to study the biblical narrative from the ethical and value-laden aesthetic conceptualization of Bakhtin. The hints given by Bakhtin in his early works are what he calls 'emotional-volitional tone' or just 'intonation' (TPA: 33-37),[49] which closely relates to the main trope of our study—the literary voice. Value in Bakhtinian philosophy resides in the intonation of the words that express the actually performed act, either a moral act, an everyday act, or in our case, in the act of authoring

> therefore the word not only signifies the object as something present, but, by means of its intonation… it expresses my value relation to the object, what is desired or not desired in it, and thus it endows it with movement according to the direction of its positing, it turns it into a moment of living eventness. (TPA: 32-3)[50]

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[49] See a detailed summary in D. H. Bialostosky, 'Bakhtin's "Rough Draft": Toward a Philosophy of the Act, Ethics, and Composition Studies', *Rhetoric Review* 18, no. 1 (1999), pp.6–25 (18–19).
[50] Hirschkop's translation of Russian text in Hirschkop, 'On Value and Responsibility', p.25 n. 13.

Authorial voice is the 'emotional-volitional tone', which is the embodiment of the value-laden architectonic form that the author bestows on the content. In order to consummate this architectonic form, an author-creator consciousness chooses a compositional form by every possible aesthetic (or, in our case literary) techniques in the act of authoring.

We have spent some time explaining what it means to attend to the narrator's voice as the authorial voice, in terms of Bakhtinian analysis. The implications for our study of the narrator's voice in the account of the Israelites' crossing of the Sea can be understood as follows: the narrator's authorial voice bestows the literary 'compositional' form of the biblical narrative, by which we can further (dialogically) evaluate the 'the truth claim of the tradition to the past' of the ultimate semantic authority (i.e. the architectonic form). What follows will show that how the compositional form is reflected by the symmetry and rhythm of the narrator's narration. This is the authorial choice that ultimately directs the reader to engage or participate in the dialogue between the voices of the heroes in the narrative.

Authorial Voice in the Sea Narrative

The narration after the dialogue section in the episode of Israelites' crossing of the Sea (Exod. 14:19-29, hereafter 'the Sea Narrative') leads to the climactic moment of the whole Exodus incident: Moses performs YHWH's command, the Sea rips open, the Israelites walk on dry ground and the whole Egyptian army drowns in the returning water. This summary, however, cannot do justice to the complex rendering of the biblical text; one needs to appreciate the form bestowed by the narrator.[51] Starting from an appreciation of the artistic form of the narration, we can go further, with the help of Bakhtinian notions, to see how this form (architectonics) refracts the authorial value (axiology) and how we can engage with it.

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[51] As discussed in the Excursus in this Chapter, such a narrator can be posited as the final form redactor (like Blum's Priestly Composition, KP). On further analysis such a narrator could take a plural form, in other words, some biblical narratives reflect not one narrator's voice but many narrators' voices. For this, see Jean-Louis Ska, 'Narrator or Narrators?', in *The Exegesis of the Pentateuch: Exegetical Studies and Basic Questions* (FAT, 66; Tübingen: Mohr Siebeck, 2009), pp.221–31. In the Sea Narrative, I cannot discern a change of narrator's voice and so I will presume that a single narrator's voice is involved.

Chapter 6

In the introductory chapter, we saw how source critics dissect the Sea Narrative into two story plot-lines. The motivation behind this interpretative approach derives from their valuation of the events. The coherence they seek includes clarity regarding the sequence of events, and the accuracy in the empirical detail. These positivistic-historical criteria for the narration could be a dialogic partner to the authorial voice of the text but may not do justice to the axiology of the biblical narrator's voice. The architectonics of the characters' subjective points of view and the repetitive 'montage' of elements (to use Alter's analogy)[52] create a complex narration that demands our constant re-evaluation. If we redraw the narrative elements schematically (see Appendix II), we start to see that the axiological focus of the narrator's voice indeed rests on the voicing of the characters' utterances. The rest of this chapter will show how the form of the narration reveals the authorial focus on the voice of the characters.

Repetition as Compositional Form

First let us look at the repetition in the narration, which is the most prominent feature of the biblical narration that shows the way to the compositional form of biblical story. The artistic use of repetition in biblical narrative has been a subject of almost all literary studies of such narrative.[53] For example, the unusual proportion of verbatim restatement leads Alter to a conjecture that 'the conceptual matrix for this way of using repetition is to be sought in biblical poetry.'[54] Alter argues:

> [T]he parallelism of biblical verse constituted a structure in which, through the approximately synonymous hemistichs, there was constant repetition that was never really repetition. This is true not just inadvertently because there are no true synonyms, so that every restatement is a new statement, but because the conscious or intuitive art of poetic parallelism was to advance the poetic argument in seeming to repeat it—intensifying, specifying, complementing, qualifying, contrasting, expanding the semantic material of each initial hemistich in its apparent repetition. Biblical prose, of course, operates stylistically in exactly the opposite way, word-for-word restatement rather than inventive synonymity being

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[52] See Chapter One, p.34.

[53] To list a few representative studies: Alter, *The Art of Biblical Narrative*, pp.88–113; Sternberg, *The Poetics of Biblical Narrative*, pp.365–440; Bar-Efrat, *Narrative Art in the Bible*, pp.211–216; David M. Gunn and Danna Nolan Fewell, *Narrative in the Hebrew Bible* (Oxford Bible Series; Oxford: Oxford University Press, 1993), pp.148–154; Berlin, *Poetics and Interpretation of Biblical Narrative*, pp.73–79. It is worth mentioning Richard Briggs' study, which considers repetition from a theological rather than literary point of view: '[i]t is suggested that textual repetition in the Old Testament serves to foreground a claim to the nature of these texts as reliable witness of the God of Israel.' See his 'The Theological Function of Repetition in the Old Testament Canon', *HBT* 28, no. 2 (2006), pp.95–112.

[54] Alter, *The Art of Biblical Narrative*, p.97. He develops this notion fully in his other book about biblical poetry (*The Art of Biblical Poetry*).

> the norm for repetition; but in both cases, I would suggest, the ideal reader (originally, listener) is expected to attend closely to the constantly emerging differences in a medium that seems predicated on constant recurrence.[55]

In Bakhtin's conception of repetition, moreover, there is something more 'axiological' than Alter's literary view point, as 'every text (as an utterance) appears as something individual, unique and unrepeatable, and in this lies its entire sense…that in it which relates to truth, veracity, the good, beauty, history' (PT: 105).[56] Morson and Emerson also point out that:

> [E]ach utterance is by its very nature unrepeatable. Its context and reason for being differ from those of every other utterance, including those that are verbally identical to it. Two verbally identical utterances never *mean* the same thing, if only because the reader or listener confronts them twice and reacts differently the second time. Context is never the same. Speaker and listener, writer and reader, also change. People never respond nor are asked to respond in exactly the same way. No matter how many features they may share, two utterances can never share everything. Each is unique, and each therefore means and is understood to mean something different, even when they are verbally the same.[57]

If repetitions are not merely words repeating themselves, how do the repetitions of the Sea Narration help us understand more of the authorial voice?[58]

The most obvious repetition is the description of the Israelites walking on dry land in verses 22 and 29. Yet the two verses are not identical: there is a change of the main verb (ויבאו to הלכו) with an exchange of position of the subject and the verb, which follows another switch-over of terms (from בתוך הים ביבשה to ביבשה בתוך הים):

22 ויבאו בני־ישראל בתוך הים ביבשה והמים להם חמה מימינם ומשמאלם

29 ובני ישראל הלכו ביבשה בתוך הים והמים להם חמה מימינם ומשמאלם

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[55] Alter, *The Art of Biblical Narrative*, p.97.

[56] See the quotation in p.215 and note 44.

[57] Morson and Emerson, *Mikhail Bakhtin*, p.126.

[58] Robert Gordon explicitly relates the use of repetition and the narrator's point of view, as he argues: 'For specificity and directness, Hebrew narrative, particularly in the aspect of narrative analogy, relies heavily on word-repetition. It is through "the repetitive use of key verbal stems" that the narrator lays the hermeneutical markers which impart some measure of objectivity to our attempts to understand his viewpoint. The study of word-repetition therefore has an assured place in narrative analysis; for even our present fascination with multiple readings and open-ended analyses must leave us free to regard as our primary interpretive objective the elucidation of the meaning which the original writer intended to convey. The beauty of this device of word-repetition is that it enables the narrator to make his point with an absolute economy of words, whether it be to highlight parallelism, contrast, or development, across the contextual divide.' See Robert P. Gordon, 'David's Rise and Saul's Demise: Narrative Analogy in 1 Samuel 24-26', *TynBul* 31 (1980), pp.37–64; reprint in Robert P. Gordon, *Hebrew Bible and Ancient Versions: Selected Essays of Robert P. Gordon* (SOTSMS; Aldershot: Ashgate, 2006), p.31.

The repetition in verses 22 and 29 can be understood as a 'resumptive repetition'. The syntactic pattern that occurs in our case is noted by S. Talmon in many occurrences of this kind of repetition. For Talmon, an inversion of components in the form of the *yqtl-qtl* pattern is '[a] somewhat more artistic device for expressing the synchroneity of two events in a "linear" text.'[59] When two sequences of events were happening at the same time, one means of representing them both in a sequential rendering is to employ resumptive repetition to direct the reader back to the chain of events that has been broken. If interpreted in this way, the action of the Israelites and the Egyptians in the Sea Narrative could be viewed as simultaneous. In other words the walking on dry land of the Israelites and the drowning of the Egyptians are happening almost at the same time in the story. After all, the narration concerns a complex sequence of events, such that a linear description is not adequate. Thus once the Israelites are said to have entered the Sea and are walking on the dry land, the narration turns to describe YHWH's deeds against the Egyptians. The reader's attention is drawn to the anguish of the Egyptians; meanwhile, the Israelites are making their way across the dry land; next, an almost identical sentence resumes the account of the Israelites' experience.

The Rhetoric of Palistrophe

If the suggested depiction of events is correct, the linear logic of source critics may not be appropriate here. Moreover, judging from other repetitions of elements, the aim of the form of the narration may be more than simply to represent simultaneous events. Another way to look at the compositional form in the narration at this climactic moment is to consider the symmetry created by the repetition. If we focus on the repetition and contrast of the words about movement and the repetitions and the allocation of the character's speech, a possible pattern seems to emerge (cf. Appendix II):

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[59] Shemaryahu Talmon, 'The Presentation of Synchroneity and Simultaneity in Biblical Narrative', in *Literary Studies in the Hebrew Bible: Form and Content Collected Studies* (Leiden: Magnes Press, 1993), p.114. For a more detailed analysis of narrative representation of synchroneity, also see Robert S. Kawashima, *Biblical Narrative and the Death of the Rhapsode* (Indiana Studies in Biblical Literature; Bloomington: Indiana University Press, 2004), pp.124–160.

Chapter 6

vv. 19-20 the work of the Angel of the Lord, *the pillar*   [הלך ,בוא ,אחריהם]

v. 21 *[Moses stretched out his hands]*, **the work of YHWH** [the east wind] and the division
        of the sea

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v. 22 The Israelites entered [ויבאו בני־ישראל] into the midst of the Sea on dry ground, the
        water became a wall
        v. 23   The Egyptians pursued the Israelites into the Sea   [ויבאו אחריהם]
                [The army of Pharaoh]
        vv. 24-25 a **morning** watch, **the work of YHWH vs. the Egyptians**
                the pillar of cloud and fire
                        v. 25b   speech of the Egyptians
                        v. 26   speech of the Lord
        v. 27   *[Moses' stretched out his hand]* the water returned at the turn of the
                morning, **the work YHWH vs. the Egyptians**
        v. 28   the water returned and covered the army of Pharaoh
                the Egyptians drown in the Sea and no one was left   [הבאים אחריהם]
v. 29 the Israelites walked [ובני ישראל הלכו] on dry land into the midst of the Sea, the
        water became a wall

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vv. 30-31 Remarks on what the Israelites saw and their responses.

After the actions of the Angel and the pillar, Moses executes YHWH's command
and YHWH's actions follows. In the climactic moment, narrative elements repeat
around the speeches of the characters (YHWH and the Egyptians) which act as a
pivotal point. Besides the repeated sentences mentioning Israelites walking on dry
ground (vv. 22, 29), the word 'after them (the Israelites)' (אחריהם) is twice used in
v.23 and v.28 to describe the Egyptians' pursuit. The chariots and horsemen of
Pharaoh are also repeated in v.23 (after the word אחריהם) and v.28 (before the
word אחריהם). Furthermore, the time markers (the morning watch and the turning
of the morning) and the action of YHWH against the Egyptians also repeat around
the speeches of the characters (v.24-25 and v. 27). Notice that the words used in vv.
19-20 anticipate the movement of the two camps (הלך in v. 19 reappears in vv. 21,
29; בוא in v. 20 reappears in vv. 22, 23, 28 and אחריהם in v. 19 reappears in vv. 23,
28).[60]

    This kind of repetition, or symmetrical arrangement of verbal elements, is
better called 'palistrophe'; this word is introduced by Sean McEvenue in his

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[60] The use of אחריהם in v.19 also implies that who is really 'after' the Israelites is not the Egyptian
army (vv. 23 and 28) but the Angel of YHWH and the pillar of cloud—the protection and guidance of
YHWH.

discussion of the Priestly style in the Flood Narrative.[61] He forms the word by combining two Greek roots: *palin* ('again', cf. palindrome) and *strophe* ('group of lines forming section of a poem,' cf. antistrophe). McEvenue argues that other terms such as 'concentric inclusion', 'chiastic', 'concentric structure' or 'complex inclusion' are mistaken; this literary device does not function as an 'inclusion' or 'concentric' device:

> The figure is not a technique of framing a unit by "including" it, nor does it necessarily concentrate on a "centre". Its essential feature is return……The figure is experienced as a thought which stretches outward over a certain series of elements and then retraces its steps over the same elements. It can be merely a mannerism. But it can also be an effective figure if the repeated elements are key words, and if the thought continues to develop in such a way that a tension or contrast is felt between the first and second occurrence of each element, and between the ideas which are made to correspond in this way.[62]

The key to this 'figure' or device (compositional form) is the symmetry of similar or repeating elements; in a palistrophe, a writer orders the materials in a symmetrical manner around a turning point or pivotal moment. McEvenue observes, however, that the repetition or symmetry is not always complete: '[I]t may be said that the reader unavoidably feels their presence and yet finds they disappear from view when he turns analyst and looks for rigid structuring.' McEvenue argues that the writer (for him, the Priestly writer) of the flood narrative, who demonstrates the use of repetition and symmetry in a palistrophic manner,

> consistently gives the impression of being ordered and systematic and yet consistently refuses to be. He does not write as one who establishes an order and then disguises it so that only careful analysis discovers it, but rather as one who suggests a pattern which isn't really there at all, or better as one who weaves with many patterns which complement each other but no one is complete in itself.[63]

The main effect of such palistrophic arrangement is rhetorical (i.e. to influence the reader's evaluation of the events);[64] such rhetorical purpose could be easily translated into Bakhtin's architectonic form.[65] Although it is not necessary

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[61] McEvenue, *The Narrative Style of the Priestly Writer*, p.29 n.18.

[62] McEvenue, *The Narrative Style of the Priestly Writer*, p.29 n.18.

[63] McEvenue, *The Narrative Style of the Priestly Writer*, pp.31–2.

[64] Elie Assis maintains that chiasmus (i.e. palistrophe) 'is first and foremost a stylistic device'. This is because '[c]omposing a unit chiastically requires careful planning, determination of all components in advance, and word choice that is concordant with its context while resembling the parallel component of the chiasmus.' For Assis, the rhetoric function of chiasmus is 'to reflect the inner world of a character'; see Elie Assis, 'Chiasmus in Biblical Narrative: Rhetoric of Characterization', *Prooftexts* 22, no. 3 (2002), pp.273–304 (274–5).

[65] See Don Bialostosky's works that relate rhetorical categories with Bakhtin's concepts, D. H. Bialostosky, 'Bakhtin and Rhetorical Criticism: A Symposium', *Rhetoric Society Quarterly* 22 (1992), pp.1–3; 'Bakhtin and the Future of Rhetorical Criticism: A Response to Halasek and

that every palistrophe should focus the reader on the central part of the arrangement,[66] it is valid to say that the focus of the narration in 14:22-29 is on the two speeches. The Egyptians' speech acknowledges that it is YHWH who is fighting them. This acknowledgment is not only double-voicing Moses' assertion towards the Israelites; their calling the Israelites' God 'YHWH' also demonstrates the fulfilment of YHWH's speech: 'The Egyptians shall know that I am YHWH.' The turning point of the event, the return of the water upon the Egyptians, is established by the command of YHWH. After this point, the reader retraces the action of YHWH (as in McEvenue's idea of palistrophe), and the action consummates all that YHWH has said. This rhetorical use of palistrophe by the narrator communicates again the foregrounding of the characters' voices—YHWH's utterance and even the Egyptians' point of view. By this structuring of the text, the focus of the reader is therefore directed to YHWH's voice. In such a way, the divine voice becomes the other valuative centre (i.e. how to value and evaluate the events) besides the narrtor's voice.

Authorial Choice as Narrator's Voice

Can we truly hear the voice of the biblical narrator? The answer is yes and no. The narrator's voice in the Exodus events covertly engages the reader by foregrounding the character's voice, making the reader hear the character's voice and anticipate the character's response, rather than the narrator's voice itself. The fact that the narrator does not interrupt the speeches in the central portion of the Sea Narrative is a case in point, suggesting that the narrator is an unobtrusive observer throughout the narrative. It does not mean, however, that the biblical narrator's voice is unimportant. What he or she chooses to report governs how we understand the events.

Bernard-Donals', *Rhetoric Society Quarterly* 22, no. 4 (1992), pp.16–21; 'Architectonics, Rhetoric, and Poetics in the Bakhtin School's Early Phenomenological and Sociological Texts', *Rhetoric Society Quarterly* 36, no. 4 (2006), p.355; 'Aristotle's Rhetoric and Bakhtin's Dscourse Theory', in Walter Jost and Wendy Olmsted (eds.), *A Companion to Rhetoric and Rhetorical Criticism* (Oxford: Basil Blackwell, 2006), pp.393–408.

[66] Assis outlines various explanations for the purpose of chiasmus in his article, and he suggests '[t]he most extensive explanation offered is that chiasmus is a rhetorical device that focuses the reader's attention on the center of the unit, where the central idea or turning point is situated. Awareness of chiasmus enables the reader to uncover the meaning of the literary unit.' However, he also points out that '[s]cholarly concentration on the center of the structure is constrained in many cases and has often led to exegetical errors.' Assis, 'Chiasmus in Biblical Narrative', pp.273–4.

As all the speeches and voices are reported by the narrator,[67] he or she can easily alter how we perceive these speeches in a number of ways: for example, by putting them in a particular place in the text. By choosing what, when and in what order to report information, the narrator as the authorial voice in biblical narrative, or the author, the actual person composed the narrative, can provide an influential cotext[68] that governs our hearing and understanding of the different voices. The immediate cotext for the dialogue between the Israelites, Moses and YHWH by the Sea is the narration of the Egyptians' pursuit. In Exodus 14, the central dialogue is located after the Egyptians pursue all the way from Egypt until they encounter the Israelites by the Sea and before they follow them into the Sea. It is telling that the dialogue of the characters is arranged in the central 'geometric' focal point (14:10-18) that the narrations (13:17-4:9 and 14:19-31) are built before and after the utterances of the characters (a seemingly grand design of 'palistrophe').[69] On the one hand, the dialogue becomes a significant pivotal moment when the fate of the characters is reversed. On the other hand, we cannot hear the voice of the Israelites and Moses during the two narrations of the Egyptians' pursuit in 14:5-9 and 14:23-25, although we are well aware that the Israelites and Moses comply with YHWH's command (vv. 4, 21-22 and 27). That means that their voices do not have any progression and do not change in the course of the action. We do hear the voice of YHWH and, interestingly, the voice of Egyptians within the narration of hot pursuit. By reporting the Egyptians' speeches during his narration (14:5 and 14:25), the narrator interilluminates the voices of the Israelites and of Moses, as we have considered in dealing with their voices. This process of double-voicing engages us in the narration of the enemy's pursuit and the divine miracles.

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[67] Reader must be reminded that the narrator is a representation of the authorial voice in biblical narrative, see discussion on Excursus in this chapter. Thus the choices made by the narrator can be viewed as reflecting the authorial intention. However, it should be noted that the authorial voice can be heard in many other ways besides the narrator. For example, the authorial consciousness can be refracted in the divine voice.

[68] 'Cotext' is the purely linguistic environment whereas the non-linguistic setting of a text will be named 'context' here. For this distinction see Brown and Yule, *Discourse Analysis*, pp.46–48.

[69] See the schematic diagram on Chapter Four, p.112. In fact, we can compare the arrangement of narration and utterance in Exodus 14 with the previous episode (12:1-13:16), where the report of the main actions (the narrator's voice) in 12:29-42 is surrounded by the non-narrative instructions of 12:1-28 and 13:1-16.

Chapter 6

Narrator's Unmediated Discourse in the Sea Narrative

Regardless of the subtlety of the narrator's voice, sometimes the narrator needs to stand up on the stage and directly address the reader. One type of such unmediated discourse of the narrator's voice is called 'exposition', which introduces background information for the reader to understand the narrative proper,[70] and as such provides the context for the reader to understand the speeches of the characters.[71] The pursuit of the Egyptians is the immediate context for the dialogue, but the event happens against a larger contextual backdrop.

The beginning of the narration in 13:17-18 functions as exposition, by explaining why the Israelites were taking the desert road toward the Sea. The narrator gives the reason by reporting an indirect speech of the divine internal voice. That the narrator can cite the internal voice of God seemingly shows the omniscience of the narrator, and '[i]t is because of the convention of omniscience normally belonging to a narrator's voice that we have the distinction in narration between exposition and the story proper.'[72] Alter suggests that '[p]erhaps the most distinctive feature of the role played by the narrator in the biblical tales is the way in which omniscience and inobtrusiveness [*sic*] are combined.'[73] Omniscience of the narrator is to be understood in the sense that the narrator 'knows what has happened in the past and what is happening in the story's "here and now".'[74] The narrator can even know the internal state and thought of the characters, which are impenetrable in the everyday world. This narrator's omniscience, however, should not be viewed as

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[70] Alter gives a definition of 'narrative proper' that is worth citing: 'A proper narrative event occurs when the narrative tempo slows down enough for us to discriminate a particular scene; to have the illusion of the scene's "presence" as it unfolds; to be able to imagine the interaction of personages or sometimes personages and groups, together with the freight of motivations, ulterior aims, character traits, political, social, or religious constraints, moral and theological meanings, borne by their speech, gestures, and acts.' See Alter, *The Art of Biblical Narrative*, p.63. That is to say, with respect to what we called voice, the narrative proper is the narrative part in which we can start to attend to the voice of the characters.

[71] For a full discussion on exposition, see Meir Sternberg, *Expositional Modes and Temporal Ordering in Fiction* (Bloomington: Indiana University Press, 1978). The exposition in biblical narrative sometimes relates to what Sternberg calls 'proleptic portraits'; see Sternberg, *The Poetics of Biblical Narrative*, pp.321–41. This 'proleptic' function of exposition is generally called 'foreshadowing'; see the discussion below.

[72] Polzin, 'The Speaking Person and His Voice', p.220.

[73] Alter, *The Art of Biblical Narrative*, p.183.

[74] Polzin, 'The Speaking Person and His Voice', p.220.

a divine attribute.[75] The narrator may know more than the reader knows, more even than the characters, but that does not make him or her an all-knowing being. The narrator's 'omniscience' has its limits, and it is confined to the narrative world. We can express this ability of the narrator in Bakhtin's terms (as explained by Morson and Emerson), as the authorial 'essential surplus*' that provides the context that we need to know to understand the literary voice. Context is very important in a metalinguistic sense: without proper context, utterance cannot be fully known. Moreover, utterance even interacts with the context, voice changes according to the given context, and context is defined by the chosen hero or the theme of the utterance. The alleged narrator's omniscience is not the most important attribute of the narrator, according to Bakhtin; in considering authorial voice the Bakhtinian focus is on the theme propounded by the aesthetic form (cf. AH: 219-227). As Bakhtin writes:

> [T]he mere fact that I have started speaking about an object, that I have turned my attention upon it, singled it out, or that I have simply experienced it, means that I have *already* assumed an emotional volitional position, a valuational attitude, in relation to it. In this sense, the emotional-volitional reaction of the author finds its expression not just in rhythm and intonation, but in the very choice of hero, in the choice of theme and plot [*fabula*], in the choice of words for expressing the latter, in the choice and construction of images, etc. (AH: 225)

The exposition in Exod. 13:17-22 not only provides basic information for the reader to understand the narrative proper but also foreshadows the coming events. Indeed, it sets up the reader's expectation and sometimes even programmes into the reader what to think and expect for the chosen hero or theme.[76] The mention of warfare and the idea of returning to Egypt in 13:17-18, all echo in the Israelites' subsequent discourse (14:11-12); the repetitive description of the army of Pharaoh (14:7, 9, 17, 22, 28), the miracle of the Sea (14:19-31) and even the cry of the Egyptians in the midst of the Sea (14:25) in the subsequent depiction of the events, more or less reflect the elements that appear in the exposition. In other words, before all that is going to happen in the narrative, the reader has already been told about

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[75] As Sternberg does; also see the discussion of Nicholas Wolterstorff, *Divine Discourse: Philosophical Reflections on the Claim That God Speaks* (Cambridge: Cambridge University Press, 1995), pp.245–252.

[76] Thus too much foreshadowing will monologize the work. For the functions of foreshowing and authorial essential surplus, see Gary Saul Morson, *Narrative and Freedom: The Shadows of Time* (New Haven: Yale University Press, New edn, 1996), pp.42–81. Biblical narrative is hardly a polyphonic work, because it usually uses foreshadowing (sometimes in the form of promise and fulfilment) to structure the narration. Also see Morson and Emerson, *Mikhail Bakhtin*, p.250.

those elements that will be involved. Even the pillar of cloud and fire will be no surprise to the reader, when it appears in the 'battle' or miracle against the Egyptian army. If these elements in the exposition reflect the authorial voice that foreshadows what will happen, what then does the author want the reader to evaluate dialogically from these elements?

The Theme of Wilderness and the End Point of the Exodus

What will happen by the Sea is narrated by a surplus of seeing of the authorial narrator's voice.[77] The narrator supplies necessary information out of his or her essential surplus for the reader to understand the story in the exposition, thus creating a context for the reader to comprehend the literary voice.[78] Regarding this context, George Coats suggests that Exod. 13:17-22 has a wider scope than the mere introduction of the conflict between the Israelites and the Egyptians by the Sea.[79] The exposition surely includes elements relevant to the subsequent drama of miracle, but it also contains elements about the Israelites' wilderness journey. As Coats observed, verses 17-18 comprise both a negative and a positive statement. The negative one mentions the 'land of the Philistines' whereas the positive one mentions the '*yam-sup*.' Together they 'contain a summary statement about the wilderness journey as a whole, not a statement about any particular stage in the journey,' because 'the entire scope of the wilderness journey, from Egypt to Canaan, constitutes the subject for the statement. And the intention is to explain the reason for the extended journey.'[80]

Another element in the exposition can be added to this theme of wilderness journey. The pillar of cloud and fire appears in verses 20-22;[81] here it denotes the movement of YHWH and his guidance, and later in the narrative it acts as an agent against the Egyptian army (14:19-20 and 24), and it is also strongly associated with

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[77] I have mentioned surplus of seeing in Chapter Two. But there it is related to the author or subject particularity in an intersubjective relation. Here we encounter the literary manifestation of the particularity of the author. For other meanings of authorial 'surplus' in Bakhtin's works, see Morson and Emerson, *Mikhail Bakhtin*, pp.241–245.

[78] Cf. the 'well' in 'Discourse in Life and Discourse in Art' see Chapter Four, note 34.

[79] George W. Coats, 'Exposition for the Wilderness Traditions', *VT* 22, no. 3 (1972), pp.288–95.

[80] Coats, 'Exposition for the Wilderness Traditions', p.289.

[81] Here I follow Blum's understanding that there is only one pillar with two aspects: see Erhard Blum, 'Die Feuersäule in Ex 13-14: eine Spur der "Endredaktion"?', in Riemer Roukema (ed.), *The Interpretation of Exodus: Studies in Honour of Cornelis Houtman* (Leuven: Peeters, 2006), pp.117–37.

the wilderness journey. In Num. 14:14 we see, through Moses' eyes, that the pillar of cloud and fire becomes evidence, to the enemy, of the holy war that YHWH is fighting with the Israelites, and that he is guiding them during the wilderness journey. Moreover, the presence of YHWH, holy war and God's guidance of his people by means of the pillar of cloud are also very important in the Song of the Sea.[82] We have already seen that these elements contribute to a thematic dialogue between the narrative and the song. These roles played by the pillar, however, do not cease in Exodus 15 but are played instead by the Ark of the Covenant and the Tabernacle in the wilderness.[83] In other words, the pillar of cloud and fire is a significant pointer to the journey and to the wilderness tradition.[84]

This consideration seems to suggest that the intentionality of the narrator's consciousness is directed to a wilderness experience, an unremitting ordeal rather than a joyous liberation through the Exodus, or a proud victory over the Egyptians. This is also what Avivah Zornberg believes about the meanings of the 'negative tonality' featuring the liberation experience:

> At the moment of crossing the border, we might have imagined high elation, the intoxication of freedom; in so many literary accounts of breaking across borders to freedom, even in dangerous situations, a giddy symbolic joy is the main response to arriving on the "other side." In the Exodus narrative, however, we find a spate of negative statements.[85]

The repeated occurrence of the negative particles (אל/ןל/פ) is evident in the preparation of provisions for the Exodus (12:39) and in the strategic planning of divine intention (13:17).[86] On YHWH's side, the wilderness experience demonstrates divine guidance and presence, but on the side of the Israelites, the wilderness experience is always a test of faith. It is true that the narrator's voice stresses how the destruction of the Egyptians leads to the faith of the Israelites (Exod. 14:30-31). However, when we compare this faith with YHWH's negative comments on their faith in the wilderness (Num. 14:11 and 20:12), the theme here is not the inauguration of a faithful people. It is a high point—but one that marks the start of a 40-year wilderness trial.

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[82] See Chapter Five.
[83] Mann, 'Pillar of Cloud in the Reed Sea Narrative', pp.24–27.
[84] Mann, 'Pillar of Cloud in the Reed Sea Narrative', pp.27–30.
[85] Zornberg, *The Particulars of Rapture*, p.199.
[86] Zornberg, *The Particulars of Rapture*, p.199.

Hope, however, is still expressed in the action of Moses, the faithful servant of YHWH (14:31, cf. Num. 12:7). The carrying of Joseph's bones by Moses is another element in the exposition which needs to be accounted for. In Exod. 13:19, the bones of Joseph connect the Exodus event not only with the Joseph story at the end of Genesis (Gen. 50:24-25), but also with the settling of the Israelites in the Promised Land (Josh. 24:32). This element may seem the least relevant to the Sea Narrative, but it is prominent in the whole journey from Egypt to Canaan, because it indicates the end point of the salvation and promises of YHWH. As suggested by Ska, the exposition of Exod. 13:17-21 indicates the 'new stage of Israel's history.'[87] The detour from 'the road of the land of the Philistines' (דרך ארץ פלשתים) in 13:17 already implies, at the start of the Exodus from Egypt, that there is a destination—the Promised Land.[88] The destination of the journey also occurs as a theme in the Song of the Sea; there, however, this theme is explicitly sung out by Moses and the Israelites. On the other hand, in the exposition of the narrative of the Sea the narrator does not directly voice such a theme. On the contrary, we hear again the negative tonality that is associated with the road to the Promised Land.[89] In terms of the authorial voice, we can infer that the narrator may not want to stress too much here the idea of conquest and settling, because otherwise the force of the ordeal in the wilderness will be weakened. Yet the inclusion of such a nuance paints a dialogizing background[90] that is wider than the immediate conflict with the Egyptians and the future wandering in the wilderness. The narrator is inviting the reader to consider the dialogue between the Israelites, Moses and YHWH within the dialogizing background of the grand design of the history of the holy people. Ska's discussion adequately illustrates this point and is worth quoting in full:

> [T]he gesture of Moses acknowledges a very special importance. In a way, he digs into the past and the memory of his people, like digging in Egyptian soil, in order to extract the memory [Fr: *souvenir*] of Joseph, the first of his ancestors to settle in this foreign land…Moses released Joseph's bones from the sediment of the Israelites' Egyptian past, with them, what tied the people to the land that God promised him. The Israelites' past is older than the sojourn in Egypt and they must return to the land where await the graves of

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[87] Cf '*La nouvelle étape de l'histoire d'Israël.*' See Jean-Louis Ska, *Le passage de la mer: étude de la construction, du style et de la symbolique d'Ex 14,1-31* (AnBib, 109; Rome: Biblical Institute Press, 1986), p.34.

[88] Cf. 'Mais cette marche n'a pas seulement un point de départ (l'Égypte), elle a un but: la Terre Promise.' See Ska, *Le passage de la mer*, p.34.

[89] Ska thinks what the text suggesting is that the difficulties of departure may also imply the difficulties of entry. Cf. 'Le texte suggère aussi qu'aux difficultés du départ pourraient bien s'ajouter les difficultés de l'entrée.' See Ska, *Le passage de la mer*, p.34.

[90] For the meaning of 'dialogizing background', see Chapter Three, note 81.

their other ancestors, which are like deposit for a future possession (Gen 23:1-20; 25:7-11; 35:27-29; 50:12-13).

Joseph will receive his final burial after the conquest (Josh 24:32). The land was divided between the twelve tribes and, at the Covenant of Shechem, they pledged loyalty to the God of Joshua. The promises made to the patriarchs have all been fulfilled. Now, Joseph can rest in peace in the land which returns to him (Gen 50:24-25). His rest will not be disturbed. Moses therefore had to look into the past for that will prevent Israel from settling in Egypt and can only find rest once the conquest has been completed. These bones are more than a souvenir [Fr: *souvenir*]. They are a requirement.[91]

In short, by repetition and palistrophe, the narrator bestows a 'compositional form' to the verbal materials, which focuses the reader's attention on the speech of the characters. Furthermore, although the narrator's voice recedes and foregrounds the character's voice, it also provides different dialogizing backgrounds to help the reader to engage with the many voices, from the immediate hostile pursuit by the Egyptians, to the ordeal of the wilderness journey, and finally to the whole backdrop of YHWH's promises and their fulfillment in the people's history. By choosing the theme and arranging the verbal material in a 'bestowed' form, the narrator's voice leads the reader into dialogue with the voices that are the valuative centre of the narrative and helps the reader to evaluate the ultimate semantic authority that is embodied in these voices.

Conclusion

There may be an infinite number of details that could be included in a narrative. The author or the narrator, however, needs to select from among all these elements in order to tell a particular story. Such choice becomes part of the authorial voice. In this chapter, we can see from a Bakhtinian perspective that the authorially chosen themes expounded by the compositional form convey not only information but also

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[91] '[L]e geste de Moïse accuse un relief tout particulier. En quelque sorte, il creuse dans le passé et la mémoire de son peuple comme dans le sol égyptien pour en dégager le souvenir de Joseph, le premier de ses ancêtres à s'établir en cette étrangère...Moïse a dégagé des sédiments du passé égyptien d'Israël les os de Joseph et, avec eux, ce qui lie ce peuple à la patrie que Dieu lui a promise. Le passé d'Israël est plus ancien que le séjour en Egypte et il doit retourner vers, la terre où l'attendent les tombes de ses autres ancêtres, qui sont comme les gages d'une future possession (Gn 23,1-20; 25.7-11; 35,27-29; 50,12-13). My translation.
Joseph recevra sa sépulture définitive après la conquête (Jos 24,32). Le pays a été partagé entre les douze tribus et, lors du pacte de Sichem, elles ont promis fidélité au Dieu de Josué. Les promesses faites aux patriarches sont toutes accomplies. Maintenant, Joseph peut reposer en paix dans la terre qui lui revient (Gn 50,24-25). Son repos ne sera plus troublé. Moïse a donc été rechercher dans le passé celui qui empêchera Israël de se fixer en Egypte et ne pourra trouver le repos qu'une fois la conquête achevée. Ces ossements sont plus qu'un souvenir. Ils sont une exigence.' See Ska, *Le passage de la mer*, p.35 (my translation).

an evaluation (axiology) of the events. It has been demonstrated that the narrator's voice in the Sea Narrative helps the reader to focus attention on the characters' voices and to perceive them against different dialogizing backgrounds. This is so, because these characters' voices can bring out the values that are cherished by the author, or in the case of biblical narrative, the tradition of the community. These values are not directly stated to the reader; instead, they are shown by the particularities of the narrative. In the particular story of the Israelites crossing the Sea, the valuative centre of the miracle is the divine command, the fulfilment of the command and the acknowledgment of YHWH's name by the enemy's voice. The Israelites walking on dry ground and the Egyptians drowning in the Sea are narrated skilfully to manifest the salvation power of YHWH. These particularities in the narrative are the embodiment of the more general values such as Goodness, Truth and Beauty in the form of the Promise and Salvation of God.

Why are these values not expounded by the author directly? Why is there a need to embody them in a form of narrative? One reason is that these values are actually reflected in the past of the people; by literary means, the narrator directs the readers' focus to the particular matters that are important and meaningful to the community. For Bakhtin, however, the truth and values need to be embodied in an aesthetic consummation, because through the aesthetic activities of the author the reader can truly and freely participate in the co-creation or co-authoring of the hero. The meanings and values of the particularity of the history of the people of God do not reside in the text, or in the consciousness of the author or the consciousness of the reader. If the meaning of the Sea Narrative, or any biblical narrative, can be significant and relevant, even transformative and life-changing, to the particular reader in a particular time and place and a particular socio-ideological context, it must be creatively generated in the dialogue between the many voices that are in the text (the characters' and the narrator's) and beyond the text (the author's and the reader's).

Chapter 7

Concluding Remarks

'Unfinalized' Issues

Starting from source criticism, a familiar approach in biblical studies, I have discussed the possibility of treating biblical discourse as heteroglossia—a multi-voiced utterance—and through Bakhtin's profound insights we have entered the realm of metalinguistics. I have demonstrated how to discern the voices in the different utterances in the book of Exodus, and we have heard the dialogue between these voices, especially in the Passover instructions, the Israelites crossing the Sea and the Song of the Sea. From the dialogue between the voices in the Exodus narrative, we can realize how the divine voice is re-accentuated and how Moses' voice is developed. The authority of the utterances is dialogized by the interanimation between the voices of the narrator, YHWH and Moses. The result of this, I have argued, is to let later generations of readers, also participate in the dialogue—question, test, dispute, agree, respond—with the living traditions embodied by these voices.

I have discussed extensively the voices in the book of Exodus and the dialogue between them and will not repeat the discussion here. To conclude, I will now revisit the scriptural complexity explored in the first chapter. However, before turning to these concluding remarks, I will mention some 'unfinalized' issues in this thesis in order to remind us once again that the thesis has considered and applied only a small number of Bakhtin's ideas, concerning the dialogism of languages and literary voices, in its reading of biblical discourse. By applying the concepts of Bakhtinian dialogism, we find many areas that can be further explored in biblical studies.

To begin with an issue relating to ideology, voice, among other things, represents the point of view of a speaking person and this means an authoring consciousness. For Bakhtin, this consciousness refracts the 'image of languages', which represent a socio-ideology of some kind. A speaking person is always a person uttering in a historical time and a sociological location. In the last part of the

introductory chapter, I have suggested that 'reading the literary voice inclines more towards an ideological exploration'.[1] In Chapter Three, using the case of YHWH's voice and Moses' voice in the Passover instructions, I have demonstrated that these voices in the narrative may be correlated to the ideologies, such as the Priestly ideology and the Yahwist ideology, that once existed, according to biblical scholars, in the history of Israelite religion .

However, in Chapters Four and Five, because of the limit of space it was not possible to discuss further the possible socio-ideological representation of the voices that I have explored. In Chapter Four, I have argued that YHWH's words are always in the form of a command or promise. A Bakhtinian reading offered a significant advantage for us to see that the 'sphere of influence' of YHWH's voice extends and infects the narrator's voice in the form of 'promise-fulfilment' formula. Had time and space permitted, we could have discussed the ideology behind this dialogic relationship between the voice of YHWH and the authorial voice but, given that most critical scholars attribute these divine utterances and their fulfilments in the narrative to the Priestly source, could it be that the divine voice and its 'zoning' (i.e. dialogic influence) always reflect a priestly ideology/theology of 'fulfilment'?[2]

Looking further into this question, we may see that some parts of YHWH's utterances, such as the theme of the 'strengthening heart', do undergo dialogic treatment by the narrator while other parts, such as the theme of 'acknowledgment of YHWH', do not. Is it possible that when the Priestly School was redacting the verbal (either written or oral) materials, the redactor(s) found that there was an ideological conflict between voices? Was it because of the ethical difficulty with divine intervention in the realm of human free will that the narrator's voice was used dialogically to diminish YHWH's involvement in strengthening Pharaoh's heart? On the other hand, was it because the assertion of divine dominance (perhaps in a time of national crisis such as exile) cannot be compromised, and so an acknowledgment of YHWH's responsibility in all of the historical events must be expressed by the divine authoritative voice? The heteroglossia of these two ideologies (divine

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[1] See p.43.

[2] For example, see Vervenne, 'The "P" Tradition in the Pentateuch', p.79. Also see McEvenue, 'Word and Fulfilment'.

dominance against human free will) creates centripetal and centrifugal forces for sustaining an ongoing dialogue between history and theology.

A related ideological problem concerns Moses' voice, with its 'emerging' character, as we have discussed. It requires a deeper investigation for us to understand the ideological reception of the 'Mosaic authority' in ancient times (in comparison with the high view of Moses in later Judaism). The negative tonality of the Israelites' voice in the narrative suggests another ideological retrospection. It could 'refract' a socio-ideological understanding of the role of stiff-necked Israelites in the people's history: they are the reason for the nation's final destruction and the exile. The fate of Israel were indeed rooted in the very beginning of the nation's foundational period, as some scholars suggest about the bleak Deuteronomistic portrayal of Israelite history.[3] If this is the case, it will be important for an ideological understanding of the dramatic turnabout after the Israelites' positive 'response' in the Song of the Sea. In Chapter Five, I have argued that the Song of the Sea represents a communal, inner voice reflecting a positive 'ideal' response towards the national crisis. How and when this positive ideology as a response entered into the history of the people may be a key for us to understanding how the negative Deuteronomistic assessment of the Israelites developed into a relatively positive view of the role of the people in the Priestly ideology.

The ideological diversity that is reflected in scriptural complexity should be taken seriously and calls for further study. Sometimes we are inclined to create a monological unity or to try to harmonize complexity in the false hope that this will smooth out disputes or maintain authority in the community. Some attempts at finding a unity or a centre in the biblical text, in the form of a canonical-theological or literary approach, can be conceived of as a simplification of the problems at hand. In this case, I argue for a change of perspective in the way we look at scriptural complexity. This requires a Galilean perception of language, as Bakhtin asserts: '[O]ne that denies the absolutism of a single and unitary language—that is, that refuses to acknowledge its own language as the sole verbal and semantic center of the ideological world' (DN: 366).[4] A Bakhtinian view of scriptural complexity requires us to renounce absolutism and reductionism and helps us enter into

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[3] For example, see Noth, *The Deuteronomistic History*, pp.142–4.
[4] Quoted in Chapter Three, p.78.

co-authoring dialogically creative meanings that are relevant to our context. This is not relativism either, as Bakhtin separates his polyphonic approach from relativism: 'But it should be noted that both relativism and dogmatism equally exclude all argumentation, all authentic dialogue, by making it either unnecessary (relativism) or impossible (dogmatism)' (PDP: 69). Indeed, the transcendental values (truth, good and beauty) represented in the particularity in an utterance[5] guarantee the significance of dialogue and the objectivity of the interaction that helps in escaping relativism.[6] Far from relativisim, Bakhtin's dialogic method of seeing heteroglossia and the forces between idea-voices in the discourse can rescue us from reductionism, create dialogue and participation against absolutism and make authority even more effective in the ever-changing living community of faith.

The second, related, unfinalized issue is that of the historical problems behind the voices and their dialogue. How are we to determine the ideology mentioned above? We need a historical and social context in which to situate the speaking person. In other words, historical enquiry is still a very important matter for a Bakhtinian reading. Indeed, for Bakhtin, socio-historical context is a very important, if not the most important factor in determining the ideology refracted by the voice. Ideology, consciousness and voice are always located in the situatedness of a particular historical epoch. Without the help of historical research, we cannot know what the voice actually represents or means, ideologically.[7]

A Bakhtinian approach to literature is never ahistorical, in contrast to the approaches of the Structuralists and New Critics, the heirs of the Formalists. Moreover, Bakhtin himself not only polemically disputed the Formalists' inclination towards 'trans-history', but also promoted the study of 'historical poetics', by exploring the literary history of the novel through the development of novelization and novelistic discourse in different historical periods. The ideological mappings depend on our understanding of the possible ideological development in the religion and history of the Israelites. Alternatively, and in reverse, through an ideological

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[5] See Chapter Six, pp.215-216.
[6] See Hirschkop, 'On Value and Responsibility', p.20.
[7] For 'work from distant times and alien languages' such as the Bible, Bakhtin suggests that 'historico-linguistic research into the language systems and styles available to a given era (social, professional, generic, tendentious) will aid powerfully in re-creating a third dimension for the language of the novel [the Bible, in our case], will help us to differentiate and find the proper distances within that language.' See DN: 417.

understanding of the voices present in the text, we can map out a possible trajectory for the development of these ideologies in the history of Israel (this is close to Wellhausen's aim). Bakhtin's writings provide tools for the task and we can gain understanding of Bakhtin's historical poetics by consulting such works as 'Epic and Novel' or 'From the Prehistory of Novelistic Discourse'. Most importantly, in the last sixty pages of 'Discourse in the Novel', Bakhtin dedicated himself to the historical problem of novelistic language. The last few pages of his remarks are especially helpful for biblical studies, as they include discussions of the process of canonization of literary language (not biblical canon) as well as the process of re-accentuation, which we have discussed before. The integration of Bakhtin's 'historic poetics' into biblical studies holds much promise for the understanding of biblical discourse.

The last unfinalized issue to be mentioned concerns the hermeneutic implications of this thesis. If hermeneutics were to treat discourse as utterance with voice it would help us substantially to reconsider our approach to biblical discourse and scriptural complexity. In Chapter Three, I have mentioned Peter Elbow's notion of considering discourse in the metaphor of voice rather than text. Only if discourse is read as utterance, in which voice can be heard, can a dialogic reading become possible. Walter Ong's assertion also leads us to this reconsideration:

> When is a text an utterance? When does an inscribed work "say" something? In so far as a text is static, fixed, "out there," it is not utterance but a visual design. It can be made into an utterance only by a code that is existing and functioning in a living person's mind. When a person knowing the appropriate code moves through the visual structure and converts it into a temporal sequence of sound, aloud or in the imagination, directly or indirectly—that is, when someone reads the text—only then does the text become an utterance and only then does the suspended discourse continue, and with it verbalized meaning. Texts have meaning only in so far as they emerge from and are converted into the extratextual. All text is pretext.[8]

In Chapter Two, I have briefly introduced 'utterance', Bakhtin's basic unit for analysing language. There I have pointed out some of the differences between 'utterance' with voices and 'sentence' in texts, which can be further illustrated by the analogy employed by Morson and Emerson:

> To offer a rough analogy, linguistics [studying sentences] is in the position of someone trying to explain clothing in terms of fibers and shapes, but who has not based his or her analysis on the fact that clothes are designed to be worn, and worn for specific reasons (warmth, fashion, self-expression). Although the chemistry of fibers is certainly not

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[8] Walter J. Ong, 'Text as Interpretation : Mark and After', *Semeia*, no. 39 (1987), pp.7–26 (9).

irrelevant to a study of clothing, a study of clothing that either relied on fibers alone or treated clothing as an instantiation of fibrous resources would provide a decidedly odd picture of the product. Something crucial and definitive of clothing as a social object would have been omitted.[9]

As the term 'text' originates from the Latin word '*texere*' (to weave, fabricate), the simile of studying clothing by its fibres (textile) is pregnant with meaning here (see below).

Text and textuality occupy a very important position in the study of hermeneutics.[10] Reading discourse as utterance is an unusual starting point for hermeneutics, yet it can produce very different results concerning the interpretation of the Bible. As this is an unfamiliar approach, in closing this study let us rethink the nature of scriptural complexity through reading discourse as utterance with voices.

Rethinking Scriptural Complexity

Critical scholarship—source or redaction criticism—habitually treats the biblical discourse as text. What is analysed is stylistic variation at the level of the textual-linguistic unit, word or sentence, in the discourse. When source critics assign different 'authors' to different sentences or even to single words in a narrative continuum, they are basically reading the sentence and the word as passive ancient artefacts 'woven' on the writing surface (as a text) that can be manipulated by human hands.[11] Redaction criticism is no different in this regard but, in this approach, the sentences or words that belong to different sources are woven to create meaningful patterns. These methods of reading scriptural complexity may be compared to looking at the features of a textile, examining its details or defects. Using this analogy the complexity (diversity and tension) in a text corresponds to the seams and knots or the slubs[12] and loopholes. The broken, double or missing stitches on a piece of cloth indicate something that happened in the weaving process, whether due to a broken needle in the machine or a deliberate addition to indicate style. Source criticism wants to see how the entire patchwork was sewn together

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[9] Morson and Emerson, *Mikhail Bakhtin*, p.125.

[10] For a full hermeneutical discussion of 'text' and 'textuality' and their relation to biblical studies, see Anthony C. Thiselton, *New Horizons in Hermeneutics* (London: HarperCollins, 1992).

[11] In his discussion of 'Basic Characteristics of Ancient Literature', Ska points out many 'material' problems associated with manipulating written texts in the ancient world. Ska, *Introduction to Reading the Pentateuch*, pp.173–177.

[12] A slub is a soft thick nub in yarn that is either an imperfection or purposely set for a desired effect.

from different pieces of fabric; redaction criticism wants to see a pattern emerging out of it.

It is not the same when we read biblical discourse as utterance. Here I make a few remarks for further reflection, considering especially how utterance relates to scriptural complexity. The previous chapters can act as a guide on how to read biblical discourse as utterance, full of voices. This understanding suggests other ways of reading some of the 'seams' that source critics locate in the text. For example, repetitions in the text are always viewed as evidence for the possible existence of different sources. Reading the discourse as utterance, however, suggests that these repetitions may represent utterances that contain the same words but are expressed by different voices. In order to stress the differences in the context or even the meaning of the repeated words, different voices would be identified in the 'reading' of the words so that the reader (or audience) could discern that the repetition was not merely repetition. Repetitions in written form seem redundant, since the same words and sentences (or motifs and themes), where laid down on the writing surface, do not create much difference visually; repetitions in utterance form, on the other hand, are essential. The repeated use of the same words or sentences is, on each occasion, a new utterance. It is another act of event and demands a different mindset to participate in and appreciate it.

Conversely, in some places in the book of Exodus, we can find utterances having the same voice but different wordings. In Chapter Three, we explored how speaking persons speak in narrative; Exodus 3-6 is a special case in point. There, the divine voice speaks to Moses by different words and phrases but does not change its intonation; YHWH's voice still commands and promises. At a textual level, we need not dismiss the possible existence of different sources or traditions to explain the differences in wording of the same theme. These sources or traditions, however, could have been used by the author-redactor as verbal material to shape his story, in which case we could say that we have a case of double voicing by stylization because the different verbal materials that were made into an utterance were 'tuned' into the same voice. To separate out these verbal materials from the same utterance misses the point: to put different ideas in different situations into one divine voice emphasizes that, although the context was different and the situation has changed, the divine promise has never changed and is still the same. In spite of everything,

promises still come from the same utterance by the same ultimate commanding voice. The most important issue is not the diversity of textual elements but the person behind the voice.

What will happen when we look at discourse as text rather than utterance? Because text is disembodied language—no one is speaking to anyone—it may be beneficial, as Elbow also asserts: '[w]e strip away the people, the historical drama, the body, the actual person trying to do something to someone else. So stripped, we can see better those root, bare meanings and relationships.'[13] Ironically, in the hands of biblical critics, this way of seeing the 'bareness' of the text is used in order to determine historical settings and intentions, in other words the actual person or persons and the historical drama behind the text.[14] These critical methods have their place and value in the advancement of knowledge about the Bible, especially in the historical reconstruction of the Israelite past that allows us to situate our exegesis in context. However, I agree with Alter's description of these methods as 'excavative scholarship'.[15] This archaeological model turns the biblical 'text' into the 'written remains' of once-uttered voice.[16] Such written remains, as texts,

> can fix on the page what an oral culture fixes in continually repeated formulas. The text preserves the past by recording it… Unlike an utterance, a text is assimilated by the person who receives it not when it is being composed but after its utterance (its "outering") is over with. A text is not a living potential in the human interior as a remembered oral utterance is after the oral utterance has been uttered once and before it has been uttered again. A text is simply there, something over with, a thing out of the past.[17]

This reflection carries Walter Ong further into consideration of the text's relationship to the living voice:

> In oral or oral-aural communication both speaker and hearer must be alive. Without the speaker's living action, there are no real words. Without a living hearer, the words are ineffective, uneventful, inoperative, a movement toward nothing…The case is quite different with writing. Once I have put a message into writing, it makes no difference so far as the text goes whether I am dead or alive…Writing obviously outlasts speech. It will remain. It will live. But the kind of life writing enjoys remains bizarre, for it is achieved at the price of death. The words that "live" are inert, as no real words can ever be. They are no longer audible, which is to say they are no longer real words, but only marks on the surface which

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[13] Elbow, *Everyone Can Write*, p.186.
[14] The approach of the New Critic or Structuralism radicalizes the notion of 'text' and declares the 'death' of the author.
[15] Alter, *The Art of Biblical Narrative*, p.13.
[16] Holly Hearon, 'The Implications of "Orality" for Studies of the Biblical Text', *Oral Tradition* 19, no. 1 (2004), pp.96–107 (97).
[17] Walter J. Ong, *Interfaces of the Word: Studies in the Evolution of Consciousness and Culture* (Ithaca, NY: Cornell University Press, 1977), p.232.

> can signal those who know the proper codes how to create certain real words or groups of real words. In this sense, writing "lives" only posthumously and vicariously, only if living people have the skills to give it a share in their lives. When they do this, the words read off are made to enter always into an historical situation other than that in which they were first "set down".[18]

This insightful statement by Ong echoes the profound thinking of Bakhtin; in an earlier part of the same book Ong even uses wording similar to that used in Bakhtin's philosophical works:

> The real word, the spoken word, is always an event, whatever its codified associations with concepts, thought of as immobile objectifications. In this sense, the spoken word is an action, an ongoing part of ongoing existence…Oral utterance thus encourages a sense of continuity with life, a sense of participation, because it is itself participatory. Writing and print, despite their intrinsic value, have obscured the nature of the word and of thought itself, for they have sequestered the essentially participatory word—fruitfully enough, beyond a doubt—from its natural habitat, sound, and assimilated it to a mark on a surface, where a real word cannot exist at all.[19]

Reading discourse 'as utterance' is a 'participatory event', as maintained by Bakhtin in his 'first philosophy': 'Historically language grew up in the service of participative thinking and performed acts, and it begins to serve abstract thinking only in the present day of its history' (TPA: 31). Also, 'the word not only signifies the object as something present, but, by means of its intonation…it turns it [the object] into a moment of living eventness' (TPA: 32-33).[20] In other words, to read biblical discourse as utterance is to re-enter (participate in) the living event of the words that were uttered in the past. It is not the same as tapping into the pre-history, 'the oral stage', of the written text. The living tradition, once written, is fixed and 'no longer adapts fluidly to the changing needs of its context.'[21] In Ong's words, '[a] text as such is so much a thing of the past that it carries with it necessarily an aura of accomplished death.'[22] Attending to the Bakhtinian voice, the emotional-volitional intonation of the utterance, we can 'resurrect' the once-written-but-dead word into the present living world, so that we can eventually dialogue with and respond to—that is, participate in—the ultimate living Word.

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[18] Ong, *Interfaces of the Word*, pp.233–4.
[19] Ong, *Interfaces of the Word*, pp.20–21.
[20] Hirschkop's translation of TPA: 32-3. The full quotation is in Chapter Six, p.217 .
[21] Stuart Weeks, 'Literacy, Orality, and Literature in Israel', in J. K. Aitken, Katharine J. Dell, and Brian A. Mastin (eds.), *On Stone and Scroll: Essays in Honour of Graham Ivor Davies* (BZAW, 420; Berlin: W. de Gruyter, 2011), p.478.
[22] Ong, *Interfaces of the Word*, pp.232–3.

Appendix I

Direct Speech of YHWH

from Deuteronomy to 2 Kings

A survey of the occasions when the narrator directly reports the direct speech of YHWH/God after the Tetrateuch will be relatively easy, given its scarcity.

In Deuteronomy, YHWH only speaks directly on four occasions, which are all concentrated around the 'last words of Moses' (Deut. 31:14, 15-22, 23; 32:48-52 and 34:4). In the book of Joshua, YHWH speaks at the very beginning of the book (Josh. 1:1-9) and at roughly seven key locations:

1. Before and after the Israelites crossing the Jordan River (Josh. 3:7-8, 4:1, 15)
2. On the occasion when the new generation of Israelites performs circumcision in Gilgal (Josh. 5:2, 9)
3. On the occasion of the Israelites' first battle against Jericho (Josh. 6:2)
4. On the occasion that Israelites fail in the battle against Ai because of Achan's sin (Josh. 7:10-12) and afterwards conquered Ai (Josh. 8:1, 18)
5. On the occasion when the Israelites battle against the Amorite kings (Josh. 10:8)
6. On the occasion when the Israelites battle against the allied army of Canaanites (Josh. 11:6)
7. On the occasion when Joshua sets up the cities of refuge (Josh. 20:1-6)

In the book of Judges, YHWH speaks directly only at the opening of the book (Judg. 1:2; 2:20-22) and in the narrative around Gideon (Judg. 6:14, 16, 23, 25; 7:2, 4, 7, 9). The last time YHWH speaks directly in the book of Judges is in the beginning of the narrative about Jephthah (Judg. 10:11-14). After that, 'the word of YHWH was rare' (1 Sam. 3:1). YHWH breaks the silence in his calling of Samuel (1 Sam. 3:4, 6, 8, 11-13), but then he speaks directly on roughly six occasions in the Saul story (i.e. 1 Sam. 1-2 Sam. 1).[1]

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[1] For a detailed listing see Green, *How Are the Mighty Fallen?*, pp.455–6.

In the second book of Samuel, the most prominent speech uttered by YHWH is his promise regarding David's everlasting kingdom (2 Sam. 7:4-16). Other occasions when speech is attributed to YHWH concern the military strategy of David (2 Sam. 2:1; 5:19, 23-24).[2]

In the books of Kings, we find YHWH's speech when he mentions his promise to David before Solomon decorates the interior of the Temple (1 Kgs. 6:11-13) and after Solomon completes the Temple (1 Kgs. 9:1-9). In fact, early in the first book of Kings, YHWH does appear to Solomon in a dream (1 Kgs. 3:4-15), but on this occasion the narrator uses 'God said' to introduce the divine speech. It is always 'God' who speaks in a dream rather than YHWH (see also Gen. 20:6; 31:24; 46:2). Yet, when YHWH condemns Solomon for following other gods, we hear again the direct speech of YHWH (1 Kgs. 9:11). Besides the interaction between YHWH and Elisha (1 Kgs. 17:1, 8; 18:1, 19:9-18 and 21:17, 28), there are only minor occasions on which YHWH speaks directly in the two books of Kings (1 Kgs. 12:22 [God said to Shemaiah the man of God]; 14:5 [YHWH said to Ahijah, with a elliptic content]; 16:1 [The word of YHWH come to Jehu]; 2 Kgs. 10:30 [YHWH said to Jehu, again] and 23:27 [divine Monologue?]). In the episode when Micaiah prophesies against Ahab (1 Kgs. 22:1-28), YHWH's words are portrayed in direct speech (vv. 20, 22), yet the voice of YHWH is posited in a prophetic 'parable', an embedded story within the narrative; the dialogic nature of this voice is very different from the usual utterance of YHWH.[3]

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[2] Alter uses the occasion of divine speech in 2 Sam. 2:1 to argue that there is a 'bias of stylization in the biblical commitment to dialogue,' because the methods of deriving God's counsel are presumably non-verbal. Thus 'there is no reason to assume that an actual dialogue took place as it seems to be reported.' See *The Art of Biblical Narrative*, p.69. The divine voice in Judg. 20:18, 23 and 28 is similar in this manner and therefore I do not count it as an actual speech of YHWH.

[3] YHWH/God's direct speech only appears in three locations in the books of Chronicles which parallel the counterpart in the book of Samuel and Kings: the divine promise to David (1 Chron. 17:3-15[God said] // 2 Sam 7:4-17 [YHWH said]); God appears to Solomon in a dream 2 Chron. 1:7-13 // 1 Kgs. 3:4-15 and YHWH speaks to Solomon when he completes the Temple (2 Chron. 7:11-22 // 1 Kgs. 9:1-9). Micaiah's retelling of YHWH's speech is also in Chronicles (2 Chron. 18:19-21).

Appendix II
Schematic Arrangement of Narrative Elements
in the Sea Narrative

Exodus 14:19 - 14:31

¹⁹ ויסע מלאך האלהים ההלך לפני מחנה ישראל וילך מאחריהם

ויסע עמוד הענן מפניהם ויעמד מאחריהם:

²⁰ ויבא בין מחנה מצרים ובין מחנה ישראל

ויהי הענן והחשך ויאר את־הלילה

ולא־קרב זה אל־זה כל־הלילה:

²¹ *ויט משה את־ידו על־הים*

ויולך יהוה את־הים ברוח קדים עזה כל־הלילה

וישם את־הים לחרבה ויבקעו המים:

²² ויבאו בני־ישראל בתוך הים ביבשה

והמים להם חמה מימינם ומשמאלם:

²³ וירדפו מצרים ויבאו אחריהם כל סוס פרעה רכבו ופרשיו אל־תוך הים:

²⁴ ויהי באשמרת הבקר

וישקף יהוה אל־מחנה מצרים בעמוד אש וענן

ויהם את מחנה מצרים:

²⁵ ויסר את אפן מרכבתיו וינהגהו בכבדת

ויאמר מצרים אנוסה מפני ישראל כי יהוה נלחם להם במצרים:

²⁶ *ויאמר יהוה אל־משה נטה את־ידך על־הים וישבו המים על־מצרים על־רכבו ועל־פרשיו:*

²⁷ *ויט משה את־ידו על־הים*

וישב הים לפנות **בקר** לאיתנו ומצרים נסים לקראתו

וינער יהוה את־מצרים בתוך הים:

²⁸ וישבו המים ויכסו את־הרכב ואת־הפרשים לכל חיל פרעה הבאים אחריהם בים לא־נשאר בהם עד־אחד:

²⁹ ובני ישראל הלכו ביבשה בתוך הים

והמים להם חמה מימינם ומשמאלם:

³⁰ ויושע יהוה ביום ההוא את־ישראל מיד מצרים

וירא ישראל את־מצרים מת על־שפת הים:

³¹ וירא ישראל את־היד הגדלה אשר עשה יהוה במצרים

וייראו העם את־יהוה ויאמינו ביהוה ובמשה עבדו: פ

And the angel of God who was going (הַהֹלֵךְ) before the camp of Israelites journeyed and he went (וַיֵּלֶךְ) behind them (מֵאַחֲרֵיהֶם);

And the pillar of the cloud journeyed from before them and stood behind them (מֵאַחֲרֵיהֶם);

And he entered (וַיָּבֹא) in between the camp of Egypt and the camp of Israel;

And there was the cloud and the darkness and it lit up the night;

And one did not come near the other all night.

And *Moses stretched out his hand* over the Sea;

And **YHWH caused the sea going** (וַיּוֹלֶךְ) by a strong east wind all night;

And he turned the Sea into dry land and the waters were split.

And the Israelites entered (וַיָּבֹאוּ) into the midst of the Sea on dry ground;

And the waters were for them a wall on their right and on their left;

And the Egyptians pursued and entered (וַיָּבֹאוּ) after them (אַחֲרֵיהֶם),

all the horses of Pharaoh, his chariots and his horsemen, into the midst of the sea.

And it came to pass **in the morning watch**;

And YHWH looked down toward the camp of the Egyptians in the pillar of fire and cloud;

And he confused the camp of the Egyptians;

And he turned aside the wheel of his chariots and he caused them to drive with difficulty;

And the Egyptians said, 'I must flee from before the Israelites, for YHWH is fighting for them against the Egyptians!'

And YHWH said to Moses, 'Stretch out your hand over the Sea and the waters return on the Egyptians, on his chariots, and on his horsemen.'

And *Moses stretched out his hand* over the Sea

And the Sea returned **at the turning of the morning**, to its perennial flow, and the Egyptians were fleeing to meet it.

And YHWH overthrew the Egyptians in the midst of the Sea.

And the waters returned, and they covered the chariot, the horsemen, and all the army of Pharaoh, who were entering (הַבָּאִים) after them (אַחֲרֵיהֶם) into the Sea; not one of them remained.

And it was the Israelites they walked (הָלְכוּ) on dry ground into the midst of the Sea;

And the waters were for them a wall on their right and on their left;

And on that day YHWH saved the Israelites from the hand of the Egyptians

And the Israelites saw the Egyptians dead on the shore of the Sea.

And the Israelites saw the great hand which YHWH has done on the Egyptians

And the people feared YHWH and they believed in YHWH and in Moses his servant.

Appendix III

Glossary of Selected Bakhtinian Terms

Page number is where the term first occurrence in the main text.

Addressivity (p.46)	Addressivity is 'a quality of turning to someone…without it the utterance does not and cannot exist' (SG: 99). That is to say, 'to address' in Bakhtinian term 'allows the movement of addressing to include the addressee to whom one turns and whose presence is "turned back"'. (Mey, *When Voices Clash*, p.234.)
Agreement and Testing (p.65)	'Agreement' along with 'testing' in Bakhtinian vocabulary are no mere head-nodding but a dialogic relation: '[T]he very act of agreeing with someone implies the possibility of disagreement. The speaker agrees with his predecessor, but aware that not everyone will concur. The speaker has considered whether to agree with the other and has then decided, as he might not have, that the other's discourse is "right." In other words, the discourse of the other has been *tested*. It has passed the test, but the very fact that it was necessary to test it changes the nature of its authority' (Morson and Emerson, *Mikhail Bakhtin*, p.151).
Answerability/ Responsibility (p.73)	The Russian word *otvetstvennost'* contains, as does its English equivalent, both 'answer' and 'response', it can be translated as answerability or responsibility. It denotes either ethical responsibility or addressive answerability (i.e., the presence of response). (Morson and Emerson, *Mikhail Bakhtin*, p.76).
Authoring (p.206)	Authoring is a process. The author is not a static personality residing in the past or projected by the text; the author is always 'situated outside' in a process of authoring, an once-occurring being-as-event.
Axiological meaning (p.212): Value, Valuation or Evaluation (Axiology)	Axiology is the philosophical study of value, or the expressive of value. The Russian word associated with axiology (*tsennostnyi*) in Bakhtin's wokrs is variously translated as 'valuative', 'value', 'evaluative', 'axiological', 'valorised', 'judgemental' or 'ideological'. See TPA: 87 n.31. Any particularity of an utterance (voice or intonation) reflects the values attached to it.

Being-as-event (p.209)	'The *event* of being is a phenomenological concept, for being presents itself to a living consciousness as an event, and a living consciousness actively orients itself and lives in it as in an event' (AH: 188 footnote). It is an antithesis of being-as-thing. See also TPA: 78 n.1.
Centripetal Forces and Centrifugal Forces (pp.43-44)	The centripetal forces of language is 'the forces that serve to unify and centralize the verbal-ideological world' (DN: 270), and the centrifugal forces of language is 'the uninterrupted processes of decentralization and disunification' (DN: 272).
Character Zones (p.86) Zone (p.147)	In Bakhtin's own words, character zones 'are formed from the fragments of character speech, from various forms for hidden transmission of someone else's word, from scattered words and sayings belonging to someone else's speech, from those invasions into authorial speech of others' expressive indicators (ellipsis, questions, exclamations). Such a character zone is the field of action for a character's voice, encroaching in one way or another upon the author's voice' (DN: 316).
Co-authoring/ Co-experiencing (p.210)	The reader of the verbal creation or the contemplator of the art work *participates* in that creative authoring process can be called co-authoring or co-experiencing when they are reading or contemplating, which is in essence a dialogic relationship between the reader and the author. Also see AH: 81-87.
Consummation (p.72)	The Russian word *zavershennost'* can also translate as 'finalization' or 'finished quality'. However, for Bakhtin, 'consummation' or in particular 'aesthetic consummation' in his philosophical works is about how specific parts are shaped into particular wholes. It fulfils the purpose of aesthetic experience. However, consummation can be created only from a particular point of view, from outside, thus leads to the concept of 'unfinalizability'.
Dialogue Dialogic (p.42) Dialogism (p.46)	'Dialogic relationships are a much broader phenomenon than mere rejoinders in a dialogue laid out compositionally in the text ; they are an almost universal phenomenon, permeating all human speech and all relationships and manifestations of human life—in general, everything that has meaning and significance' (PDP: 40).

Double-Voiced Discourse (p.42) Complex Voicing Of Speech (p.53)	Some utterances whose project is to involve the voice of an 'other', either before or after the utterance, in which case the utterance is double-voiced. 'Complex voicing of speech' is to capture the various degree and ways of double-voicing.
Emotional-Volitional tone/ Intonation (p.161)	'The emotional-volitional tone opens up the self-seclusion and self-sufficiency of the possible content of a thought, makes it a participant in unitary and once-occurrent Being-as-event. Any universally valid value becomes *actually* valid only in an individual context' (TPA: 36).
Galilean Perception of Language (p.78)	The Galilean perception of language 'denies the absolutism of a single and unitary language—that is, that refuses to acknowledge its own language as the sole verbal and semantic center of the ideological world' (DN: 366-7).
Heteroglossia (p.21)	Heteroglossia is a translation of the Russian *ranzonrečie*. Another translation is 'social diversity of speech types' (DN: 263). Bakhtin uses it to describe the phenomenon of multi-voicedness of any utterance, but it never means simply the multiplicity of language, since Bakhtin believes that the voices in heteroglossia in any discourse are always in tension.
Hidden Dialogicality (p.83)	The following passage in Bakhtin's PDP illustrates what 'hidden dialogicality' is: 'Imagine a dialogue of two persons in which the statements of the second speaker are omitted, but in such a way that the general sense is not at all violated. The second speaker is present invisibly, his words are not there, but deep traces left by these words of the first speaker. We sense that this is a conversation, although only one person is speaking, ant it is a conversation of the most intense kind, beyond its own limits, to the unspoken words of another person' (PDP: 197). Whenever someone says: 'God says…' there should be a response underneath this quotation, even it is unspoken, it is a hidden dialogue.
An Image of a Language (p.76)	In the glossary part of *The Dialogic Imagination* (p. 429), Emerson and Holquist attempt to define 'images of languages' as follows: 'A central concept, but one difficult to conceptualize because few of the associations that cluster around either "image" or "language" are helpful in grasping what Bakhtin means in bringing them together. Images are what literature—preeminently the novel—uses; in selecting what is to be said, the overriding concern should be to highlight the ideological impulses behind an utterance rather than any local meaning an utterance might have when conceived as a mere linguistic expression.'

Interillumination/ Interillumiate/ Interanimate (p.40)	This term comes from Bakhtin's discussion of dialogized heteroglossia in 'Discourse in the Novel' (DN: 296), but for fuller development see his use in the essay 'From the Prehistory of Novelistic Discourse' (FPND: 51, 63, 68, 77-82). In the glossary section of the collection of Bakhtin's essay (*The Dialogic Imagination*, p.429-430), 'interanimation', together with 'interillumination', is explained as '[t]he major relativizing force in de-privileging languages.' Thus the languages in dialogized relation not merely interact, but interact strongly in a competitive and 'novelistic' way, i.e., 'when one language sees itself in the light of another, "novelness" has arrived.' Also see Morson and Emerson, *Mikhail Bakhtin*, p.143.
Metalinguistics (p.46)	Metalinguistics is a term used by Bakhtin as a name for a new discipline. It aims at discovering the extralinguistic feature of utterances, the whole complex 'life of the word'. See Morson and Emerson, *Mikhail Bakhtin*, p.131.
Monologized Monologic (p.61) Polyphonic (p.74)	'In monologic works, only the author … retains the power to express a truth directly…By contrast, in a polyphonic work…the author cease to exercise monologic control…Polyphony demands a work in which several consciousness meet as equals and engage in a dialogue that is in principle unfinalizable' (Morson and Emerson, *Mikhail Bakhtin*, pp.238-9).
Otherness (p.53)	Dialogue is an inter-subjective relationship between *I* and the *other,* that not 'in the category of the *I*, but the category of the *other*, as the life of *another* human being, another *I*' (AH: 82).
Outsidedness /Extopy (p.53)	The strange word 'outsidedness' (*vnenakhodimost*) is an oxymoron in Russian, a contraction of a phrase meaning 'to be situated outside the bounds of someone or something' (AH: 235 n.28).
Participate (p.44)	For Bakhtin, participation involves the 'participative thinking'—'engaged, committed, involved, concerned, or *interested* thinking; *unindifferent* thinking' (TPA: 86 n.29).
Re-accentuate (p.40)	'Every language or discourse system accents—highlights and evaluates—its material in its own way, and this changes through time' (*The Dialogic Imagination*, p.423). Re-accentuation allows discourses to gain new stresses and evaluations according to new context.
Surplus of Seeing (p.73) Essential Surplus (p.206)	One's 'surplus' is a result of his or her outsidedness. One person can see the back of another's head and it is the 'surplus of seeing' that one can enjoy. 'The surplus enjoyed by an author is much greater than the surplus we normally encounter in daily life' and it is the author's 'essential' surplus (Morson and Emerson, *Mikhail Bakhtin*, p. 241).

Ultimate Semantic Authority (p.81)	Ultimate semantic authority is the author's intention that is present in every literary work. However, it is 'not always represented by direct authorial discourse.' For Bakhtin, the author's intention can be realized 'with the help of other people's works, created and distributed specifically as the words of others' (PDP: 188).
Unfinalizable (p.49)	Unfinalizability (*nezavershenmost'*) 'designates a complex of values central to Bakhtin's thinking: innovation, "surprisingness", the genuinely new, openness, potentiality, freedom, and creativity' (Morson and Emerson, *Mikhail Bakhtin*, p.36). As Bakhtin once says: 'Nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future' (PDP: 161).
Utterances (p.40)	The unit of 'speech communication' in metalinguistic study, rather than sentences as in traditional linguistics. It is words having voice, 'someone must *say* it to someone, must respond to something and anticipate a response, must be accomplishing something by the saying of it.' (Morson and Emerson, *Mikhail Bakhtin*, p.126.)

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