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A Folklorist approach to the Jacob cycle in the book of genesis

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Book of Genesis.

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ABSTRACT

Traditional biblical criticism since about 1800 has sought
to discover the literary sources underlying the biblical narra-
tives, and then to analyse these literary sources into their oral
components. The growth of tradition from the oral unit to the
extant text can then be delineated.

The analytical tradition of structural analysis in folklore
studies contrasts this approach by emphasising that analysis must
first recognise the text as a coherent entity. Underlying this
methodology is an understanding which views narrative as a uni-
versal response of society to life situations, for traditional
narrative elements are arranged in forms determined by the
unconscious binary structure of the human mind.

In this thesis, the Jacob Cycle is analysed according to the
methodology of S. Thompson's Motifs, V. Propp's Functions, and
Parry and Lord's Oral Formulae. This analysis reveals the
inadequacy of traditional biblical source criticism and form criticism
as represented by Ewald, Gunkel, and Noth. It is also shown that
biblical scholarship has inadequately responded to the possibilities
provided by structural analysis.

A structural folklorist methodology suggests that in the
current state of our knowledge, one cannot delineate with certainty
the raw materials of the Jacob cycle, and their development into
the extant text. Nor can the early life traditions or religious
attitudes of the Israelites be deduced by extracting information
from the narratives. Rather the cycle is a clue to those life
experiences shared by the Israelites with all other societies.

A FOLKLORIST APPROACH TO THE JACOB CYCLE

IN THE BOOK OF GENESIS

A thesis submitted in fulfilment of the requirements

for the degree of

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by

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ACKNOWLEDGEMENTS

In a recent Charlie Brown cartoon, Lucy admonishes us
by saying, "I don't know the answers, I just point out the
trouble." In many ways, this quotation encapsulates the aim
of this thesis. However, Charlie Brown and Lucy may not have
academic respectability, so I should stress that the process
of reconsidering one discipline (biblical studies) from a
perspective of another discipline (folklore studies in general
- and structuralism in particular) often produces a situation
where Lucy's words are not only wise, but are an apt
description of the state of affairs.

As a structuralist, I accept that the universe is not
only expanding, it is flexible. There is no fixed perspective
on any given question. This position is summarized by
A. de Cardolle who said, "La pire, à mon avis, est celui qui
représente la science comme faite." This flexible universe
affects not only our perception but how we transmit our
perception to others. The quotation of Cardolle could be
considered a working philosophy behind this thesis, for I hope
to give some encouragement to reconsider the accepted ways of
looking at a problem.

There have been a number of people who have helped
and encouraged me during this course of study that I should
like to mention. First, I would like to thank Rev. Dr. J. W.
Rogerson, my long-suffering supervisor. I know there were
times when he feared that my rough drafts would never find
their final form. Yet, he had the proverbial patience of
Job, and any success gained from this thesis must be shared.
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who gave collectively and individually of their friendship.
This gift in a time that marks the alien, the odd, or weak
as expendable, is the greatest gift that one can give. I owe
more to them than my falting words can express. Fr. C. P.
Kelley gave much in the way of encouragement and did
everything under the 'Son' to dispell my post-grad blues.
And, of course, thanks to my typist, Mary Eaton.

There are now some special people who I would like to

thank. During these past two years, I owe my emotional
survival to my family, yet there is another reason for wanting
to thank them. I come from a community which still has a
high regard for traditional narrative and oral lore. I am
one of the fortunate few - I know my heritage. It was because
my family followed the directive to "teach diligently unto
thy children", that I developed a love and a concern for the
oral tradition. It was from them that I witnessed narration
as a living phenomenon. My inheritance from them is not
material goods, but is the teachings of the fathers and the
mothers. Therefore, if it is permissible, I should like to
dedicate this thesis:

    To my Father and Mother -

        who filled my nights with their
        music and my ears with their songs.

ABBREVIATIONS USED

AA	American Anthropologist
AJP	American Journal of Philology
BZAW	Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft
CJT	Canadian Journal of Theology
CBQ	Catholic Biblical Quaterly
CL	Comparative Literature
FFC	Folklore Fellows Communications
GOT	Glasgow Oriental Transactions
HOT	History of Israel
HPT	History of Pentateuchal Traditions
IJAL	International Journal of American Linguistics
IJSLP	International Journal of Slavic Linguistics and Poetics
JAF	Journal of American Folklore
JBL	Journal of Biblical Literature
JNES	Journal of Near Eastern Studies
JPS	Journal of Polynesian Studies
JTS	Journal of Theological Studies
LG	Legends of Genesis
MF	Morphology of the Folktale
RHR	Revue de l'histoire des Religions
SFQ	Southern Folklore Quarterly
TAPA	Transactions of the American Philological Association
VC	Verbum Caro
VT	Vetus Testamentum

INTRODUCTION

Structural analysis is a theory of narrative criticism that until recently has been ignored by biblical scholars. Rolf Knierim in his article on Form Criticism states:

> In the last generation we have witnessed an explosion of studies and discussions about structure. Structure has become a focus of scholarly attention in many fields. In spite of its programmatic commitment to form-analysis and valuable contributions, Old Testament form criticism has not yet given the method of structural interpretation the attention which it deserves as a distinctive research tool in its own right.[1]

Whereas the analytical trends in biblical scholarship of the nineteenth century emphasised the identification of alleged oral sources in Israelite narratives, the modern biblical critic appears not to have developed new analytical approaches from this nineteenth century heritage. Folklore scholarship, too, in the nineteenth century paralleled the analytical trends associated with biblical criticism. The nineteenth century emphasis in folklore scholarship was on the collection of vast amounts of information, without concern for the method of interpretation. In the nineteenth century both folklorist and biblical scholars over-emphasised the collection of information to a point where interpretation was not a priority. An alternative to this nineteenth century approach of textual reconstruction and comparative studies is the process of describing the narrative phenomena by a critical approach known as 'structural analysis'. In an introduction to a collection of his essays,[2] Alan Dundes describes the aim of structural analysis thus:

1. R. Knierim, 'Old Testament Form Criticism Reconsidered', _Interpretation_, 27, p. 457.
2. A. Dundes, _Analytical Essays in Folklore_, The Hague, 1975.

Ultimately, theoretical notions, structural and analytical
techniques, and application of psychoanalytical theory are
only useful to the extent that they aid in illuminating
the nature of man. Folklorists should study folklore not
for its own sake (although _it is_ fascinating), but because
folklore offers a unique picture of folk. In folklore,
one finds a peoples' own unselfconscious picture of them-
selves. Folklore as autobiographical ethnography permits
the folklorist to see a people from the inside out rather
than from the outside in. Regarding folklore as a source
of native cognitive categories and worldview paradigms is
surely a far cry from the nineteenth century concept of
folklore as consisting exclusively of quaint antiquities
and fragmentary survivals. The shift from considering
folklore as something dead and static to something alive
and dynamic has been a dramatic one. Folklore can no
longer be defined in terms of meanless survivals. Rather
folklore is a rich and meaningful source for the study of
values.[3]

Alan Dundes' quotation is an appropriate start to this intro-
duction. In this thesis, I hope to present a folklorist approach
to the Jacob cycle in the Old Testament book of Genesis. The
quotation above implies that the terms 'structural analysis',
'structuralism', and structure will be used frequently.
Structural analysis has been defined by E.K. and P. Maranda
as 'the internal relationship through which constituent elements
of a whole are organized. Structural analysis consists of the
discovery of 'significant elements and their order'.[4] The
concept of analogous structures is evident in other disciplines,
such as linguistics, social history, literary criticism, and
anthropology.[5] Structural analysis, by definition, must be

4. E. K. and P. Maranda, _Structural Models in Folklore and
   Transformational Essays_, The Hague, 1971, 16.
5. Examples of structural analysis employed in various fields
   are: R. Barthes, _On Racine_, New York, 1964; W. C. Booth, _The
   Rhetoric of Fiction_, Chicago, 1964; C. Guillén, _Literature as
   System_, Princeton, 1971; L. Althusser, _For Marx_, New York, 1970;
   G. Bateson, _Steps to an Ecology of Mind_, New York, 1972;

sensitive to other fields of study. Structural analysis was
first applied as a linguistic tool,[6] but through its use by
Claude Lévi-Strauss to distinguish the binary divisions in
cognition,[7] a once primarily linguistic tool became acceptable
for folklore studies.

The definition given above implies that inherent in structural
analysis is an attmpt to reduce any information to its basic
component parts; in analysis of the narrative, this reduction
is directed at isolating the elementary units of composition.
This reduction differs from the attempts of the literary critics
who attempted an isolation of the literary traditions in the
Pentateuch. Whereas the structuralist, while reducing the
narrative to its elementary units of composition, still views
it as a coherent whole, the literary critics isolate their
literary traditions without respecting the integrity of the
text. Various investigations by folklorists have suggested
different approaches which will identify the basic narrative
unit. The approaches that will be discussed in this thesis are
the type, the function, the motif, and the oral formula. The
type was identified by Atti Aarne in 1910, and next to the formula,
it is the largest of the minimal units. The type is like a
plot outline of the individual events in the narrative. The
motif was identified by Stith Thompson in 1932, and is a smaller
unit than the type. By the use of motif the analyst seeks to
reduce further the narrative elements so that he can distinguish
between narrative _action_ and narrative description. In 1928,
Vladimir Propp identified a unit which he termed the function.
According to Propp, the function can be described as an act by
a character in the narrative which is inter-related to the
action which it precedes. Oral formulae in narrative were first
identified by Milman Parry in 1953. While the formula is not an
attempt to reduce the narrative to its minimal components, it
does seek to define the process of narration by the application

5. (Contd.) J. Burnham, The Structure of Art, New York, 1971;
   E. H. Gombrich, Art and Illusion, Princeton, 1971; T. S. Kuhn,
   The Structure of Scientific Revolutions, Chicago, 1970.
6. F. de Saussure, A General Course in Linguistics, New York.
7. C. Lévi-Strauss, Mythologies, Vol. 1-3, 1964-1968, Paris.

of various words, sentence, and phrase patterns.

One of the major assumptions of structuralism that this thesis will present is that narrative should be viewed as a coherent whole. Vladimir Propp describes this assumption by paralleling the naturalist and folklorist studies; Propp states:

> The study of the fairy-tale may be compared in many respects to that of organic formation in nature. Both the naturalist and the folklorist deal with species and varieties which are essentially the same. The Darwinian problem of the origin of the species arises in folklore as well. The similarity of phenomena both in nature and in our field resists any direct explanation which would be both objective and convincing. It is a problem in its own right. Both fields allow two possible points of view: either the internal similarity of the two externally dissimilar phenomena does not derive from a common genetic root - the theory of spontaneous generation - or else this morphological sim- ilarity does indeed result from a known genetic tie - the theory of differentiation owing to subsequent metamorphoses or transformations of varying cause and occurrence.[8]

The relationship that Propp creates between Natural History and folklore studies could be questioned, but my concern is with Propp's organic approach.[9] Propp, as a member of the Russian structuralist-formalist school,[10] is aware that any critical evaluation of a narrative must be aware of the text as a whole.

8. V. Propp, 'Fairy-tale Transformation', translated by
   C. H. Severson, 1928, reprinted in Readings in Russian Poetics,
   edited by L. Matejka and K. Pomorska, Cambridge, 1971, 94.
9. Refer also to H. Honti's comparison between the parts of the
   narrative and the parts of a plant in his 'Märchenmorphologie
   und Märchentypen'. Folk-liv 3, 1939, 307-318.
10. See the Introduction to Russian Formalist Criticism, trans-
    lated and edited by L. T. Lemon and M. J. Reis, 1965,
    Nebraska, ix-xvii.

It is also possible to describe the process of structural analysis as the method which enables the critic to distinguish the essential from the accidental in the phenomena of language. The systematisation of the basic elements is the final product of structural analysis. Thus, the structural analysis of narrative has resulted in the identification of various minimal narrative elements. Boris Uspensky, in the <u>Principles of Structural Typology</u>,[11] describes one of the major concerns of structural analysis as being 'the construction of a general theory of language, the establishing of the correlations and characteristics pertaining to any language, i.e. language universals'.[12] Typology does not ignore the individual characteristics of a language system and, likewise, in the attempts to establish various typologies for traditional narrative, the individual narrative characteristics are important. However, both the universal and the individual - or, to employ Chomsky's vocabulary, the deep structure and the surface structure - are connected with each other. Uspensky suggests that the use of structural typology will result in the classification of the allomorphism and isomorphism in language.[13] This can be applied to the study of narrative, for structural analysis results in the identification of universal and exclusive narrative themes. This is a synchronic approach to language and narrative investigation and is in contrast to the diachronic approach of the biblical literary critics, or the comparative school of folklore. It should be stressed that as J. H. Greenberg has noted, typological classification does not create structure but that rather the structure is inherent.[14] So, the process of structural analysis is only an indication of the internal order of language, narrative, or social systems.

11. Boris Uspensky, <u>Principles of Structural Typology</u>, 1968, The Hague.

12. <u>Principles of Structural Typology</u>, 12.

13. <u>IBID</u>. 14; for the folklorist application of this concept, refer to A. Dundes, '<u>From Etic to Emic Units in the Structural Study of Folklore</u>,' <u>JAF</u> 78, 95-105, 1962.

14. J. H. Greenberg, 'A quantitive Approach to the Morphological Typology of Language', <u>IJAL</u>, 24, 1960, 182.

The attempt to apply the various analytical methods mentioned above to the biblical narratives raises the issue of the feasibility of extending an analytical tool which was originally constructed for the study of narrative lore to the biblical narratives. R. B. Coote, in his article on the adaptation of the oral formula to the biblical narrative,[15] approaches this question thus:

> The oral theory as stated by Parry and Lord pertains to extended narrative verse. The more lines of verse available, especially from a single author or composition, the more accurate the test for orality becomes. The severest obstacle to the application of the theory to the Old Testament is the lack of verse analogous in type and extent to that of Homer or Yugoslavia. No one would deny that strictly speaking there is no such verse in the Old Testament, and that in this sense the oral theory is inapplicable to biblical Hebrew Literature. The theory has been applied because the pervasive repetition of phrases, parallel pairs and themes suggests to the person familiar with the oral theory that Hebrew poetry is to some extent oral.[16]

Our problem is, then, to determine the adaptability of folklore theories to biblical studies. To some extent the folklore methods will have to be adapted to suit the individual characteristics of the biblical narratives. To refer back to the evidence of oral formula in the biblical texts, the application of the oral theory will include extending it to cover the narrative prose of the Jacob cycle. In the classical expression of the oral theory it is mainly concerned with narrative verse. In a reference to P. Maas' Textual Criticism, R. B. Coote suggests that one of the important results of extending the oral theory of the biblical narrative will be that:

15. R. B. Coote, 'The Application of Oral Theory to Biblical Hebrew Literature', Semeia, 5, 1976.
16. Coote, 52.

The oral theory thus suggests a way in which hyparchetypical or irreducible variants (zero variants, parallel variants, synonymous readings, and the like) originate. Standard textual criticism based on the systematic model, according to which divergent manuscripts revert by families to a single ancestor, recognizes the separate case of <u>selectio</u> in which the reconstruction of the original remains doubtful and the possibility must be entertained that there were two or more versions of the original. (P. Maas, <u>Textual Criticism</u>, translated by B. Flower, Oxford, 18)[17]

Thus, as Coote extends the oral theory to the biblical narratives it is also possible to extend the oral theory to examine the claims of the literary critics, such as Hermann Gunkel and Martin Noth. The problems and issues that are raised by the literary critics' methodology are presented in the first section of this thesis.

As I stated at the beginning of this introduction, a structural analysis of the Jacob cycle will include terminology borrowed from other structural investigations. Narrative is composed of language, and so the investigations of Noam Chomsky, a linguist in the structural tradition will be helpful. Chomsky suggests that a combination of the traditions of seventeenth and eighteenth century linguistic studies with the twentieth century tradition of structural linguistics, would encompass the current concern of structural linguistics to approach the language unit as a whole. Chomsky describes this current trend thus:[18]

Two major traditions can be distinguished in modern linguistic theory: one is the tradition of 'universal' or 'philosophy grammar', which flourished in the seventeenth and eighteenth centuries; the second is the tradition of structural or descriptive linguistics, which reached the high point of

17. Coote, 60-61.

18. N. Chomsky, <u>The Current Scene in Linguistics: Present Direction</u>, reprinted in <u>Chomsky: Selected Essays</u>, edited J. P. B. Allen and P. van Buren, 1971, Oxford, 1.

its development perhaps fifteen or twenty years ago.
I think that a synthesis of these two major traditions is
possible, and that it is, to some extent, being achieved
in current work.[18]

The emphasis in current structural linguistics is upon regarding
the language system as a whole, and this is a separate study
from the origin of the language in question. The structuralist
is concerned with how the language functions in its current
state. Any changes of the phonological units are then
systematically determined. Structural linguistics analyse the
relationship between each phonological unit and the overall
pattern formed. Thus, the structuralists will have to take
into account the vocabulary of the linguist in his attempt to
refute the claims of the literary critics.

So far, I have suggested that the structural approach to
the biblical narratives differs from the approach of the lit-
erary critic. The conflict between these two traditions is
in their approach to the text, as will be discussed in the first
section of this thesis. The structuralist, while viewing the
text as a coherent narrative whole, still regards the whole as
being made up of component parts. Isolation of the component
parts is only valid if the critic is aware that the text is,
in the final analysis, a coherent unit - it should not be
fragmented for any other reason but that of illustrating its
structure. J. Tynjanov justifies the structural investigation
thus:[19]

> The very existence of a fact _as literary_ depends on its
> differential quality, that is, in its inter-relationship
> (sic) with both literary and extra-literary orders. Thus,

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18. N. Chomsky, The Current Scene in Linguistics: Present
    Direction, reprinted in Chomsky: Selected Essays, edited by
    J. P. B. Allen and P. van Buren, 1971, Oxford, 1.
19. J. Tynjanov, 'On Literary Evolution', translated by
    C. A. Luplow, in Readings in Russian Poetics, edited by
    L. Matejka and K. Pomorska, Cambridge, 1976, 69.

its existence depends on its function ... We cannot be certain
of the structure of a work if it is studied in isolation.[19]

To avoid the isolation that Tynjanov cautions against, I
should like to present a folklorist response to the Jacob cycle.
This study will be concerned to mark and to illustrate any
compositional factors that are indicative of oral narrative or
written folk narrative.

The birth of Jacob and Esau is a narrative theme which has
parallels in other narrative traditions, and the theme of the
barren woman giving birth after an oracle is also common to
traditional narrative. Whereas some Old Testament scholars
regard this theme as evidence of the delight that the early
Israelites had in the origins of events and people,[20] a
possible folkloric interest is in the theme of the birth: that is,
conflict in the family. The subject of conflict will become
the major literary and narrative theme throughout the Jacob
cycle.

The tension between Jacob and Esau begins at their birth,
and is still evident in Genesis 25: 28-34. Esau's selling
of his birthright functions to illustrate the current conflict
between the two brothers. It is worth noting that it is common
to the theme of brothers in conflict, that the birthright of the
elder is always lost to the younger.[21] Genesis 27 develops
the theme of conflict, and introduces Jacob's role as a trickster.
Jacob's affinity to tricks has already been described with ref-
erence to the birthright; thus, as the narrative cycle develops,
so will the theme of the trickster-hero. Genesis 27 also
reveals the trickster characteristic as a family trait. It is
Jacob's mother who plots the deception of Isaac; later in the
cycle, we will meet Laban, who is a master of tricks. As the
narrative cycle develops, the trickster characteristic becomes
associated with the development of the role of the patriarchal
leader. Thus, the tension of the Jacob cycle expresses the

20. Reference should be made to section on H. Gunkel.
21. Reference should be made to section on S. Thompson and his
    theory of common motifs in traditional narrative.

growth and development of the trickster-patriarch.

The blessing Jacob receives from his father appears to be unsuited for a son who is pretending to be a hunter. Instead of being blessed with a skill which is suited for his way of life, his blessing is agrarian in its nature. This reversal is not unexpected, for given the nature of the past conflict between the two brothers, the eventual victory of the younger would be expressed in the blessing by the father. It is important that the blessing continues to develop the tension between the two brothers. Esau's blessing is much like the blessing of Jacob, in that its compositional structure is parallel to that of Jacob. This similar composition can be found, for example, in the parallel but inverted phrases found in v 28 and v 39:

v 28	v 39
So God give thee of the dew of heaven And of the fat places of the earth.	Behold, of the fat places of the earth shall be thy dwelling, And of the dew of heaven from above.

This compositional form is an indication of oral composition, and this aspect of the Jacob cycle can be found in the final section on Gunkel. As tensions develop between Jacob and Esau, their mother skilfully constructs Jacob's departure from home. This is stylistically interesting, for while the narrative is increasing the tension between the two brothers this tension is not brought to a resolution.

Jacob's departure from home allows the narrative to develop the next theme - the hero in exile. The start of Jacob's exile in the narrative introduces an important narrative tool - his vision at Beth-el. Often in traditional narrative, ladders are used to symbolise the sacred and the holy. The oath that Jacob makes after his vision can be considered as the transition point between Jacob as the trickster-hero and Jacob as the trickster-patriarch; the intervening stage in this transition is the theme of the hero in exile.

Genesis 29 introduces Jacob's exile and his stay with his
uncle Laban. With the introduction of Laban's family into the
Jacob narrative, the cycle begins to develop further the theme
of tension. The narratives have already noted the tension between
two brothers, and now the narratives construct parallel tension
between two sisters: Leah and Rachel. This tension, therefore,
is not unexpected, for Jacob is a hero who has been in conflict
with his father and his brother; thus it follows that he will be
in conflict with Laban and his two daughters. Jacob is then,
the centre of conflict. This conflict can be expressed as:

$$\begin{array}{c} \text{Esau} \\ \updownarrow \\ \text{Rachel} \longleftrightarrow \text{Jacob} \longleftrightarrow \text{Leah} \\ \updownarrow \\ \text{Laban/Isaac} \end{array}$$
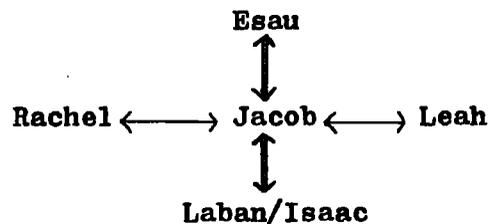
In this chart, Jacob is the centre of the tension, and Laban and
Isaac are parallels of the same role in the narratives.

The narrative cycle continues to develop the aspect of
Jacob's stay with Laban - that of family tension. This tension
is also expressed in the relationship of Jacob between Leah and
Rachel. The seven years of service for marriage is a common
theme in traditional narratives, but at the same time, the
narratives introduce an original element: for while the
narratives expand the theme of family tension, they also expand
the trickster theme. However, this time it is Jacob who is the
tricked and it is his uncle Laban who is the trickster.[22]
This change is of interest to the structuralist, for it is an
indication of the flexibility of roles within the narratives.
That is, the personality trait of the trickster is not only
found in the actions of Jacob.[23] This flexibility, or

22. For another interpretation of this development in the cycle,
    refer to J. P. Fokkelman, <u>Narrative Art in Genesis</u>,
    1975, 128-129.
23. This reversal is illustrated in a later section of this
    introduction in H. Janson's model of the 'swindler narratives'.

parallelling of roles will be expanded in later episodes as well.

The marriage of Jacob to Leah and Rachel expands the
tension between Leah and Rachel and at the same time heightens
the tension between Jacob and his wives. The introduction of
fertility as a point of tension introduces yet another conflict
in the relationships in the cycle. Whereas in the first diagram,
Jacob was the centre of tension between his two wives, the names
could be replaced with those of the handmaids. This replacement
structurally illustrates that the roles of the wives and the
roles of the handmaids are parallel. The relationship between
Jacob and the wives can be illustrated as:

Rachel $\longleftrightarrow$ Jacob $\longleftrightarrow$ Leah

Replacing the names of the wives with those of the handmaids,
the diagram reads as:

Bilhah $\longleftrightarrow$ Jacob $\longleftrightarrow$ Zilpah

Structurally, then, there are two parallels in the narrative.
There is a parallel between Laban and Isaac, and there is a parallel
between Jacob's wives and their handmaids. It should be
stressed that it is the role in the narrative and not the
characters themselves which is parallel or interchangeable;
structural analysis places importance on where each character
appears in the narrative.

Jacob's departure from Laban's household is the second
development in the conflict theme. Jacob establishes an
agreement with Laban concerning his wages, which allowed him
to take the black or brindled sheep and goats. As the narrative
has illustrated Jacob as a trickster, his plans to increase his
stock by 'selective breeding' are not unexpected. The narratives
then present two dialogues: one between Laban and his sons,
and the other between Jacob and his wives. (These dialogues,
while not being parallel in content, are parallel in form. Once
again, this is yet another structural parallel found in the
Jacob cycle). This situation can be expressed in the chart
below, which illustrates that the conversations function to

further the theme of tension between the two men.

```
        Jacob ←————————→ Laban
          ↑                 ↑
          |                 |
          |                 |
          |                 |
         his               his
        wives              sons
```
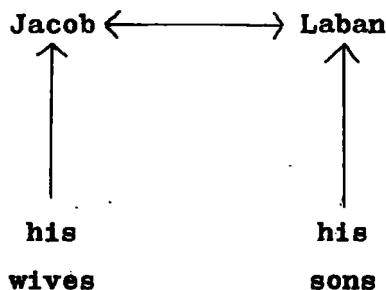
In this section of the narratives, Jacob tries to justify the
tricks played on Laban's flocks. The justification that
Jacob chooses is a reference back to his stay at Beth-el. This
functions to remind the audience that his first escape from
home was on account of his tricks, and this reminder establishes
the parallel between the first escape from home and his escape
from Laban's household. This parallel can be illustrated as:

Genesis 27:41; 28:10-19   Genesis 31:5-14

    actions and tricks   actions
           ↓   ↓
         flight   flight
           ↓   ↓
        Beth-el   Beth-el
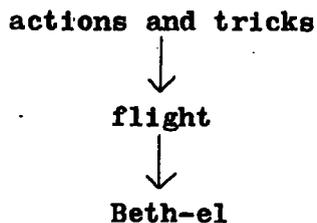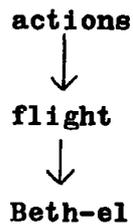
MODEL FOR BETH-EL REFERENCES

ACTION

$\downarrow$

FLIGHT

$\downarrow$

BETH-EL

ACTIONS AND TRICKS

'I see your father's countenance, that it is not towards me
as beforetime; but the God of my fathers hath been with me.
And ye know with all my power I have served thy father.'
Genesis 31:5-6

FLIGHT

and

BETH-EL

And your father hath mocked me, and changed my wages ten
times; but God suffered him not to hurt me. If he said thus:
The speckled shall be thy wages; then all the flock bore
speckled; and if he said thus: The streaked shall be thy
wages; then bore all the flock streaked. Thus God hath
taken away the cattle of your father, and given them to
me. And it came to pass at the time that the flock con-
ceived, that I lifted up mine eyes, and saw in a dream;
and, behold, the he-goats which leaped upon the flock were
streaked, speckled, and grizzled. And the angel of God
said unto me in the dream: Jacob; and I said: Here am I.
And he said: Lift up now thine eyes, and see, all the he-
goats which leap upon the flock are streaked, speckled,
and grizzled; for I have seen all that Laban doeth unto thee.
I am the God of Beth-el, where thou didst anoint a pillar,
where thou didst vow a vow unto Me. Now arise, get thee
out from this land, and return unto the land of thy
nativity.
Genesis 31:7-13

The tensions described in Genesis 31 also develop the trickster theme; yet this time Rachel is a trickster-heroine. For it is Rachel, and not Jacob, who plots the theft of the Teraphim, thus establishing yet another parallel in the development of the role of the trickster hero. Just as Jacob is the son of the trickster Isaac and Rebekah, so Rachel is the daughter of the trickster Laban. The evolution of the trickster into the patriarch becomes evident in the last stage of the Jacob narratives.

Jacob and Laban's meeting at Gilead brings the conflict between Jacob and Laban's family to a close. The covenant between Jacob and Laban includes the protection of his daughter, and thus the narrative stresses that the tension between the two family groups is now over.

As the tension is now resolved between Jacob and Laban's family, the narrative returns to the original theme of tension between Jacob and Esau. Jacob's return home is an illustration of the growth in his power - he comes as the triumphant brother, who has gained both wealth and family. This narrative tool functions to illustrate further that Jacob returns as a patriarch. The role of the trickster-patriarch is complex, and Jacob's evolution to this role, is illustrated by two narrative events: first, the struggle with the angel, and secondly, the rape of his daughter, Dinah. As Jacob struggles with the angel, he is renamed, 'Israel'. The giving of a new name, is an indication that Jacob is leaving his old role of the trickster, and is about to enter a new stage of his life - that of a patriarch.

The meeting with Esau is a further indication that this new stage of Jacob's character is still one that will emerge slowly. Jacob refuses his brother's request to follow him back to his father's home, and instead, tricks him once more by settling in the city of Shechem. The narratives of Jacob at Shechem, or the rape of Dinah, returns the narrative to the final evolution of Jacob's character. As it was stated above, the role of the trickster appears to be one that is passed down from a father to his children. The narratives

at Shechem centre around the revenge that Jacob's sons, Levi
and Simeon, take for the rape of their sister. This revenge
takes the form of a trick. What is important in this military
trick, is that it is done without Jacob's knowledge. This
ignorance of Jacob's is a clear indication that he has evolved
from the role of the trickster-hero and has grown into his
role as the patriarch.

Jacob's escape to Beth-el is the final narrative indication
that the role of the patriarch is fully formed. Jacob's
escape to Beth-el can be paralleled to the other references
in the cycle concerning his act of sanctuary; and this
final escape conforms to the structure suggested earlier. This
narrative can be illustrated as:

Genesis 34:26 - Genesis 35:7

ACTIONS AND TRICKS

And they slew Hamor and Shechem his son with the edge of the
sword, and took Dinah out of Shechem's house, and went forth.
The sons of Jacob came upon the slain, and spoiled the city,
because they had defiled their sister. They took their
flocks and their herds and their asses, and that which was
in the city and that which was in the field; and all their
wealth, and all their little ones and their wives, took they
captive and spoiled, even all that was in the house. And
Jacob said to Simeon and Levi: 'Ye have troubled me, to
make me odious unto the inhabitants of the land, even unto
the Canaanites and the Perizzites; and, I being few in
number, they will gather themselves together against me and
smite me; and I shall be destroyed, I and my house.' And
they said: 'Should one deal with our sister as with a
harlot?'

Genesis 34:26-31

FLIGHT

And God said unto Jacob: 'Arise, go up to Beth-el, and
dwell there; and make there an altar unto God, who appeared
unto thee when thou didst flee from the face of Esau thy
brother.' Then Jacob said unto his household, and to all
that were with him: 'Put away the strange gods that are
among you, and purify yourselves, and change your garments;
and let us arise, and go up to Beth-el; and I will make there
an altar unto God, who answered me in the day of my distress,
and was with me in the way which I went.' And they gave unto
Jacob all the foreign gods which were in their hand, and the
rings which were in their ears; and Jacob hid them under the
terebinth which was by Shechem. And they journeyed; and a
terror of God was upon the cities that were round about them,
and they did not pursue after the sons of Jacob.

Genesis 35:1-5

BETH-EL

So Jacob came to Luz, which is in the land of Canaan - the
same is Beth-el - he and all the people that were with him.
And he built there an altar, and called the place El-beth-el,
because there God was revealed unto him, when he fled from
the face of his brother.

Genesis 35:6-7

When the three flights or references to Beth-el are
compared it can then be argued that a three fold structure
of ACTIONS/TRICKS, FLIGHT, BETH-EL, is a possible model
which can be derived from the narratives:

Genesis 27:41; 28:10-19

ACTIONS AND TRICKS

And Esau hated Jacob because of the blessing wherewith his
father blessed him. And Esau said in his heart: 'Let the
days of mourning for my father be at hand; then will I slay
my brother Jacob'.

Genesis 27:41

FLIGHT

And Jacob went out from Beersheba, and went towards Haran.
And he lighted upon the place, and tarried there all night
because the sun was set; and he took one of the stones of the
place, and put it under his head, and lay down in that place
to sleep.

Genesis 28:10-11

BETH-EL

And he dreamed, and behold a ladder set up on the earth,
and the top of it reached to heaven; and behold the angels of
God ascending and descending on it. And behold, the LORD
stood beside him, and said: 'I am the LORD, the God of Abraham
thy father, and the God of Isaac. The land whereon thou liest,
to thee will I give it, and to thy seed. And thy seed shall
be as the dust of the earth, and thou shalt spread abroad to
the west, and to the east, and to the north and to the south.
And in thee and in thy seed shall all the families of the
earth be blessed. And, behold, I am with thee, and will keep
thee whithersoever thou goest, and will bring thee back into
this land; for I will not leave thee, until I have done that
which I have spoken of'. And Jacob awaked out of his sleep,
and he said: 'Surely the LORD is in this place; and I knew
it not'. And he was afraid, and said: 'How full of awe is
this place! this is none other than the house of God, and
this is the gate of heaven.' And Jacob rose up early in the
morning, and took the stone that he had put under his head,
and set it up for a pillar, and poured oil upon the top of
it. And he called the name of that place Beth-el, but the
name of the city was Luz at first.

Genesis 28:12-19

Genesis 31:5-13

ACTIONS AND TRICKS

'I see your father's countenance, that it is not towards me
as beforetime; but the God of my fathers hath been with me.
And ye know with all my power I have served thy father.'

Genesis 31:5-6

FLIGHT

and

BETH-EL

And your father hath mocked me, and changed my wages ten
times; but God suffered him not to hurt me. If he said thus:
The speckled shall be thy wages; then all the flock bore
speckled; and if he said thus: The streaked shall by thy
wages; then bore all the flock streaked. Thus God hath
taken away the cattle of your father, and given them to
me. And it came to pass at the time that the flock con-
ceived, that I lifted up mine eyes, and saw in a dream,
and, behold, the he-goats which leaped upon the flock were
streaked, speckled, and grizzled. And the angel of God
said unto me in the dream: Jacob; and I said: Here am I.
And he said: Lift up now thine eyes, and see, all the he-
goats which leap upon the flock are streaked, speckled,
and grizzled; for I have seen all that Laban doeth unto thee.
I am the God of Beth-el, where thou didst anoint a pillar,
where thou didst vow a vow unto Me. Now arise, get thee
out from this land, and return unto the land of thy
nativity.

Genesis 31:7-13

Narrative models of the deep structure in a text is an
analytical methodology which has been primarily reserved for
folklore. Nonetheless, the models which have been constructed
often can be applied to the biblical narratives.

Heda Janson's important study on narrative structure
provides insight for the various tricks in the Jacob cycle.[25]
Janson expands Propp's analytical theories, because she found
that for a study of trickster tales 'neither Propp's functions
nor his role slots seem to be useable in the form stated by
him. Both had to be reworked'.[26] Janson suggests a model for
the swindler, or trickster, narratives which is illustrated
below. This model can be applied to the Jacob cycle because
of its two role-terms of 'Dupe' and 'Trickster'.[27] After
I have presented Janson's model, there follows the model's
application to three tricks in the Jacob cycle: Genesis 25:27-24,
the exchange of Esau's birthright; Genesis 29:16-28, the
exchange of Leah for Rachel; and Genesis 30:30-31:3, Jacob
among Laban's flocks. These passages' adaptation to Janson's
model illustrate the different forms which structural analysis
can take and, at the same times, stress the feasibility of
applying and constructing structural models for the biblical
narratives.

25. H. Janson,'The Narrative Structure of Swindler Tales',
    ARV 1971/1972.
26. Janson, 144.
27. In her article, Janson originally employed the term 'swindler'.
    I have modified her chart with an exchange of 'trickster'
    for 'swindler'.

ACTIONS AND TRICKS

And they slew Hamor and Shechem his son with the edge of the
sword, and took Dinah out of Shechem's house, and went forth.
The sons of Jacob came upon the slain, and spoiled the city,
because they had defiled their sister. They took their
flocks and their herds and their asses, and that which was
in the city and that which was in the field; and all their
wealth, and all their little ones and their wives, took they
captive and spoiled, even all that was in the house. And
Jacob said to Simeon and Levi: 'Ye have troubled me, to
make me odious unto the inhabitants of the land, even unto
the Canaanites and the Perizzites; and, I being few in
number, they will gather themselves together against me and
smite me; and I shall be destroyed, I and my house.' And
they said: 'Should one deal with our sister as with a
harlot?'

<div align="right">Genesis 34:26-31</div>

FLIGHT

And God said unto Jacob: 'Arise, go up to Beth-el, and
dwell there; and make there an altar unto God, who appeared
unto thee when thou didst flee from the face of Esau thy
brother.' Then Jacob said unto his household, and to all
that were with him: 'Put away the strange gods that are
among you, and purify yourselves, and change your garments;
and let us arise, and go up to Beth-el; and I will make there
an altar unto God, who answered me in the day of my distress,
and was with me in the way which I went.' And they gave unto
Jacob all the foreign gods which were in their hand, and the
rings which were in their ears; and Jacob hid them under the
terebinth which was by Shechem. And they journeyed; and a
terror of God was upon the cities that were round about them,
and they did not pursue after the sons of Jacob.

<div align="right">Genesis 35:1-5</div>

BETH-EL

So Jacob came to Luz, which is in the land of Canaan - the
same is Beth-el - he and all the people that were with him.
And he built an altar there, and called the place El-beth-el,
because there God was revealed unto him, when he fled from
the face of his brother.

<div align="right">Genesis 35:6-7</div>

Role Axis ———————→

Narrative-time axis

DUPE

TRICKSTER

1(a) Now Laban had two daughters: the name of the elder
was Leah, and the name of the younger was Rachel.
And Leah's eyes were weak; but Rachel was of beautiful
form and fair to look upon.

Genesis 29:16-17

(b) And Jacob loved Rachel; and he said: 'I will serve
thee seven years for Rachel thy younger daughter'.

Genesis 29:18

2. And Laban said: 'It is better that I give
than that I should give her to another man
And Jacob served seven years for Rachel; an
unto him but a few days, for the love he ha
Gene

3. And Jacob said unto Laban: 'Give me my wi
days are fulfilled, that I may go in unto h
Laban gathered together all the men of the
a feast. And it came to pass in the evenir
Leah his daughter, and brought her unto him
unto her. And Laban gave Zilpah his handma
daughter Leah for a handmaid. And it came
morning that, behold, it was Leah.

Genes

4. And he said to Laban: 'What is this thou hast done unto
me? did not I serve thee for Rachel? wherefore then hast
thou beguiled me?' And Laban said: 'It is not so done
in our place, to give the younger before the first-born.

Genesis 29:25b-26

5. And Jacob did so, and fulfilled her week; and he gave
Rachel his daughter to wife.

Genesis 29:28

5. Fulfil the week of this one, and we will gi
other also for the service which thou shalt
me yet seven other years.

Genes

Role Axis ————→

DUPE   TRICKSTER

Narrative-time axis

1(a) For it was little which thou hadst before I came, and
     it has increased abundantly; and the LORD blessed thee
     whithersoever I turned. And now when shall I provide
     for my own house also?' And he said: 'What shall I give
     thee?'
                                            Genesis 30:30-31a

 (b) And Jacob said: 'Thou shall give me aught if thou wilt
     do this thing for me, I will again feed thy flock and
     keep it. I will pass through all thy flock to-day,
     removing from thence every speckled and spotted one, and
     every dark one among the sheep, and the spotted and
     speckled among the goats; and of such shall be my hire.
     So shall my righteousness witness against me hereafter,
     when thou shalt come to look over my hire that is before
     thee: every one that is not speckled and spotted among
     the goats, and dark among the sheep, that if found with
     me shall be counted stolen.' And Laban said 'Behold,
     would it might be according to thy word.' And he removed
     that day the he-goats that were streaked and spotted,
     and all the she-goats that were speckled and spotted,
     every one that had white in it, and all the dark ones
     among the sheep, and gave them into the hand of his
     sons. And he set three days' journey betwixt himself
     and Jacob.
                                            Genesis 30:31b-36a

2. And Jacob fed and watered the rest of Laban's flocks. And
   Jacob took him rods of fresh poplar; and of the almond,
   and of the plane tree: and peeled white streaks in them,
   making the white appear which was in the rods. And he set
   the rods which he had peeled over against the flocks in the
   gutters in the watering-troughs where the flocks came to
   drink; and they conceived when they came to drink.
                                            Genesis 30:36b-38

3. And the flocks conceived at the sight of the rods, and the
   flocks brought forth streaked, speckled, and spotted.
   And Jacob separated the lambs - he also set the faces of
   the flocks toward the streaked, and all the dark in the flock
   of Laban - and put his own droves apart, and put them not
   unto Laban's flock. And it came to pass, whensoever the
   stronger of the flock did conceive, that Jacob laid the rods
   before the eyes of the flock in the gutters, that they might
   conceive among the rods; but when the flock were feeble he
   put them not in; so the feebler were Laban's, and the
   stronger Jacob's. And the man increased exceedingly, and
   had large flocks, and maid-servants and men-servants, and
   camels and asses.
                                            Genesis 30:39-43

4. And he heard the words of Laban's sons saying: 'Jacob
   hath taken away all that was our father's; and of that
   which was our father's, he has gotten all his wealth.
                                            Genesis 31:1-2

5. And Jacob beheld the countenance of Laban, and, behold,
   it was not towards him as beforetime. And the LORD said
   unto Jacob: ' Return unto the land of thy fathers, and
   to thy kindred, and I will be with thee.
                                            Genesis 31:3

5. And Jacob beheld the countenance of Laban, and, behold, it
   was not towards him as beforetime. And the LORD said unto
   Jacob: 'Return unto the land of thy fathers, and to thy
   kindred, and I will be with thee.
                                            Genesis 31:3

A function of structural analysis is that it can direct
the critic's perception. Just as the model constructed by Helda
Janson illustrates various internal complexities of a trickster
narrative, so the model also illustrates the internal structure
of the narrative. The concept of structural analysis as a
means to illustrate the perception of the artist is developed
by Boris Uspensky in The Semiotics of the Russian Icon.[29]
Uspensky justifies a structural analysis of a traditional art
form in maintaining: " ..... that the semiotic approach
is by no means merely imposed from without (by methods of
analysis), but rather is INTERNALLY inherent to a work of icon-
painting, to a considerably greater degree than might be said
of painting in general. The semiotic, i.e., lingual, nature
of the icon was clearly realized and even proclaimed as dogma
by the Fathers of the Church. Particularly characteristic in
this respect are the comparisons made, from extremely ancient
times (in fact, almost from the epoch of the birth of the icon),
between icon painting and language, and between icon and verbal
text."[30]

Thus, in a structural analysis of icons, there are two
inherent characteristics to examine: the image and the word.
The word and image are mutually dependent. Thus the two means
of representation, the verbal and the pictorial are important
to icon painting as two different yet complementary means of
expression.[31] This mutual dependency on pictorial and verbal
is illustrated in the importance of the inscriptions (titly)
on the icon; this verbal representation is an essential
component of the icon. According to the doctrines of icon
painting, the inscription expresses the pictorial in the same
manner that the pictorial expresses the verbal. In general,
without the inscription there can be no icon, just as there
can be no icon without the pictorial representation; the

29. B. Uspensky, The Semiotics of the Russian Icon. Translated
    by P. A. Reed; edited by S. Rudy, Lisse, 1976.
30. Uspensky, 9.
31. Refer to M. Schapiro, Words and Pictures, The Hague, 1973,
    for an analogous phenomena in Western Art.

2. And Esau said to Jacob: 'Let me swallow, I pray thee,
   some of this red, red, pottage; for I am faint'.
   Therefore his name was Edom. And Jacob said: 'Sell me
   first thy birthright.'

                                        Genesis 30-31

3. And Esau said: 'Behold, I am at the point to die; and
   what profit shall the birthright do to me? And Jacob
   said: 'Swear to me first'.

                                        Genesis 32-33a

5. And Jacob gave Esau bread and pottage of lentils; and he did
   eat and drink, and rose up and went his way.

                                        Genesis 34a

worship is directed equally towards the image and the word.

The mutual binary dependency of word and image in the icon parallels the mutual binary dependency of context and content in structural criticism. In the 'Rhetoric of Fiction', Roland Barthes expands this concept of a linking structure of word and image; he states that: 'From the moment of the appearance of the book, the linking of word and image is frequent, though it seems to have been little studied from a structural point of view.'[32] It is of interest to the structuralist that Barthes refers to this twofold phenomena as the 'iconic message'.

The twofold nature of the icon returns us to the problem I mentioned earlier - that of perception. In this twofold phenomena, of image and word, Barthes considers the linguistic nature to aid the analyst in attesting:

> the correct level of perception, permits me to focus
> not simply my gaze but also my understanding. When it
> comes to the symbolic message, the linguistic message
> no longer guides identification but interpretation,
> constituting a kind of vice which holds the connoted
> meanings from proliferating, whether towards excessively
> individual regions (it limits, that is to say, the
> projective power of the image) or towards dysphoric
> values.[33]

It is this 'correct level of perception' that is the ultimate aim of structural analysis. If the analyst can perceive the internal structures in a narrative, then the errors which were produced by the external observations of the nineteenth century critics can be avoided. Structural analysis is a methodology, it is not an answer in itself, nor is it

32. R. Barthes, 'The Rhetoric of Fiction'. First published, Communications 4, 1964; translated by S. Heath in Image - Music - Text, London, 1977, 38.

33. Barthes, 'The Rhetoric of Fiction', 39.

applicable to every textual or compositional dispute in biblical studies. However, where structural analysis can aid the critic is in attaining the correct level of perception in the phenomena of narration.

INTRODUCTION: <u>Martin Noth</u>

The 'traditio-historical' analysis of the Pentateuch formulated by Martin Noth has its antecedents in literary criticism. As this section will illustrate, this methodology formulates its theories concerning the development of the biblical narratives from inadequately interpreting the nature of early religion and the composition of traditional narratives. First, we must understand what Noth means by 'traditio-historical'. Noth defines this methodology as focusing

> chiefly on the <u>individual materials</u> contained in the
> Pentateuch, and on their prehistory and origin. Although
> such investigations are clearly part of the task of a
> history of Pentateuchal traditions, they leave out many
> important questions, the answers to which are indispensable
> for a well rounded understanding of the emergence of the
> Pentateuch. This question of origins, initial meaning and
> later modifications, as well as what brought these about,
> have to be raised and answered not only with regard to
> the <u>materials</u> of the sagas, but with regard to their <u>forms</u>
> ... The chief task, however, is to ascertain the <u>basic</u>
> <u>themes</u> from which the totality of the transmitted
> Pentateuch developed, to uncover the roots, to investigate
> how they were replenished with individual materials,
> to pursue their connections with each other, and to assess
> their significance. Thus the task is to understand, in a
> manner that is historically responsible and proper, the
> essential content and important concerns with the
> Pentateuch.[1]

This analysis divides into two sections; part one will attempt to analyse Noth's conception of the textual development and narrative composition of the Jacob cycle. Part two will

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1. Martin Noth, <u>A History of Pentateuchal Traditions</u>,
    (abbreviated: <u>HPT</u>), translated by B. W. Anderson, New
    Jersey, 1972, 3.

attempt to analyse Noth's assumptions in contrast to the
perspective offered by folklore criticism.

Noth's <u>History of Pentateuchal Traditions</u>, presents the
biblical narratives as original separate narrative units,
with their own stylistic characteristics that indicate their
literary and geographical origins. Noth assigns two geo-
graphical origins for the Jacob cycle, each with its own
distinct literary characteristics: the Central West and the
East Jordanian Jacob traditions. The Central West Jacob
traditions illustrate cultic associations with the sanctuaries
of Shechem and Beth-el, while the East Jordanian Jacob narratives
develop his encounters with Laban and Esau, and illustrate
Jacob's personal characteristics.

The Influence of Shechem and Beth-el as Cult Centres

Noth distinguishes between the Israelite cults and the
ancient cult centres of Shechem and Beth-el. Noth regards
that Israelite cults at these centres emerged when the Israel-
ite tribes abandoned their semi-nomadic way of life and settled
on arable soil. The religious phenomenon of cult worship
came about simultaneously to all the Israelite tribes on the
arable soil; and continuing in the analytical tradition of
A. Alt, Noth stresses that only one 'geographical limited
tradition was selected for inclusion in the Pentateuch and
thus has been preserved.'[2] Noth expands further the theories
of Alt as he analyses the phenomenon of Israelite cult centres.
The early Israelite cult worship centred on the worship of the
'God of the fathers.' Noth expands Alt's theories to include
the idea that the fathers at each local cult were regarded as
the founders of that cult. As time passed, one dominant theme
evolved at these cult centres, and this was the'promise of
arable land'. This theme incorporated the new religious experience
which was indigenous to the recently settled land:

2. <u>HPT</u>, 55.

As the descendants of these patriarchs came to settle
down on the soil of the arable land, and as the worship
of the gods of these 'fathers' became more and more
indigenous to particular sanctuaries in the land, the
divine promise of possession of land, originally given to
the fathers somewhere outside the promised land, was
considered to have been definitely fulfilled. Indeed,
the very fact of a particular promise having been fulfilled
may have lent prestige and significance to the cult of
the gods of the fathers. This development in the history
of religions took place as the various Israelite tribes
gradually settled down on Palestinian soil.[3]

Here, Noth is influenced by A. Alt's writings, and indeed
states that his work is the essential study on the origin of
patriarchal traditions.[4] This new indigenous development
Noth classifies as the 'promise to the patriarchs', whose
introduction into the Pentateuch was a complex process of
several stages. At first, the theme refers only to Jacob;
this is during an assumed stage of pentateuchal development
where he is the only patriarchal figure. The introduction of
this theme Noth formulates from his interpretation of the so-
called cultic confession in Deuteronomy 26:5-9:

And thou shall speak and say before the Lord thy God:
A wandering Aramean was my father, and he went down into
Egypt, and sojourned there, few in numbers; and he became
there a great nation, great, mighty, and populous. And
the Egyptians delt ill with us, and afflicted us, and
laid upon us hard bondage. And we cried unto the Lord,
the God of our fathers, and the Lord heard our voice,

3. HPT, pp 55-56.
4. Noth is influenced by Alt's Kleine Schriften, I, 1959,
   Berlin, pp 1-78. There are other critics who either
   expand Alt's theory or accept them unchanged. Reference
   should be made to G. von Rad's, Genesis Commentary, New
   York, p. 32, E. A. Speiser, Genesis Commentary, 1964, New
   York is in the same analytical tradition as is Noth.

and saw our affliction, and our toil, and our oppression.
And the Lord brought us forth out of Egypt with a mighty
hand and with an outstretched arm, and with great terrible-
ness, and with signs, and with wonders. And he hath
brought us into this place, a land flowing with milk and
honey.

Noth assigns Jacob's first identification as a patriarch
to the Central Western Jordanian hills where these cults were
forming; this identification as a patriarch, Noth exclusively
associated with the locations in Shechem and Beth-el. Noth
connects the two cult centres by a common literary theme: the
pilgrimage from Shechem to Beth-el. Noth considers this linking
as: '... an element which reaches back to an old cultic
celebration and is retained in the E presentation found in
Genesis 35:1-5.' The importance of Shechem is that it is the
oldest city where the Jacob cult could be found, and in the
transfer of this cult to Beth-el, an important site would be
found as well:

> If this transfer also involved the cult of the 'God who
> appeared to Jacob', and if it was not, along with the
> cultic observance of the pilgrimage which grew out of it,
> older in origin and able to be presupposed as a given
> element in the emerging Jacob narrative, then in all
> probability the tree sanctuary east of the important
> city of Shechem would have been the original and the
> oldest centre of the whole Jacob tradition.[5]

The importance of Shechem, then, is that it was a sacred spot
before the Jacob cult arrived, and Noth considers that the
Israelites transformed their old worship to the new site,
while incorporating new religious motifs. Also, Noth
attributes the original linking of Jacob as patriarch to
Shechem to be retained after the importance of Shechem as a
cult centre had diminished.[6]

5. HPT, p. 80.
6. HPT, p. 83.

In contrast to the importance and influence of Shechem, Noth attributes little influence to the Beth-el traditions.[7] Jacob's association with Beth-el first comes indirectly via local grave traditions:

> In contrast to this, Jacob's connection with the sanctuary of Bethel seems relatively weak ... But the transfer to Bethel did not attract to it additional Jacob stories adhering to Bethel. Jacob was brought into connection with this region only indirectly through some Rachel traditions which were localized at least in the vicinity of Bethel. One example is the tradition which placed the grave of Rachel near Ephrath ...[8]

An example that Noth offers of these local traditions is Genesis 35:16-20:

> And they journeyed from Beth-el; and there was still some way to come to Ephrath; and Rachel travailed, and she was in hard labour, that the midwife said unto her; 'Fear not; for this is also a son for thee.' And it came to pass, as her soul was departing - for she died - that she called his name Ben-oni; but his father called him Benjamin. And Rachel died, and was buried in the way to Ephrath - the same is Bethlehem. And Jacob set up a pillar upon her grave; the same is the pillar of Rachel's grave unto this day.

As the literary reference to the Beth-el traditions are not as plentiful as those attributed to Shechem, Noth assumes that the Beth-el traditions did not have as strong an influence on formulating the Jacob textual sources as did Shechem; at the same time, the conclusion of the theme, 'the pilgrimage from Shechem to Beth-el', is associated with Beth-el, as is seen in Genesis 35:7:

7. HPT, p. 85.
8. HPT, p. 85.

And he built there an altar, and called place El-beth-el,
because there God was revealed unto him, when he fled
from the face of his brother.

Noth considers the conclusion of the theme to be the consec-
ration of an altar with an invocation to God;[9] for, the
Beth-el traditions did not produce other Jacob traditions
which were not connected with either the pilgrimage theme
or various grave traditions.

Noth considers most of the Central West stories to be
concise, except the narrative of Genesis 34, or Jacob at
Shechem. Noth considers this to be a narrative which would
have been enjoyed by the Israelites, for it deals with a
military victory:

This story is based on the opposition between the
Israelites and the Canaanite city dwellers and
deals with the Israelites' glorious success in outwitting
the Canaanites, a subject that filled all Israelites
with enthusiastic joy.[10]

The historical situation which produced this narrative is
considered by Noth to be the settlement of the tribes of
Simeon and Levi in the Central part of the West Jordan.[11]
The critical methodology of using literary passages as
evidence for historical events will be considered further
in the later sections of this thesis. However I would like
to indicate for the time being, that it is this approach to
the biblical narratives which is contrasted with current
folklore studies.

9. HPT, p. 85.

10. HPT p. 86.

11. HPT p. 87.

The East Jordanian Jacob Tradition

The second geographical division in Noth's textual
analysis of the Jacob narratives is the East Jordanian Jacob
traditions; these literary traditions form the Jacob-Esau
and Jacob-Laban narrative cycle. As this narrative tradition
is of later textual development, its narratives are considered
by Noth to be exclusively from the transjordan.[12] Noth is
aware, that even if the East Jordanian Jacob traditions are
later than their Central Western counterparts, they have roots
in older pentateuchal narratives; the older pentateuchal
tradition which Noth claims contains references to Jacob is
his grave tradition from Genesis 50:10:

> And they came to the threshing-floor of Atad, which is
> beyond the Jordan, and there they wailed with a very
> great sore wailing; and he made mourning for his father
> seven days.[13]

The perspective that Noth had of the grave traditions in the
Central West is also applicable to the importance he assigns
this passage. Noth considers an important aspect of a grave
tradition to indicate:[14]

> ... as a rule, a grave tradition is connected with the
> transmitted belief that the person concerned also had
> lived at that place and - in the case of arable land -
> had claimed an inheritance of property there. Therefore
> in East Jordan the story surely went about that in the
> very place where Jacob was said to lie buried, he had
> once lived and carried on his activity.

Assuming that the traditions of burial sites and the traditions
of narrative association are mutually dependent, Noth then

12. HPT, pp 87-88.
13. HPT, p. 88.
14. HPT, p. 88.

suggests that the East Jordanian Jacob narratives are to be
associated with the geographical areas of Gilead, Mahanaim,
and Penuel.[15]

In addition to providing the identification for Jacob's
grave, the East Jordanian Jacob traditions are alleged by Noth
to contain more indigenous folk tradition than their Western
counterparts. This Jacob tradition does not portray the
same Jacob character as does the Jacob tradition of the
Central West. Impressed by these supposed differences between
the two narrative traditions, Noth suggests that the situations
which resulted in the East Jordanian literary accounts expressed
the experiences which were only indigenous to the settlers
in the new Eastern lands.[16] Subsequently, these new narratives
were identified with the 'patriarch Jacob' in the Central West:

> the probability remains that the Ephraimite settlers,
> who came from the already settled regions of the hill
> country of the central part of the West Jordan into
> the land of 'Gilead' (in the originally restricted sense
> of this term), and who opened up this area for cultivation
> and occupied it, brought with them the knowledge of the
> Jacob figure from their old residential areas, where such
> a knowledge had been native and popular from ancient
> times.[17]

The economic and agrarian changes that the settlers from the
Central West Jordan experienced in the East Jordan were a
contributing factor for their new social experiences. These
changes are evident in the marked contrast between the Central
West Jordanian Jacob traditions and the East Jordanian
Jacob traditions. Noth attributes the major life change to
be from the availability of arable land; for in contrast to
life in the Central West, there was, for the first time,
arable land which was plentiful. This resulted in the absence

15. HPT, p. 89.

16. HPT, p. 90.

17. HPT, p. 90.

of this theme of arable land in the Eastern narrative
tradition:

> For they did not first have to realize their longing
> for possession of arable land gradually in the course
> of annual changing of pasture; rather, they came out of an
> area of sedentary culture and merely undertook to enlarge,
> through cultivation of the previously wooded land, the
> arable soil that had become too scarce. For them the
> realization of the divine promise of land was, on the
> whole, no longer a problem but an accomplished fact. It
> is no wonder, then, that these promises no longer figure in
> the East Jordanian stories.[18]

Thus, Noth considers a dominant characteristic of the Eastern
Jordanian Jacob narratives to be a lack of the importance of
arable land. This change of narrative concern away from the
necessity of arable land to a narrative concern of social
encounters, allows Noth to date the East Jordanian Jacob
narratives as later than the Central West Jordanian Jacob
narratives.

A further difference in the Eastern narratives that Noth
identifies is the assumed change in the Israelite's social
customs. The new social encounters, Noth claims, produce
narratives:

> where we find the pleasure of characterising human types,
> the portrayal of successful human cleverness and guile,
> and on the other hand, human rashness and folly - in
> short, everyday human behaviour now comes openly into the
> foreground. Obviously we have here a later kind of
> narrative, which is distinct from the older style of the
> tersely composed narratives concerning God's revelation
> and promise to the patriarchs.[19]

18. HPT, p. 90.
19. HPT, p. 91.

As Noth does not consider the East Jordanian traditions to
illustrate Jacob as a 'patriarch', these new Eastern narratives
reflect a more sophisticated characterization of Jacob's
personality. This attitude of Noth, that the early Israelite
narratives could not produce the advanced East Jordanian
narratives because of their less complex social structure,
assumes that psychological sophistication and narrative
sophistication are mutually dependent. In contrast, it is
hoped that this thesis will introduce to the biblical critic the
idea that the sophistication of a society does not indicate
the level of its narrative sophistication; the latter is not
controlled by the former.

The eastern narratives introduce into the Jacob traditions
the encounters of Jacob and Laban and the encounters of Jacob
and Esau; Noth assumes that these two cycles were once
independent narratives that were merged into the one continuous
narrative.[20] The isolating and fragmenting of different narrative
elements is not original to Noth's critical approach, but is
also evident in the critical methods of Hermann Gunkel and
Heinrich Ewald.[21] The fact that Noth disturbs the internal
construction of the Jacob cycle by isolating the Laban and the
Esau cycles as independent provides the major disadvantage
in a folklorist accepting his 'historical-traditio' approach,
for when the narratives are approached as a literary whole -
that is, not fragmented into assumed texts of different literary
traditions - conclusions can be reached that contradict the
accepted claims of the literary critics. The critical approach
which produces this challenge to the literary critics or to the
form critics is the structuralist approach of folklore studies.[22]

20. HPT, p. 91.
21. How H. Gunkel and M. Noth were influenced by the writings
    of H. Ewald is presented in the section on H. Ewald and
    K. O. Müller; reference should be made to this section.
22. For a full explanation of the terms 'structuralism' and
    'structural analysis' refer to the appropriate section of
    the Introduction and the discussion of R. C. Culley.

Noth's attempted reconstruction of the Jacob-Laban cycle begins with the only event which he is certain has any historicity, and that is a treaty between Jacob and Laban in Genesis 31:44-49:[23]

> And come now, let us make a covenant, I and thou; and let it be for a witness between me and thee. And Jacob took a stone, and set it up for a pillar. And Jacob said unto his brethren: 'Gather stones.'; and they took stones, and made a heap. And they did eat there by the heap. And Laban called it Jegar-sahadutha; but Jacob called it Galeed. And Laban said: 'This heap is witness between me and thee this day.' Therefore was the name of it called Galeed; and Mizpah, for he said: 'The Lord watch between me and thee, when we are absent one from another.'

What this covenant consisted of, Noth is uncertain. Noth divides the origins of Jacob's flight into two literary traditions: J records Jacob's fear that Laban would take his daughters away from him, while according to E, Jacob flees because Laban claims that Jacob has driven his daughters away as if they were prisoners of war.[24] Noth regards this conflict as an advanced level in the development of the Jacob cycle:

> ... it appears that at an already advanced stage in the development of the Jacob-Laban story, but still before its final fixation, it was once told that Jacob, under circumstances no longer known to us, stole Laban's two daughters through cunning and successfully reached the border of 'Mount Gilead' with them.[25]

The theft of Laban's daughters in the Jacob cycle exhibits Noth's awareness of the theme of the deceived and deceiver in the narratives; however, the way in which Noth develops this theme gives rise to concern. His observation

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23. HPT, p. 91.
24. HPT, p. 92.
25. HPT, p. 93.

of the 'trickster' as a 'widespread, universal narrative
scheme' does not include any consideration of an inherent
individual Israelite characteristic which would separate
the Jacob-trickster theme from any other trickster-hero theme.
Noth considers the trickster theme to be an independent
narrative development, and thus, he does not hesitate to
isolate this theme from the rest of the narrative text.

The second division of Noth's reconstructed East Jordanian
Jacob traditions is the Jacob-Esau cycle. This cycle is
identified with the East Jordanian narratives because of its
'affinity of style' with the Jacob-Laban cycle. It is because
of this affinity that Noth states his opinion that the narratives
of Jacob and Esau were also told among the East Jordanians;
however, similarity does not indicate identity.[26] Noth
has no standardization for the location of the Jacob-Esau
cycle:

> the core of the entire Jacob-Esau story is devoid of any
> indication of space. To be sure, the first meeting of the
> two brothers after their great dissension on the account
> of their father's blessings is said to be localized at
> Mahanaim, a place on the edge of the Ephraimite area of
> settlement in the land of Gilead. But this is found
> only in a more developed form of the Jacob-Esau story,
> which, at least in the form transmitted literarily,
> already assumes the connection with the Jacob-Laban story
> ... From all of this it is evident, then, that it was in
> the circle of the Ephraimites of the East Jordan that the

25. HPT, p. 93.
26. There has been an attempt on the part of W. R. Watters in
    Formula Criticism and the Old Testament, BZAW 138, Berlin,
    1978, to identify possible independent Israelite narrative
    styles. His study of word formulae in Old Testament
    poetry suggest that the Israelite style of composition
    is original and permits personal expression; reference
    should be made to pp 142-147.

Jacob-Esau story was connected with the Jacob-Laban story and that it was further developed there.[27]

Once more, Noth assumes that similarity indicates identity, and suggests that the Jacob-Esau cycle must have its origins with the Jacob-Laban cycle because they both are concerned with a character called, 'Jacob'.

Despite being unable to find a central location for the Esau narratives, Noth is able to reconstruct an assumed Esau character from the geographical circle around Penuel and Mahanaim - that is, the East Jordanian Ephraimites. Noth includes in the Esau cycle the theme of preference for the herdsman over the hunter:

> ... the demonstration in various ways that the herds-man receives preference over the huntsman , who actually seems to be or believes himself to be entitled to receive such preference but whom owing to his indifference or stupidity, forfeits his claim to the clever and crafty shepherd.[28]

This theme enters the Jacob cycle via the transmission of Genesis 25:29-34, with a longer literary version in Genesis 27:6-29.[29] As these East Jordanian settlers had Jacob as their patriarchal leader, Noth assumes that it is natural that they would transform him into a herdsman, so their life characteristic would be reflected in his literary characteristics.[30]

Noth employs the flight from Esau to link Jacob's stay with Laban, and thus provide for further elaboration for his stay there, also it provides the introduction of another narrative motif - Jacob's return from exile.[31] The

27. HPT, p. 94.
28. HPT, p. 94.
29. HPT, p. 97.
30. HPT, p. 97.

termination of Jacob's exile is assumed by Noth to have older
literary roots, and he suggests that this theme developed in
stages, for he traces assumed 'older literary texts' which
are concerned with Jacob's stay with Laban. The older literary
texts are Genesis 27:45,

> until thy brother's fury turn away from thee, and he
> forgets that which thou hast done to him; then I will
> send, and will fetch thee from hence; why should I be
> bereaved of you both in one day?

and Genesis 31:1ff. With the inclusion of these texts in the
Jacob narratives, the cycle emerges as a complete narrative.
The final narrative stages that Noth identifies are the
literary roots for the twelve tribes,[32] and with loose literary
reference to Succoth,[33] which is assumed by Noth to be
reflected in Genesis 33:17, he brings his reconstruction of the
Jacob cycle to a close.

32. HPT, p. 100.
33. HPT, p. 101.

Noth's Theories and Collective Cult Worship

My task now is to analyse the implications of Noth's
treatment of the Jacob cycle, and to discover if his textual
approach does provide the necessary analytical information
for the critic to investigate the development and growth of
this biblical narrative. Noth assumes that the cult centres
of Shechem and Beth-el functioned as centres for collective
tribal worship; this collective tribal worship included the
pilgrimage from Shechem to Beth-el. Noth also presupposes
that a cult centre can function as a depository of separate
tribal customs[34] which interlock with the pan-tribal customs;
and thus, expand the separate tribal customs and narratives.
In short, Noth conceives of Shechem and Beth-el functioning
as tribal archives for religious narratives. Against this
theory, I hold that collective tribal worship, and the narratives
it produces reflect the opposite tendency, that is, collective
religious centres, i.e., a cult site, do not indicate that
narratives will be produced which reflect the collective
religious experience. While the cult centre may reflect its
pan-tribal influences, still each separate tribal unit retains
its own distinct and intrinsic narrative tradition.

The process of collective cultic narratives reflecting a
structure that permits the intrinsic tribal narratives to
remain has a structure that is like that of the structure of
a progressive repetitive narrative; that is, in the same
narrative style as 'The House that Jack Built'. If the Jacob
narratives were a product of collective tribal worship, they
would reflect it in the way illustrated by the passage below.
I should like to clarify that the following reconstruction
of Genesis 31 is only stressing the underlying textual structure
of collective tribal narratives; thus, even though Noth does
not identify Genesis 31 as a Central West Jordanian narrative,
the repetitive-progressive narrative style can be applied.
The following is the reconstruction on the Jacob narratives:

34. HPT, p. 97.

This is the stone of Jacob.

This is a stone on Mount Gilead
which is the stone of Jacob.

This is a stone which both Jacob and Laban erected
which is a stone on Mount Gilead
which is the stone of Jacob.

This is a stone near the place where Laban found Jacob
which is a stone which both Jacob and Laban erected
which is a stone on Mount Gilead
which is the stone of Jacob.

This is the second time that Jacob had to flee
after being a trickster
which is a stone to mark the covenant between Jacob and
Laban
which is the stone near where Laban found Jacob
which is the stone both Jacob and Laban erected
which is a stone on Mount Gilead
which is the stone of Jacob.

A parallel structure of progressive repetition comes from
the tribal tradition of the Maori. According to various collec-
tions of Maori family charms, there are two levels in which the
phenomena are manifest: the individual and the pan-tribal.
Thus there is a pan-tribal charm; while at the same time,
there exist individual family charms. In the charm below,
alternatively identified as a chant, there are two variants
recorded. The first is from an early study of Maori religion.[35]

35. There are various studies concerning the repetition structure
of religious chant. This phenomenon is discussed by
E. R. Service, Primitive Social Organization, New York,
1974; refer to 109-43. A. W. Malefijt, Religion and
Culture illustrates that it is just as complex in its
cognitive structure as is modern religion. The chant
above appears in at least two collections. The first

The second is found in Paul Radin's, <u>Primitive Religion</u>.[36]
The two collections serve as a reminder that early religious
narrative passes a binary structure: the individual and the
tribal. The examples below illustrate the progressive
repetitive structures in various societies.

The first main chant is:

> Farewell, oh my child
> Do not grieve.
>
> Do not love
> Do not grieve, oh my child.
>
> Do not mourn
> Do not love
> Do not grieve, oh my child.
>
> Farewell forever
> Do not mourn
> Do not love
> Do not grieve, oh my child.[37]

Radin records what seems to be the same charm as:

> Farewell, O my child! Do not grieve;
> do not weep; do not love; do not yearn
> for your parent left in this world.
> Go thou forever. Farewell forever.[38]

Another progressive charm comes from the Pawnee Native North
American tradition. While this charm is more repetitious

35. (Contd.) recording is as early as 1914, ref. <u>A.A.</u> n.s. 14,
     1914; and the Radin collection. Also refer to B. Heor,
     'Traditional Family Life and Tribal Life'. <u>JPS</u>, 50,1991,
     448-454.

36. Paul Radin, <u>Primitive Religion.</u>

37. <u>AA</u>, p. 141.

38. Radin, 28.

than progressive , it still has the function of the Maori
charms. Radin records this chant as thus:

> I come! Now we raise our voices for Mother-Corn
> Mother-Born-Again.
> Mother-Corn-who-carries-them-through-obstacles.
> It is our father who sits in the pathway to receive prayers.
> Yonder their fathers dwell in heavens.
> Yonder the wonderful Being in the heavens.
> Yonder their fathers dwell in the heavens, where the
>   thunders are to be heard.
> Yonder their fathers dwell in heaven.
> Yonder in the heavens stands Ready-to-Give.
> Mother-Corn's kettles are filled with corn brought by a child.
> Listen! Boy whose name is Little Son.
> Listen! Boy whose name is Little Son.
> It is him through him that I walk around the circle of
>   the village and call upon the gods to look
>   down upon this boy.
> I come.[39]

It is recognized that ancient Hebrew narrative, Maori
charms, and Pawnee chants are widely separated by time and
culture. At the same time, the structure of the narratives
is not limited by this difference. The content of the
narrative is limited by its culture and its society, but
the context is one characteristic that is invariable. This
is an important aspect of structural analysis, that there
is structure which permits individual cultural characteristic
and 'universal' concerns. I should like to stress that
structuralism does not claim that the content of the narratives
will be the similar, rather it is the form, or context, which
is invariable.

39. Radin, <u>Primitive Religion</u>, 298-299; for further examples
    of progressive narratives, refer to Franz Boas, 'Stylistic
    Aspects of Primitve Literature', <u>JAF</u> 38, 1925, 329-340.

Approaching the Biblical Narrative as a Coherent Literary Whole

Noth's analysis of Genesis 34[40] illustrates his assumption that the origins of the Jacob narratives are found in geographical and political events. Noth isolates Genesis 34 from the rest of the Jacob cycle, and assumes that it is an independent account of the conquest of Shechem,[41] and thus interprets this narrative as one which is based on military encounters. Once more, Noth employs a literary text taken out of its narrative context to illustrate his historical assumptions regarding the early history of the Israelite tribes. It is this critical approach, which Noth identifies as 'traditio-historical', which creates the conflict between his approach and that of the structuralist. In contrast to Noth's critical approach, the structuralist suggests different interpretations of the biblical text. One alternative to Noth's interpretation of Genesis 34 is that it illustrates the final stage of Jacob's portrayal as the patriarchal-hero. The son of the trickster Isaac has become a trickster himself and next develops into a patriarchal-hero. The final development of this theme is when Jacob's sons, Simeon and Levi, trick the people of Shechem without their father's knowledge, thus becoming tricksters themselves. Whereas Noth's isolation[42] of this narrative unit from the rest of the Jacob cycle weakens the internal structure of the text, the structuralist analysis regards any unit as an intrinsic element of the cycle's composition. Thus the structuralist is concerned with

40. HPT, p. 86.

41. HPT, p. 86.

42. Many Old Testament critics would detach Genesis 34 from the rest of the narrative for no better reason than because it seems to fit with the Amarna tablets; likewise Genesis 24-25 because of its alleged identification with the Nuzi tablets. For an example of this critical tradition refer to: C. H. Gordon, 'The Patriarchal Narratives', UNES 54, 1954; 'Biblical Customs and the Nuzi Tablets', BA, 1940; R. T. O'Callahan, 'Historical Parallels to Patriarchal Social Customs', CBQ 45, 1953.

the context and content of the narrative; one cannot be separated
from the other without critical damage being done to both.
A structualist is not concerned with the possible historical
background which may be illustrated in the Jacob cycle, rather
the analyst is concerned that his criticism of the Jacob cycle
will be synchronic. Structuralism as a tool for biblical
criticism assigns equal importance to the form of a text as to
the possible development of a text; yet, at the same time, the
analyst is sensitive to the Jacob cycle as we now have it - as
a part of the book of Genesis.

The traditional division of the Jacob cycle into geo-
graphical categories is analysed in further detail in the
section which is concerned with the importance and influence of
H. Ewald on biblical criticism. Noth's debt to Ewald is most
evident when he applies a political interpretation to Genesis 34.
This analytical methodology is best refuted by an understanding
of the nature and process of composition. If the Jacob cycle
is an historical account, then the biblical analyst must also
understand the process of historical composition. Historical
narrative also has a structure which parallels that of traditional
narrative, in that historical narrative is composed of inter-
locking units which cannot be separated or taken out of context.
The structuralist applies his approach to any narrative form - thus,
the implications of structural analysis are the same for historical
and for literary narrative. Thus, even if Noth is correct in
his interpretation of Genesis 34, his critical methodology still
ignores the inherent structure of historical narrative. The
interlocking units of historical narrative cannot be separated
or taken out of context without the composition as a whole being
affected. In contrast to the approach of the structuralist,
Noth's 'traditio-historical' approach aims to separate and to
isolate historical or traditional accounts from their literary
context.

Noth's arbitrary division of the Jacob narratives exemplifies
the contrast between the accepted methods of biblical scholar-
ship and the methods of folklore criticism. The structuralist
would approach the Jacob cycle as a coherent textual whole, in
contrast to Noth who does not. Thus, adaptation of structural

analysis for biblical studies will include a re-evaluation
of the accepted methods of textual criticism. I am aware
that to seek to disqualify Noth's textual theories will be
considered by some a rash move; despite Noth's work on the
origins of the Pentateuch, I feel that his theories must be
re-evaluated in the light of the critical approaches of the
structuralist. The discrediting of Noth's theories will leave
a vacuum in Old Testament studies which the structuralist
could fill. The application of folklore studies could be used,
for example, to illustrate the impossibility of enterprise
identifying the origins of the Jacob narratives.

INTRODUCTION: Hermann Gunkel

In the Jerome Biblical Commentary, Alex Suelzer describes
Hermann Gunkel's analytical methodology as an approach to
'form-criticism that has given direction to the course of
twentieth century scriptural scholarship. By emphasis upon
oral tradition and by the utilization of archaeological and
literary material of the Near East, it approached closer to
the life situation that produced the biblical writings than
did static literary criticism.'[1] Suelzer's acclamation is
impressive. However, by further examining Gunkel's emphasis
upon 'oral tradition', it becomes evident to the folklorist
that, in fact, his way of handling oral tradition is to divide
the Genesis narratives into what can be considered as their
surface subject headings.

Gunkel's exegesis accepts with some modification the
literary criticism which precedes him and which received
classical expression in the Documentary Hypothesis. Gunkel's
criticism of the literary method is that it limits itself to
a consideration of the biblical text in terms of its literary
sources as opposed to its oral sources. Refuting this theory,
Gunkel insists that exegesis should recognize the separate
pre-literary oral traditions which contain the origins of the
established literary text. This is accomplished by abstracting
the tradition units from what Gunkel considers to be their
secondary context in the final written form, thus permitting
the critic to penetrate to the original oral unit. This
process, Gunkel claims, also allows the biblical critic to
include in his analysis the achievement of the original
Israelite compiler.

The Israelite compiler was responsible for collecting the
various narratives, and according to Gunkel, the biblical

1. Jerome Biblical Commentary, ed. R. E. Brown, : . :., : . .. . .
      : : :;. . : : .., New York, 1968, 600.

critic must undertake a thorough investigation of the finished
product of the compiler - that is, the biblical text as we now
have it. Gunkel claims that it is impossible to establish an
exact history of the growth of the Genesis narratives; thus
more attention should be given to establishing how the narratives
reflect the original corporate experience of the ancient
Israelites rather than the later intention of the compiler.
This is achieved by isolating from the narrative the formal
categories called 'Gattungen'. Gattungen for Gunkel were
the result of the need of the early Israelites to express
their religious history, which then passed from the oral
expression into the written expression. The biblical critic
must, therefore, determine the manner in which any given
idea is expressed; this is achieved on the bases of stylistic
characteristics, content, and knowledge of the 'Sitz im Leben'.

Gunkel's analytical methodology attempts to supplement
the biblical criticism which preceded him. At the beginning
of Gunkel's academic studies, he was a member of the Göttingen
group, which, in the late 1880's, provided the impetus for the
foundation of the 'Religionsgeschichtliche Schule'. This
critical approach attempted to isolate from the biblical
narratives the religious experience of the early Israelites.
Its exponents assumed that the biblical narratives were the
result of a literary process, but that as religion is concerned
with tradition, the origins of these traditions were transmitted
orally. While the literary documents can provide information
on the textual development of the narratives, they provide
little information on the meaning of the religious experience.
It is the task of the biblical critic to isolate the Gattungen
from their secondary context - that is, the literary text.
This process of isolating enables the critic to analyse the
creative spirit behind thepre-literary tradition. Gunkel
himself had a strong interest in the theories of J. G. Herder,
and it is to be expected that Gunkel's analytical approach
to exegesis assumes that it is an art form rather than a
science. Herder, himself, assumed that the role of the poet
and the biblical critic were intermixed[3], thus Gunkel

illustrates his dependency on Herder by suggesting that the
biblical narratives are the result of the expression of the
creative spirit which, from time to time, came to the
Israelites.[4] The influence of the German Romantics and the
German Neo-Classical scholars on biblical criticism is not
only found in Gunkel's critical methodology, but can be traced
as far back as the critical writings of Heinrich Ewald.[5]

The introduction to Gunkel's commentary on _Genesis_, which
was translated into English as the _Legends of Genesis_,[6]
assigns to the biblical narratives divisions which imply
suppositions concerning their textual composition. Gunkel
imposes on the Genesis narratives his perception of textual
construction; this structure he believes will provide the
necessary information to comprehend the function and the
nature of the 'Gattungen'. This structure is circular in its
very nature; for if one understands how the Israelites themselves
perceived the original oral narrative, then it is possible
for the biblical critic to isolate the original narrative
unit from its position in the text. Once this isolation is
accomplished, it is possible to trace the development of these
isolated narrative units as they merge into the more complex
written text.

My analysis of Gunkel's critical approach will take into
account his division of the biblical narratives, and will
attempt to illustrate the deficiencies in his critical
methodology. To begin this analysis, I would like to
illustrate Gunkel's approach to the Genesis text - that is, the
literary text as it has been passed down to us:

3. _Jerome Biblical Commentary_, 593.
4. For a full discussion of the theories in Old Testament
   criticism, see J. L. McKenzie, 'Myth in the Old Testament',
   CBO, 21, 1954, 265-282.
5. For further development of this theory, reference should
   be made to the section on H. Ewald and K. O. Müller.
6. Gunkel, The Legends of Genesis (abbreviated _LG_) translated
   by W. F. Albright, New York, 1961.

the narrator of the legends, unlike the modern novelist,
could not expect his hearers to be interested in many
persons at once, but on the contrary, he always introduces
to us a very small number. There are indeed narratives
in which more personages take part, as in the case of
the detailed story of the suit for the hand of Rebeccah,
and especially in the stories of the twelve sons of Jacob.
Yet even here the narrators have not been neglectful of
clearness and distinctness. In very many cases where
a number of persons appear, the many are treated as one:
they think and wish the same things and act all alike.[7]

This quotation illustrates the analytical deficiencies in the
critical methodology of Gunkel. What is important for us in
this quotation is the implication that the structure of the
'modern novel' and the structure of the biblical narratives
can be paralleled. Structural analysis stresses that the
individual characteristics of any given text will reveal a
complex compositional process. To compare the literary
process of the modern novel with the oral construction of the
biblical text does justice to neither. In short, this quotation
illustrates the contradictions of Gunkel's critical approach
to the biblical narratives. Gunkel first claims that the
biblical narratives are the product of oral composition, and
that only later did they become a literary product. Gunkel
next compares the composition of a <u>literary product</u> with what
he himself stresses is an oral composition; that is, he compares
the 'modern novel' with the biblical narratives. As it will
be seen this contradiction and confusing analytical approach
is typical of Gunkel's methodology.

The varied structural analyses of the Jacob cycle offered
in this thesis will illustrate the complex nature of the
biblical narratives; that is, this thesis hopes to illustrate
that the Israelite narratives are just as complex in their oral
construction as are literary compositions. In the next section

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7. <u>LG</u> 24.

this thesis will approach Gunkel's analytical methodology with the aim of illustrating how restrictive is his critical approach. The section will consider Gunkel's isolation of the narrative units from the textual whole, and the external parallels he deducts from the Genesis text which are only further expressions of the Documentary Hypothesis.

Gunkel's Critical Approach: His Analytical Categories

Gunkel assumes that as the historical and religious accounts in the biblical narratives are intermixed, for the early Israelite narrative did not clearly distinguish between the two. This was a theory which was held by nineteenth century folklorists as well, thus a parallel can be established between the position held by the literary critics and the position held by nineteenth century folklore analysts. This parallel allows us to criticize the methodology of the folklorist and the methodology of the biblical literary critic at the same time as they both contain the same misconception. A. W. Malafijt describes this misconception as thus:

> Others (folklore analyst) rationalize their lack of
> distinction by reverting to the erroneous nineteenth
> century argument that native story tellers themselves
> would not know how to distinguish between myths and
> secular tales. Malinowski (B. Malinowski, Magic, Science,
> and Religion and Other Essays, New York,1954, 106-107)
> shows that the Trobriand people made both conceptual and
> linguistic distinctions between sacred and secular stories.
> In some cultures, even finer distinctions exist, and
> several different types of sacred narrative are
> recognised.[8]

The classification of some of the Genesis narratives as historical accounts displays Gunkel's arbitrary methodology; the narratives are characterised as illustrating the various migrations of Israelite tribes. An example of this classification is that Gunkel considers the Jacob-Esau narratives to

8. A. W. Malefijt, Religion and Culture, 1968, New York, 174.

be a literary account of tribal political history.[9]   Other
narratives are cultural rather than political; for example, the
aetiological narratives, such as the account of Reuben's lost
birthright, form another category in Gunkel's classification.
Again, etymological narratives are concerned with the names of
cities, wells, and sanctuaries. The account of a sacrifice
of a ram in place of a child at Jeruel is considered to be a
ceremonial narrative; this classification is applied to the
Jacob narratives by explaining Genesis 32:32 as, 'why people
limp, that is perform a certain dance at the festival at Penuel.[10]
The last sub-division that Gunkel applies to the narratives is
the mixed theme; an example of this category is the Beersheba
cycle, which Gunkel claims to be a mixture of historical and
ceremonial narratives.

The subject divisions discussed above are in fact based
on arbitrary narrative characteristics. Gunkel's methodology
encourages further abstraction of the narrative unit from its
textual whole; and thus, Gunkel claims that these narrative
units originally formed parts of independent narrative cycles
which were artificially grouped by later compilers.[11]   Gunkel
justifies his analytical approach by stressing that it is the
only possible means of penetrating the literary construction of
the compiler; and thus, the reader is able to reach the pre-
collected religious intention of the early Israelite composer.

The response of the folklorist to Gunkel's methodology.
raises some important issues for the biblical critic. Gunkel's
critical approach assumes that a less sophisticated society
cannot transmit complete, coherent narrative. Secondly, when

9. LG 21; also A. du Pury, Promesse Divine et Légende Culturelle
    Dans le Cycle de Jacob, Tomb II Paris, 1975, 402-403.

10. LG 24.

11. Albert de Pury, Promesse Divine et Légende Culturelle Dans
    le Cycle de Jacob, Paris, 1975, accepts the textual
    divisions of Gunkel in his analysis of the Jacob cycle;
    see de Pury, 519-521; also refer to Gunkel, Genesis, second
    edition, Göttingen, 1902, 293.

a structural analysis of the Jacob cycle is attempted in later
sections of this thesis, it will soon become apparent that the
method of fragmenting the biblical narrative text does not
permit the critic to penetrate to the original oral source or
form of the narrative; rather, it permits the critic to impose
his own conception of 'oralness' on the text. Thus, it will
also become evident that Gunkel's alleged pre-literary oral
units are, in fact, artificial divisions which are constructed
on the grounds of quasi-historical readings of the biblical
text.

Gunkel's Methodology and Current Analysis of Oral Tradition

In the last section, I made critical evaluations concerning
Gunkel's claims to penetrate the literary work of the Israelite
compiler in order to reach the pre-literary oral composition of
the biblical narratives. It is now necessary to expand further
what is meant by oral composition and oral tradition, as they
are employed by the folklorists and as they are employed in
Gunkel's critical works. Gunkel alleges that ultimately
each independent narrative unit was the work of one individual.[12]
These narrative units were next compiled into their written
form by a later compiler; thus, what Gunkel attempts to analyse
is the pre-compiled form of the biblical narratives. As the
nature and function of oral narrative is of interest to
folklore studies, much interest has been shown in the debate
over the definition of 'oral' and 'oral tradition'; when one
compares Gunkel's theories of oral tradition with the theories
of current folklore studies, it becomes apparent that the two
interpretations of those terms conflict. R. C. Culley,[13]
suggests that the biblical critic has in the past applied the
term 'oral tradition' without understanding what is implied by
this term:

the term 'oral tradition' has been used without further

12. _LG_ 39.
13. R. C. Culley, 'An Approach to the Problem of Oral Tradition',
    _VT_ 13, 1965.

definition as though the meaning were a simple straight-
forward matter. Yet at the same time distinctions and
differences have been suggested and implied time and
time again in the writings on the subject.[14]

Culley's comments concerning the traditional approach of the
biblical critics to the question of oral traditions is
exemplified by Gunkel's theories on the transmission of the
biblical narratives. Current biblical scholarship, with its
interest in the methodology of folklore studies,[15] represents
a progressive trend which may lead to a reconsideration of the
accepted approach to the oral origins of the biblical narrative;
this 'accepted approach' is manifested in Gunkel's critical
writings. B. O. Long analyses Gunkel's methodology of relating
genre to setting or his concept of 'Sitz im Laben'. Long
considers that the biblical critic should approach relationship
with more caution than is accustomed; Long suggests that:

> Old Testament scholars should realize that factors
> influencing the match of genre and setting are often
> external to content and literary style and that
> reconstructions based almost wholly on internal literary
> arguments are likely to be seriously flawed from the
> outset. I cannot conceive of an anthropologist recon-
> structing the typical occasion for a literary piece
> on the basis of its literary features alone. If he were
> to do so, he would be more often wrong, totally wrong, than
> right ... Just at a point where the biblical scholar
> might expect to find such an original and typical occasion,
> each with its own rightness, its own particular link
> with the genre in question. Obviously a number of
> factors are at work, and there is no reason to assume
> categorically that there must be an intrinsic formal
> relationship between generic elements and setting.
> A genre in its oral milieu may have been defined by its

14. R. C. Culley, p 115.   15. See _Semeia_, 5, 1976.

setting, but it might just as well <u>not</u> have been.[16]

Milman Parry and Albert Lord provide helpful theories concerning oral traditions from their studies of South-Slavic epic construction. The importance of the Parry-Lord theory, also called the 'oral theory' is that it suggests that a distinction should be made between the transmission of a formal text and the transmission of an informal text. This difference can be seen by contrasting a set formal text and an impromptu narrative. An example of a formal set text would be the traditional composition of tribal genealogies; these genealogies are transmitted with little structural variation. On the other hand, in the impromptu oral narrative, the text is formed during the individual performance. The oral poet knows the inherent narrative structure and embellishes the compositional traditions as he thinks fit. This embellishing is an established method of textual composition; but if the distinction between the set formal and the oral text appears to be vague, this is because of the complex and often flexible nature of the oral text.[17]

Ruth Finnegan, in <u>Oral Poetry</u>[18] states; 'Because of this relative and often ambiguous nature of 'oralness' I need to make no apology for not producing a clear and precise definition of 'oral poetry'. For the relativity and ambiguity are a part of the nature of the facts, and to try to conceal this by a brisk definition would only be misleading.'[19]

In contrast to the concern and the approach of the folklorist, or the biblical critics who have an interest in folkloristic methodology, Gunkel's theory of an original narrative unit which can be isolated out of the textual whole, creates an artificial approach which is neither flexible enough to

16. B. O. Long, 'Recent Field Studies in Oral Literature and the Question of <u>Sitz im Leben</u>'. <u>Semeia</u> 5, 1976, 44-45.
17. Reference should be made to the appropriate sections in this thesis on the oral theory for further discussion.
18. R. Finnegan, <u>Oral Poetry</u>, 1977, London.
19. Finnegan, 22.

incorporate differences in oral style nor complex enough to
allow the critic to comprehend the intrinsic character of
oral lore. The biblical critic should be aware that the
narrative links Gunkel observes may be typical of a part-
icular style of oral composition, rather than mere editorial
conveniences employed to bond discreet narrative units
together.

The Ur-text: Its Application in Gunkel's Theory

Inherent in Gunkel's critical analysis of the biblical
narratives is the supposition of an original unit of narrative
- or, the Ur-text. The Ur-text, or Ur-form, is that original
oral or literary unit which is transmitted with as little
variation as possible, and which then becomes incorporated
into the written text. Gunkel did not follow the traditional
folklore theory that the Ur-text was transmitted with little
variation in its narrative. It must be indicated that Gunkel
was often unclear about what he considered to be the
Urgeschichte in Genesis. This lack of clarity can also be
found in his inexactness in the use of the terms, myth,
sage , and Märchen. This confusion can be illustrated by
Gunkel identifying Genesis 1-11 as the Ursagen; yet at the
same time, Genesis 2-3 is referred to as myth. Gunkel's
analysis of the patriarchal narratives, or Vätersagen,
display an inherent consideration of an Ur-text. This concern
is evident in Gunkel's attempts to analyse the supposed
inconsistencies in the Jacob cycle. In the Jacob cycle, one
of the means for the transmission of the Ur-text is identified
by Gunkel in the confusion and repetition of verses; this
can be seen in Jacob's request for payment. The confusion that
Gunkel finds in the text concerns the type of wages Jacob is
to receive from Laban. The passage under consideration is:

> And it came to pass, when Rachel had borne Joseph,
> that Jacob said unto Laban: 'Send me away, that I may
> go unto mine own place, and to my country. Give me my
> wives and my children for whom I have served thee, and
> let me go; for thou knowest my service wherewith I have
> served thee.' And Laban said unto him: 'If now I have

found favour in thine eyes - I have observed the signs,
and the LORD hath blessed me for thy sake.'   And he
said: 'Appoint me thy wages, and I will give it.'   And he
said unto him: 'Thou knowest how I have served thee,
and how thy cattle have fared with me.   For it was
little which thou hadst before I came, and it hath
increased abundantly; and the LORD hath blessed thee
whithersoever I turned.   And now when shall I provide
for mine own house also?'   And he said: 'What shall
I give thee?'   And Jacob said: 'Thou shalt not give me
aught; if thou wilt do this thing for me, I will again
feed thy flock and keep it.[20]

<div align="right">Genesis 30:25-31</div>

Gunkel analyses the presumed inconsistencies by indicating
that there are two traditions employed in one narrative which
was compiled by a redactor. This theory is examined later in
this section. The response of current folklore studies to
Gunkel's supposition is to suggest that we examine the structure
of the repetitions in the narrative, thus reaching the under-
standing of why there are repetitions in the text. That is,
to approach the written narrative as it is, with an acceptance
of any textual inconsistencies or repetitions as having a
structural purpose in the process of narration.

The theory of the Ur-text itself is a divided issue among
folklorists. One of the characteristics of the Ur-text is
that it transmits from a culturally sophisticated society
down to a less sophisticated society; this is termed the
devolutionary premise. A striking illustration of this premise
is the transmission theory of the Grimm brothers, who argued
that folktales are the detritus of myths. This premise holds
that the very act of repeating the folklore material encourages
its faulty transmission. This principle is termed 'Zersingen',
and contains the most overt illustration of the devolutionary
principle. 'Zersingen' refers to the material changes which
occur when a folklore narrative is transmitted. Thus, as a

20. Gunkel, Genesis, 336-339.

joke or a narrative tale is told more than once, the very
act of reciting is considered to be destructive. The
devolutionary theory of the transmission of the Ur-text is that, it is
in the common elements, which are present in all the variants,
that the Ur-text is transmitted.

The historical development of the Ur-text theory grew
out of the Finnish-historical school. The function of the Ur-
text theory was to determine the narrative development
of a literary text; by assembling all known variants of any
given text, one seeks to reconstruct the hypothetical Ur-text.
This is done, however, with no attempt to explain how the
Ur-text itself was first composed; Gunkel is not an exception
to this style of criticism. Inherent in the Ur-text theory is
that once the Ur-text is isolated and identified, it can be
extracted from the established narrative text. The attraction
of the Ur-text theory for Gunkel is clear, for the Ur-text
theory assumes that a pre-literary source can be isolated from
the narrative whole; this critical approach parallels Gunkel's
textual analysis of his alleged literary divisions in the
Genesis narratives.

Despite the important contributions of the Finnish-
historical school to the study of folklore, these are character-
istic of their Ur-text theory which should be examined further.
For example, the difficulties in abstracting the Ur-form, has
lead some folklore analysts to consider the Ur-text as an
artificially and an externally imposed textual apparatus.[21]
Also, there is further criticism that the efforts of the
Finnish school to abstract an Ur-text is a sufficient reason
to call its existence into question; Alan Dundes evaluates
the Finnish school's search for the Ur-text as follows: 'The
difficulties of searching for the Ur-form, too often presumed
to be hopelessly hidden by the destructive, deteriotative
effects of oral transmission were considerable, but always

21. Refer to C. von Syndow, 'On the Spread of Tradition,'
    translated by L. Bødker. Reprinted in Selected Papers on
    Folklore, ed. by L. Bødker, Copenhagen, 1948, 11-43.

insurmountable.'[22] E. B. Redlich illustrates that the form-
critics, as well, had a tendency to apply the Ur-text theory
in the analyses of the biblical narratives by suggesting that
the biblical narratives 'were subject to the usual inevitable
fate of oral tradition, such as adaptation, alteration, and
addition.'[23] Redlich suggests that the Ur-text theory is an
inherent part of many biblical critics' justification for
extracting alleged narrative units from the textual whole.
The dubious and contested existence of the Ur-text should
encourage a re-examination of Gunkel's theories in the light
of the criticism which certain folklore schools have produced
concerning the Ur- text theory. As the Ur-text is an
important hypothesis in Gunkel's theories of transmission,
when the actual existence of the Ur-text is contested by
various traditions in folklore studies, the biblical critics
should reconsider the necessity of the Ur-text.

Alleged Cultural Parallels

Not only does Gunkel employ the contested theory of the
Ur-text, he also interprets the Genesis narratives by illus-
trating that there were several external cultural influences
upon Israelite narrative. These cultural influences surfaced
in a literary form, as Gunkel states:

> The legend of the Tower of Babel, too, deals with
> Babylonia and must have its origin in this region.
> The Eranian (sic) parallels came from further East,
> but whether from Babylon specifically is an open
> question, since the Babylonians located Paradise not
> at the source of streams, so far as we know, but
> rather at their mouths. We have a Buddistic (sic)
> parallel to the story of Sodom as well.'[24]

22. A. Dundes, 'American Conceptions of Folklore', JAF 3,
    1966, 220.

23. E. B. Redlich, Form Criticism: Its Value and Limitations,
    London, 1939, 11.

24. LG, 90.

This quotation is an example of Gunkel's approach to the
alleged cultural parallels. He assumes that the narratives'
literary influence comes from as far east as India, yet the
Buddha's teachings are from the fifth century B.C. and come
from a society which had no direct contact with the Israelites
during the early formation of their religion. At best, Gunkel
considers the Genesis narratives to be an amalgam of different
literary traditions that were drawn together by the Israelite
compilers. Gunkel fails to take into account that the
Israelites were capable of arriving at their narratives
independently.

Ruth Finnegan illustrates that cultural influence is a
complex process. In contrast to Gunkel, who seems to imply
that oral poetry and oral literature come into a primitive
society which has been influenced by a more sophisticated
society, Finnegan states:

> Oral poetry can occur in a society with partial literacy
> or even mass literacy, as well as in supposed 'primitive'
> cultures. One only needs to think of the celebrated
> Yugoslav oral epics, with their constant interaction
> over generations with printed versions; English and
> American ballads, which have been sung in very different
> geographical areas, cultures and periods; modern 'pop'
> songs; or the productions of Canadian lumberjacks or
> American 'folksingers' like Larry Gorman, Almeda Riddle,
> or Woody Guthrie. The 'typical' oral poet is as likely
> to have some knowledge of writing as to live in the
> remote and purely oral atmosphere envisaged in the
> stereotype.[25]

The Finnegan quotation stresses how misleading and limited
is Gunkel's approach to oral tradition. As we stated before,
Gunkel assumes that the Israelite narrative tradition was
influenced by external sophisticated narrative traditions; this
was first evident in the oral narratives, and then evident
in the written narratives. In contrast to this approach,

25. R. Finnegan, 24.

Finnegan suggests that the question of influence is not as
simple as Gunkel leads us to understand; to quote Finnegan
once more:

> The basic point, then, is the continuity of 'oral' and
> 'written' literature. There is no deep gulf between the
> two: they shade into each other both in the present and
> over many centuries of historical development and there
> are innumerable cases of poetry which have both 'oral'
> and 'written' elements. The idea of pure and uncontaminated
> 'oral culture' as the primary reference point for the
> discussion of oral poetry is a myth.[26]

The Fragmentation of the Biblical Narratives

Throughout this section above reference has been made
to Gunkel's analytical method of approach to biblical analysis;
that is, his fragmenting of the narrative text. Gunkel derives
his 'original' textual unit by tracing the narratives back
to the major source traditions of the Documentary Hypothesis;
by this process, he can view the biblical narratives as an
amalgam of different narrative traditions. Gunkel applies
this critical approach to the Jacob cycle by isolating various
Jacob traditions. According to the Penuel narratives, Jacob
is a giant; from the Jacob-Esau cycle, Jacob is a trickster;
and still another Jacob tradition is present in the Beth-el
narratives. This methodology is at best misleading, for the
subjectivity of isolating the Jacob narratives into alleged
textual documents of J and E, assumes that the Israelites
were incapable of producing coherent narratives, and that
oral and written narratives are produced in a fragmentary
manner. Once more, I should like to stress that oral
literature has a coherent structure, and if the biblical
critic begins to regard the Jacob cycle as a coherent literary

26. Finnegan, 24.
27. LG, 90.

whole, this structure becomes evident. In the final part
of this section, I attempt to create an analytical structure
that will illustrate the individual characteristics of the
narrative; stressing that what have been considered as textual
repetitions, are, in fact, characteristics of the oral
narrative style.

Gunkel's approach to Genesis 30 demonstrates his critical
approach to be one of fragmenting the text into its alleged
units of literary traditions. These units are: Rachel's
adoption of children, vv 1-8; Leah's adoption of children,
vv 9-24; Jacob's service among Laban's flocks, vv 25-36; and
Jacob's tricks to gain wealth, vv 27-43.[28] These are the
tradition units which Gunkel assigns to the narrative cycle;
and while these units roughly correspond to the different
narrative actions in the text, they are still arbitrary
divisions of the narrative cycle.

A result of Gunkel's fragmentation of the text is that
he views Genesis 30 as disorderly, considering the redactor
to have made the mistake of allowing repetitions in the text.
A few of the repetitions are used by Gunkel as evidence
that Genesis 30 contains an Ur-text; but the repetition that
Gunkel criticises most strongly, is found in Jacob's request
for payment. This repetition is found in v 26 and v 29 :

> v 26 : For thou knowest my service wherewith I have
> served thee.

> v 29 : And he said unto him: Thou knowest I have
> served thee.

Gunkel then contrasts the repetition in these passages with
those found in vv 26-29 and in vv 31-33:

> vv 26-29:   For thou knowest my service wherewith I have
> served thee. And Laban said unto him; 'If now I have
> found favour in your eyes - I have observed the signs,
> and the LORD hath blessed me for your sake.' And he
> said: 'Appoint me thy wages, and I will give it.'   And

28. Commentary, Second edition, pp 329-336.

he said unto him: 'Thou knowest how I have served thee ...'

vv 31-33:   And he said, 'What shall I give thee?'
And Jacob said; 'Thou shall give me nought; if thou
wilt do this thing for me, I will again feed thy flock
and keep it. I will pass through all thy flock today,
removing from thence every speckled and spotted one,
and every dark one among the sheep, and the spotted and
the speckled among the goats; and such shall be my hire.
So shall my righteousness witness against me hereafter,
when thou shalt come to look over my hire that is before
thee. Everyone that is not speckled and spotted among
the goats and dark among the sheep, that if found with
me shall be counted stolen.

Gunkel assumes that these two narratives duplicate each
other in the retelling of Jacob's request for payment. Gunkel
attributes these duplications to the work of the inept redactor;
however, there are not duplications in these two texts, for
when the narrative is considered as a coherent textual whole,
and thus not separated into alleged narrative traditions, the
duplications can be considered as repetitions - and in oral
composition, repetitions have an important function. It may
be helpful at this point to contrast Gunkel's approach to
repetition in the biblical narratives and a folklorist approach
to the same phenomena. In his study on the compositional
methods of oral literature, Bennison Gray argues that repetition
is a major principle in the composition of oral narrative; and
as it is so important to oral composition he states that, 'the
concept should prove equally useful in developing a compos-
itional typology of oral literature itself, both according to
the types of repetition occurring in a work and to their
mutual relationships.'[29] Thus Gray suggests that the importance
of the various repetitions in traditional oral texts are
significant indications of the structure of the narrative.

29. B. Gray, 'Repetitions in Oral Literature'. JAF 84,
    1971,301.

The folklorist does not consider the repetitions in traditional
narrative are evidence of the narrative's compositional
inconsistency, rather he considers that the repetitions are
intrinsic elements of the narrative's composition.

I have stressed before, the nature of oral narrative
is complex, and Gunkel's error stems from a misunderstanding
of the nature of oral poetry and oral narrative. Repetition
is found in oral texts as a feature of their compositional
structure; to refer to Finnegan once more:

> Patterns of repetition can provide structure and coherence
> to an oral poem - a necessary aspect in a medium as
> ephemeral as the spoken or sung word - but need not lead
> to monotony. Repetition in itself can lead to variation
> both in the intervening non-repeated units, and - very
> effectively - in strategic variations within the repeated
> element itself. This variation and development through
> the uses of repetition is a widely used devise in oral
> poetry.[30]

The question may now be asked whether, if this is true for
the poetic form of oral narrative, it also may be the case
for oral narrative in a non-poetic form. If this is so, then
Gunkel's critical appraisal of Genesis 30 should be reconsidered.

The Oral Theory - Its Importance for the Analysis of Biblical Compositions

Gunkel attributes importance to the textual inconsistencies
and repetitions in the Jacob cycle, which he considers to
illustrate that the Jacob cycle is a collection of various
literary traditions. In fact, the repetitions in the narratives
form a large part of Gunkel's evidence that the narratives
were collected by an inept redactor. The oral theory of Milman
Parry and Albert Lord provides a challenge to Gunkel's accepted

30. _Oral Poetry_, 103.

theories. Milman Parry and Albert Lord are responsible for
a vast collection of Serbo-Croation oral epics. Parry first
became interested in folk-lore in 1935, when as an Assistant
Professor of Classics at Harvard University, he analysed the
formulaic phrases in the Iliad and the Odyssey. This led
him to argue that the Iliad and the Odyssey were traditional
epics and products of oral transmission and oral composition.
The task that was then before him was to describe the
characteristics of these oral formulae, and it was this study
that led him to analyse the Serbo-Croation oral epics. Parry
described his analytical approach thus:

> The aim of the study is to fix with exactness the form
> of oral story poetry, to see wherein it differs from the
> form of the written story poetry. Its method was to
> observe singers working in a thriving tradition of un-
> lettered song and see how the form of their songs hang
> upon their having to learn and practice their art without
> reading or writing.[31]

Albert Lord's interest in Serbo-Croation songs came much later
than did Milman Parry's. Lord, as a student of Parry's at
Harvard, was given the responsibility of editing and recording
much of Parry's collecting information; on Parry's death, he
continued and expanded the information that was first collected
by Parry.

The theory which was the result of the information collected
by Parry and Lord became known as the oral formulaic theory,
or the oral theory. The oral theory suggests, in short, that
an oral poet has at his disposal any given number of oral
formulae. The narrative is then comprised of a number of these
formulae, arranged in an established order; yet, the poet has
freedom in his selection of the formulae due to the flexible
nature of the process of composition. The ability of the
poet is not so much his employment of the traditional formulae

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31. A. Lord, 'Homer, Parry, and Huso,' AJA, 52, 1948, 34-44.

as it is his ability to compose in the process of performance. This is not a conscious selection but is a traditional creative style; thus, the oral method encourages individual poetic style to be expressed in the narrative. The oral theory is concerned with the composition of the narrative, so it is helpful in refuting the theories of the literary critics concerning the composition of the biblical narrative; which is often considered by these critics to be the product of oral tradition.

One of the insights into the composition of the biblical narratives that the oral theory provides is that it refutes the theory that when there are narrative inconsistencies in the text this indicates that the narrative text is composed of diverse literary sources. The oral theory holds that instead of there being different oral or literary traditions, the poet has only one circle of tradition from which to work. Thus, whereas the literary critics would associate the repetitions in the Jacob cycle concerning his request for wages as an indication of two separate literary traditions, the oral theory, on the other hand, holds that these 'inconsistencies' are inherent characteristics of oral composition. Therefore, the inconsistencies of oral narrative are intrinsic elements of its stylist construction. Narrative inconsistencies are not isolated to the biblical narrative, but are found in the Homeric epics as well. Parry's collection of Serbo-Croation epic illustrates that inconsistencies are a part of the complex pattering that exists on all levels of oral composition. Parry's collection was a result of his collaboration with Belá Bartók,[32] where they attempted to record the various epics of the Serbo-Croations. Parry noticed, as it has been stressed before, that narrative inconsistencies were character-istic of the oral composition he recorded. The following is an illustration of the types of inconsistencies that are evident in South Slavic oral epics. The first inconsistency that is presented is a contrast of the three different variants that have been recorded of one song. The Captivity of Dulić Ibrahim, or Song Four in the Parry Collection, has narrative

32. M. Parry and B. Bartók, Serbo-Croation Heroic Songs, (abbreviated: SHS), 1951, New York.

inconsistencies in the accounts of·Bulić's release from jail, where he is given a sobour and a passport. In the first version, Text A, Bulić meets three groups of guards who ask to see his passport:

TEXT A[33]

THE CAPTIVITY OF ĐULIĆ IBRAHIM

When they led him out before the icy dungeon, alas, into what a sorry state had Đulić fallen! His hair was so long that he could gird himself with it, and his nails were like plowshares. Then said Đulić the standard-bearer: "O ban, by the health of your two sons! Prepare me a safe-conduct and a passport, prepare me a passport under your seal. When I arrive at the border where your captains are standing guard, they will send me back to bloody Zadar. I do not have time to make the journey twice, because I have fallen into a very sorry state. Twelve years lying in the icy prison are no trifling matter. The snakes have bitten me, and the scorpions have drunk my blood; my hero's blood has gone." Then the ban prepared a passport and himself put his seal upon it. "Here, Đulić, Turkish standard-bearer! This is so that no one can send you back; if the thirty captains meet you, no one will send you back." Then said Đulić the standard-bearer: (400) "O ban, by the health of your two sons! Give to me a foot soldier's saber - because the mountains are never deserted; sometimes there are wolves, and more often bandits - so that I may defend myself with my saber on the mountains!" The ban gave to him a foot soldier's saber. When Đulić had girded on the saber, he leaned upon his boxwood staff, and now he departed from the ban's gate.

At an easy pace he went across the plain. He left the plain behind and began to ascend the mountains. Two mountains he crossed in turn until he came to Mount Vučar. There was no storm, but the mountain thundered, and Captain Gavran appeared. Behind Gavran were thirty-two comrades. As soon as Gavran saw him, he recognized him and cried out from his horse: "Ill-begotten one, Đulić the standard-bearer! Did you

33. SHS, 95-96.

break out of the ban's prison and think that you would escape?
You will not flee today, Đulić!" He called to his band:
"Bind his arms!" Then Đulić brought forth his passport and
said: "Do not do this, Gavran, for it will be to your sorrow!
The ban himself released me from the dungeon. Here is my
passport from the enemy!" When Gavran saw the passport, he
cried out in anger to his thirty-two comrades: "Let him go
where he wants on the mountain! The ban himself released him
from the dungeon." Đulić passed and ascended the mountain.

When he had proceeded a short distance, there was no
storm, but the mountain thundered, and Captain Ivan appeared;
behind Ivan were thirty-two comrades. When Ivan saw him,
he recognized him and said: "O Đulić, Turkish standard-bearer!
Have you broken out of the ban's dungeon and thought that
you would escape? You will not flee up the mountain, Đulić."
Then Ivan called out to his thirty-two comrades: "Seize him
quickly and bind his arms!" But now Đulić brought forth his
passport and said: "Do not do this, Ivan; for it will be to
your sorrow! The ban himself released me from the dungeon
that I might gather ransom." When Ivan took the passport,
he saw who had prepared it and whose seal was on it, (450)
and then he called out to his thirty-two comrades: "Release
him on the mountain road! The ban himself has released him
from the dungeon. Let him go wherever he wishes!" Đulić
passed, and ascended the mountain.

When he came to a clearing on the mountain, to a broad
clearing on the mountain - the slender pines towered to the heavens
-a roaring sound was heard from above on the mountain, and
Deli Milutin appeared, he who had blockaded the four roads
and was ever defending the border and the marches. He flayed
the merchants on the coastal roads; he gathered their money
and flayed the merchants with his seven or eight comrades.
As soon as Deli Milutin saw him, he called to Đulić: "O Đulić,
Turkish standard-bearer! Why do you pretend that I do not
recognize you? Have you broken out of the ban's dungeon and
thought that you would escape? You will not flee on the
mountain, Đulić." The enemy cried out to his seven or eight
comrades: "Surround him and seize him, so that I may return

him to the ban in Zadar! The ban will grant me pardon when I
bring in Đulić the standard-bearer." But now Đulić brought forth
his passport and said: "Milutin, it will be to your sorrow!
See who prepared the passport! The ban himself released me
from the dungeon; he released me to gather ransom." But
Milutin did not look at the passport; he took no heed at
all of the passport, but he cried out to his seven or eight
comrades: "Surround him and bind his arms!" When Đulić found
himself in trouble, when Đulić saw that there was no other way
out, his hand went to the hilt of his sword. His foot soldier's
saber screeched, and he attacked among them. He cut down all
his eight comrades, and heads flew in every direction. Then
he and Milutin began to hack at one another. They pursued one
another among the pine trees, they pursued one another among
the green pines. Whenever they met they struck. They lashed
at each other among the pine trees, until Đulić the standard-
bearer stopped him and struck him at a favorable moment. (500)
He cut off Milutin's head, and then he stopped and rested in
the broad clearing. Đulić stripped him of his clothes and arms,
and then put them upon himself. Over the clothes he girded
his long hair and from it he hung the enemy's sword. Then
he hurried quickly down the mountain.

In another version, text B, sung by another singer,
Đulić meets only one group of guards:

TEXT B[34]

When Đulić came up the mountain, he passed by two captains.
He stopped at the top of the mountain, and was about to enter
a broad clearing. There arose a rumbling, but there was no
storm, and then Deli Milutin appeared. He had blockaded the
four roads. He flayed the merchants on the coastal roads,
he flayed all the merchants on the coastal roads; he gathered
their money and flayed the merchants, together with his seven
or eight comrades. As soon as Deli Milutin saw him, the enemy
cried out angrily on the mountain: "Ill-begotten-one, Đulić, the
standard-bearer! Have you broken out of the ban's dungeon and
thought that you would escape? You will not flee from Zadar,
Đulić. Have you heard of Deli Milutin who guards the roads on
the mountain? I gather their money and flay all the merchants.
Here not even a bird can fly over because of him and of his
seven or eight comrades; how then pass the border!" Then
Đulić cried out in a loud voice: "Milutin, this will be to
your sorrow! The ban himself released me from the dungeon."
Then he brought forth his safe-conduct and his passport.
"See who has prepared this passport!" Milutin would not even
look at it, but he cried out to his seven or eight comrades:
"Bind his arms at the elbows. I shall return him to the Ban
of Zadar. The ban will grant me pardon."

Đulić saw that there was no other way out, and his hand
went to the hilt of his sword. His foot soldier's saber
screeched, and he attacked among them. (800) He began to
feint and to strike. God granted that he cut down the band,
and then he and Milutin began to struggle with one another.
They pursued one another among the pine trees. Not once did
he strike the dry-branched pine tree. They battled one another

34. SHS, 100.

among the pines until he cut down Deli Milutin and severed
his head from his shoulders. He hurled him to the green grass.
He did not strip him of his clothes and arms, but he took
his boxwood staff in his hand and quickly descended the
mountain.

Compare also the texts of A* and B*:

A*

Now Đulić descended the
mountain, and at an easy
pace he traveled until
he came to Udbina,
even to his own tower and
gate. When he came to
the gate of the tower, he
knocked upon the door
with the knocker. The
knocker echoed against
the mighty door, and Huso
the steward appeared. He
opened the gate of the
courtyard, and Đulić the
standard-bearer entered;
he gave greeting to Huso.

B*

At an easy pace he
arrived at the Border in
the same sorry state in
which he had been in the
dungeon, in the same
panoply and glorious
array. His prison clothes
were all torn, and his hair
was so long that he could
gird himself with it.

These differences are not because of contrasting literary
traditions, rather they illustrate the different poetic
composition that any one oral narrative can contain. Text C,
sung by another singer, has still more inconsistencies. Parry
does not provide the complete text, but he does list the
inconsistencies that are in this variant: the hero is released
with a passport and a sword, the sword is given to him by the
ban, he crosses the mountains and is not accosted, so evidently
he does not need the passport or the sword.[35]

Inconsistencies often take the form of the singer
neglecting to prepare the audience for another narrative
element. In song eighteen, Hasan rescues Mustajbey, a
grenadier meets a disguised Osmanbey, who asks him where he

35. SHS, 344-346.

is from. The singer forgets to have Osmanbey assert that
his name is Niko before he has the grenadier deny it.

Song 18:   HASAN RESCUES MUSTAJBEY

And now the dark grenadier asked him: "Standard-bearer,
from what country are you, from what place in the world?
And what do men call you?" The bey said he was from the city
of Ćpanur, from Ćpanur near the Turkish border, but the dark
grenadier laughed: "Do not lie, but tell me the truth! You
are not Niko the standard-bearer but really Osmanbey from
Osek. You blackguard! Don't you recognize your brother-in-
God? I am not a dark grenadier, (200) but really Hasan of
Ribnik! Don't you recall when we became brothers-in-God?"
They both arose quickly and stretched out their arms and
embraced. Then Hasan of Ribnik said: "My blood-brother
Osmanbey of Osek! Where are you going like this? To what
city and province are you riding without any companion in
case of need? You do not know the road to take." Then
Osmanbey of Osek said: "This morning I heard how the Turk,
Mustajbey of the Lika, was lost long ago, full twelve years
ago with thirty aghas of Osek. No one knows whether they
have perished or whether they have fallen into prison somewhere,
and I made a solemn oath that I would go about the kingdoms of
the earth, seeking the bey and his comrades to find their
grave or tomb, or to discover where they are in prison."

36. SHS, 181.

This type of narrative inconsistency is also found in Song four, when the mother asks about 'bloody Zadar' without knowing where the young man is from. However, this inconsistency is not found in Text A of the song, here the young man states where he is from.

Song 4:   THE CAPTIVITY OF ĐULIĆ IBRAHIM

Text A[37]

His aged mother came to the door, his mother came and his sister Fatima, and they implored Đulić the standard-bearer: "Alas, prisoner, where did you languish in prison, in what city of the infidels? How have you fallen into such a sorry state that you have girded yourself with your hair and that your nails are like plowshares? Our Đulić too has been in a dungeon lo these full twelve years: Where, O prisoner, have you languished in prison?"

And Đulić said: "In bloody Zadar, in the prison of the Ban of Zadar.

Text B[38]

His old mother came to the door, and his sister Fata approached. The old woman asked Đulić the standard-bearer: "My dear son, prisoner from the dungeon! Tell me truly what I implore you. Since you were in prison in bloody Zadar, (900) tell me, was there any news of Đulić? Has our Đulić passed to another world? Have we heard aright, or do men lie?" Then Fata too implored him: "Tell me, brother - health and fortune to you!"

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37. <u>SHS</u>, 102.
38. <u>SHS</u>, 99.

The disguised hero often provides the narrative with inconsistencies. In Song one, Song of Bagdad, Fatima dons the clothes of a soldier and Turkish standard-bearer in order to stop the capture of Bagdad. She sets off alone and soon she encounters a Christian Queen. They both behave as though Fatima is disguised as a Christian soldier, yet the singer did not dress her in this garb.

Song 1:   SONG OF BAGDAD[39]

Now let me tell you the strange tale of Fatima, of Fatima of the city of Budim! One morning Fatima arose early. She leaped to her feet, made her morning ablutions, and said her Turkish prayer in season. Now she cast aside her maiden's clothes and donned the garb of a Border warrior. She descended the stairs in the tower and went down the new street. When she came to the new market place, to the shop of Omer the young-barber, she greeted the barber as her brother-in-God: "Omer, my brother-in-God! Shave Fatima's head! Fatima is not shaving it for a wedding, but I am going to serve the empire. I have heard the world say that all Bosnia is gathering with Derdelez Alija at its head to go to the aid of the empire, to attack white Bagdad for it, to see whether they might capture Bagdad." Then the barber cut her hair very short. "My brother, leave a braided pigtail like those which the Turkish standard-bearers wear! Braid it in twelve strands!" Her brother served her in all this, and now Fatima rose to her feet and put a fine fez on her head. She gave the barber, her new brother-in-God, twelve ducats and a gift besides. Then she walked down the new street and across Budim, that white city.

Now Fatima chanced upon a wondrous sight! A herald was crying in the market place of Budim and offering at auction

39. SHS, 77-83.

a winged white horse, even the white horse of Mujo of Budim. Fatima went near to the herald and said: "Chief of heralds, by your faith! Whose is the white horse which is at auction today? How much has been offered for him?" Then the herald spoke to Fatima and said: (700) "It is the white horse of Mujo of Budim, whom the empire has outlawed. He has fled from city to city, finding food and defending himself from evil as best he could. The money in his pockets has vanished and he is selling his white horse at auction. Five hundred ducats is its price." Fatima added another five hundred, and the herald delivered the white horse to her. She counted out a thousand ducats for him, and then Fatima said to the herald: "Chief of heralds, by your faith! Give greeting to Mujo of Budim from me! I do not buy his horse for a wedding, but I shall go to serve the empire, to march with Bosnia to Bagdad. If God grants and fortune ordains, we shall capture Bagdad from the queen, and when I return from Bagdad and appear in council before the sultan, I shall first of all seek a pardon for the Turk Mujo of Budim, that the sultan may no longer pursue him; I shall seek a pardon for Mujo. Then when I come back from the city of Bagdad, I shall give him his white horse again, I shall give it to him for life." This she said and led the white horse away, she led him away to her many-storied tower.

Now Fatima summoned her swift retainers: "Place the harness on the white horse!" And Fatima said to the youths: "Retainers, prepare the horse! Put upon him the trappings of gold, even the trappings of pure gold, since we carry revenge against our foes!" Quickly the retainers went to the stable and brought forth the white horse's trappings, all silver and pure gold. To these they added the weapons for fighting from horseback, two small pistols, one on each side, with two barrels which take four bullets. They covered them with a brown bearskin, that the dew might not rust the weapons. Then they placed on the saddle a short blanket covered with sequins; its golden tassels beat against the white horse's flank. Four slave-maidens had embroidered it in Dubrovnik for four years. Then they put a German bit into the horse's mouth. And the white horse stood there as proud and fierce as could be! (750)

Now Fatima went to her chamber. She changed her clothes
for better. She put on the dress of a standard-bearer; first
a short cassock and over it breastplate and vest with two
plates, both of gold, and a golden collar about her neck.
Over her shoulders she placed two caftans of gold and on her
head a fine fez encircled by a Tripolitan sash in which were
plumes of gold. Then she girded on belt and weapons. In the
belt she placed two small pistols of gold, two small pistols
which fire well. They were not forged or hammered, but
Fatima had had them cast in Venice. The butts were adorned with
golden ducats, and the barrels were of deadly steel, and the
sights were precious stones. At her right side hung a flint
box of gold and at her left a curved Persian saber, its hilt
adorned with yellow ducats. Then she donned trousers of fine
cloth, even of green Venetian velvet; wherever there were
seams they were covered with braids of gold. Now as she stood
there, she could not have been better arrayed. She drew on
long socks and boots such as Turkish standard-bearers wear.
In her saddlebags she poured rich treasure, even abundant
treasure without equal. Her retainers carried out the saddle-
bags and placed them on the white horse, and Fatima descended
the stairs. She gave fine gifts to her retainers and said:
"Retainers, my gate is in your charge, even my tower and gate
are in your charge, while I go to the city of Bagdad, while I
go, and until I return thence!"

With a cry to Allah she mounted her white horse, and she
implored her white horse: "Hail, white steed, falcon's wing!
Raiding has ever been your task; for Mujo was always raiding
with his bands. Carry me to the city of Kajnidža! I know
not the road to the city of Kajnidža." Being a beast he could
not speak, but the mighty horse was wise in many ways. He
looked out over the mountains and took the road to the city
of Kajnidža. He crossed the mountains one after another (800)
and rushed down the mountainsides until he came to the plain
of Kajnidža. As one stopped and looked across the plain,
an army covered it, close-packed, horse by horse and hero by
hero. The battle lances were as thick as the branches of fir
trees, and the standards were like strips of cloud.

Alija was at the window; he moved his spyglass and looked towards the mountains. When he saw Fatima on her white horse, he threw aside his spyglass and leaped to his feet. Alija already found Fatima to his liking. "By Allah, there is a goodly standard-bearer and a goodly horse for the standard, even to carry the imperial standard for me!" Then Alija descended the stairs and went to the city gate and from the gate across the field towards Fatima. Fatima of Budim saw him and recognized Alija, her betrothed, and she thought in her heart: "Were he to come upon me riding my white horse, it would be a sin." So she dismounted and led the white horse by the rein. Alija approached and spoke to her, and Fatima gave him greeting. Alija received her greeting and bade her welcome. Then Đerđelez Alija stretched forth his arms; so great was his liking for her that he was about to kiss Fatima of Budim, but Fatima thought of a wise plan. "Were Alija to kiss me before our marriage, it would be a sin." And Fatima of Budim spoke to him and said: "Alija, imperial hero! Young brides kiss upon the cheek, but heroes kiss at the belt." So they bowed to one another's belt.

Then they parted and began to question one another, and Đerđelez Alija asked her: "Standard-bearer, whence come you, from which imperial city, and by what name do men call you?" Then said Fatima of Budim: "I am Mujo of Budim, whom the sultan has outlawed; he pursues me with a writ of outlawry. But it is traitors who have outlawed me; (850) for I have guarded the border and the marches. I have fled from city to city and fed myself and defended myself from evil. I have heard the world tell that you are now going with Bosnia to Bagdad, even to Bagdad to the aid of the sultan. My unhappy heart has urged me to go with you to Bagdad; it may be that I shall perish and the sultan would then no longer pursue me." When Đerđelez Alija heard these words, he said: "Is it really you, my brother, Mujo of Budim? By Allah, have no fear, O falcon's fledgling! By my faith and by my horse, if I arrive safely before the sultan and appear in council before him, I shall first of all seek a pardon for the Turk Mujo of Budim. After that shall I go to Bagdad. But accept the imperial standard! I favour you and your horse; yours is a goodly horse

for the standard, and you are a youth without peer in proud
bearing!"

Then Fatima accepted the standard, accepted it, and
received it, and the Bosnian heralds cried out: "Let the
horsemen tighten the horses' girths and the footmen their
sandals, and let the standard-bearer quickly raise the
standard, that the army may the more swiftly depart!" All
the horsemen mounted, and the chieftains in order of their
rank descended. Now Alija prepared his chestnut horse and
mounted him. Then they took their places and arrayed themselves
in order; Budalina Tale arranged them all by rank. First
came Alija, the commander-in-chief, and behind Alija Fatima
of Budim with the imperial standard in her hands; then behind
her Šala of Mostar, and behind Šala Mustajbey of the Lika,
and behind him Mujo of Kladuša, and behind Mujo Bojičić Alija,
Behind Alija came Arnautović, and behind them all was Tale of
the Lika, and the rest of the army in companies. They arrayed
themselves a hundred thousand strong. And so they traversed
land and countryside by easy stages from Bosnia to Stambol,
and they arrived in the city of Stambol.

When they brought the good news to the sultan, (900) he gave
the messengers countless treasure, he gave them horses and
stallions . "Lo, O sultan, Bosnia has come to aid you with
an army of a hundred thousand men with Đerđelez Alija at its
head!" And now the sultan spoke as follows: "My pashas and
viziers, have imperial tents carried forth to the open plain
of Stambol. Beside the tents, station ready chefs, set up
imperial cauldrons in the commissary, and place shining salvers
beside the cauldrons heaped with the sultan's white bread
and fat mutton! You must receive Bosnia well!" And truly the
pashas and viziers hastened. They carried forth imperial
tents and by the tents they stationed ready chefs; they set
up imperial cauldrons in the commissary, and by the cauldrons
they placed shining salvers heaped with the sultan's white
bread and fat mutton. Now they received Bosnia well, they
received them and established them in camp for the night.

When day dawned and the sun warmed the earth, the sultan
sent forth his own two orderlies: "Bring Bosnia's commander-in-
chief to me, even Commander Ðerđelez Alija, that I may see
what replies he gives about Bagdad, what cannon and ammunition
he needs, what he seeks for the city of Bagdad!" Then all the
pashas and viziers obeyed, and the two servants came to the
tent, even unto the tent of Ðerđelez Alija. "The sultan
seeks you in council; you will appear in council before the
sultan, to tell him what cannon and munitions you need."
Then Alija leaped to his feet, girded on his belt and weapons,
and followed the servants through the streets until he came to
the imperial gate. There are twelve gates to pass through
before one reaches the sultan and at each is an imperial sentry.
Now the sentry cried out in anger: "O Bosnian! May you lose
your head! Put down your weapons; remove your boots and socks!
Otherwise one does not appear before the sultan." They
deceived Ðerđelez Alija.(950) He removed his saber and laid
aside his weapons, and then he took off his boots and socks,
and thus he appeared before the sultan. The sultan looked
at Ðerđalez Alija and then said to the pashas and viziers:
"How will he take Bagdad for me? Alija is not what the world
says he is. Take Alija to the fine cloth merchants and shelter
him in their shops!"

And now he called his own two servants: "Bring me the
standard-bearer from Bosnia, that I may see what answer he
will give about Bagdad!" The imperial servants returned.
When they arrived before the tents, they said: "Where is the
standard-bearer of Bosnia?" Then Fatima leaped to her feet.
"The sultan seeks you in council to see what answer you will
give about Bagdad." Fatima girded on her weapons and followed
the servants through the streets until she came to the imperial
gate. When she saw all Alija's clothes, when she saw Alija's
clothes and weapons, she gnashed her teeth, tooth upon tooth,
and living fire flashed. Then her hand went to the hilt of
her sword, and she began to cut down the sentries. Fatima
slew all twelve of them and with the bloody sword came before
the sultan. She came and stood and gave him greeting, and
then she flew and kissed the sultan's hand. She kissed the
hem of his robe and his hand, and she kissed the carpet beneath

the sultan's feet. Then she stepped back to wait upon him in council, and the sultan spoke these words: "Ah, my fine hero! This is the man who will take Bagdad for me. Speak, my hero! There is no restraint upon you. What cannon and munitions will you need?" Then said Fatima of Budim: "Give Đerđelez Alija to me, even Đerđelez the commander of Bosnia! Then shall I give you an answer about Bagdad." The sultan summoned his two dear servants: "Bring Đerđelez to her!" Quickly the youths brought Alija, they brought Đerđelez Alija to her.

When this mighty man appeared before the other man of might, when they both stood together in council, in council before our sultan, (1000) Fatima urged Đerđelez Alija forward. "Speak, Alija, or forever hold your peace!" Then said Đerđelez Alija: "O sultan, descendant of the prophet! Grant me a writ of pardon for the Turk Mujo of Budim whom you have outlawed! Then shall I give answer about Bagdad." When the sultan heard these words, he said: "I have never heard of that Mujo; how then could I have outlawed him!" And he summoned all his chief scribes: "Chief scribes, bring me the rolls and search through the rolls of Bosnia for Mujo of Budim!" They sought for his name and found it. Traitors had outlawed him; the sultan had not known of it. The sultan granted the writ of pardon, promising that he would no longer pursue him with a decree of outlawry. When Fatima of Budim heard these words, she said: "O sultan, may the sun shine upon you! I am Mujo of Budim himself who has ever guarded the borders and the marches. I shall take Bagdad for you and find the gates of Bagdad. I shall bring you the Queen of Bagdad and the keys to the city, I shall bring them to you and present them to you, O sultan. I shall marry you to the queen that you may caress the young queen with your beard." This was very pleasing to the sultan, and he said: "Well said, imperial hero! O my hero, there is no restraint upon you. Demand whatever cannon and munitions you need!"

Fatima urged Đerđalez Alija forward, saying: "Hasten onward, Alija! I shall have no need of cannon or munitions. With God's help I shall take Bagdad." With Alija she descended

to the gate. Alija took up his belt and weapons, dressed
himself at the imperial gate, and then they went to their
tents. Fatima of Budim then said: "Alija, imperial hero!
I deliver the imperial standard into your hands; seek another
standard-bearer. Give me your permission and your blessing,
that I may mount my white horse and ride him to the city of
Bagdad, (1050) that I may seek the gates of Bagdad, while
you come with the army to Bagdad. I must find the gates."
Alija would not hear of this; "Wait, Mujo, may your flesh
never rest! It is not easy to find Bagdad; Bagdad is thirty
days' journey away. You will not be able to find the road."
Then said Fatima of Budim: "I shall find the road easily.
Wherever an army of a hundred thousand men has passed with
imperial cannon on trucks, the wheels have dug into the earth.
Thus shall I find the road to Bagdad." And then he gave her
his permission, and Fatima mounted her white horse and set
out over the plain from Stambol. By easy stages, day after
day and night after night, she went until she came to the
city of Bagdad.

Now see the queen of the city of Bagdad! Around the
citadel she had built a city; and around the city she built
walls; and outside the walls she had dug a moat twenty paces
deep and twenty-four paces wide; and into the moat she had
turned a stream of water that it might protect Bagdad from
attack, from the attack of the imperial armies. When Fatima
came to Bagdad darkness had just overtaken her. Fatima
dismounted from her white horse and approached near to the
watery moat. There she stuck her battle spear into the
earth, and to the spear she tied her horse. Then she rolled up
her sleeves and made her evening ablutions; she said her
evening prayers in Turkish fashion and camped for the night.
She spread a silken prayer rug, and there she spent the night
until dawn came.

When dawn came and day brightened, again Fatima leaped to
her feet, rolled up her sleeves, approached the water, and
made her ablutions. Then she moved away and said her morning
prayers. When she bowed down on the right side, something
cried out to Fatima from the clouds: "O Turk before Bagdad !

Await a golden rod from heaven. (1100) It will fall at your
right side, and you will pick it up with your right hand.
With a cry to Allah mount your white horse and drive him
to the watery moat. The horse will jump the moat. Watch
where the sun shines. When the burning sun shines, where
it first falls upon Bagdad, there are the gates of the city of
Bagdad. Drive your horse straight to the gate. The rod will
fly forward of itself and strike the gates of white Bagdad.
The gates will open of themselves. Ride your horse along
the new street; good fortune will be yours. Hasten, go now
to the land of Bagdad!" When Fatima heard these words, the rod
fell at her right side, and Fatima took it up with her right
hand. With a cry to Allah she leaped to her feet and mounted
her winged white horse. Then she waited until the sun shone.
When she saw where the sun shone first, Fatima urged forward
her white horse. He leaped wide over the moat and landed six
yards on the other side. The rod left Fatima's hand and struck
the gates of Bagdad. The sound of the blow could be heard
four hours away. The gates opened of themselves, and she drove
her steed into the city of Bagdad.

Slowly she rode until she came to an open square. When
she came to the open square, she could see the palace of the
queen, and when she saw the palace of the queen, there was
no counting the number of stories it contained and it was all
shining like the sun on high. The whole palace was beautifully
adorned with carving. On the terrace were benches of gold, and
in the garden by the palace was a fountain of water proceeding
from twelve pipes, each pipe containing half a liter of gold.
The cups were of white silver, and the chains were of 'fined
gold. Now the Queen of Bagdad appeared. There she washed
herself and prayed to God to save her from the sultan's army.
When the queen saw Fatima - thirty retainers were waiting upon
her - the queen summoned her retainers and said (1150): "See,
here today is Mujo of Budim! The sultan has attacked me for
twenty years, and he has not been able to disturb the mortar
in the walls, to say nothing of finding the gates of my city
nor of taking my Bagdad from me. Once before Mujo has come
to me on his winged white horse. He tried to fly over the
gates of Bagdad but I gave the orders to the cannoneers, and

when the cannon of Bagdad boomed, they frightened the white
horse of Budim. I have not seen him since that time. Today
he has flown over the walls of Bagdad. If he is really
Mujo of Budim, he shall pay for all he has done."

At that moment Fatima approached and gave her greeting, and
the queen spoke sharply and said: "Why do you cross yourself
when you are in no trouble? Why do you pretend that I do not
recognise you? You are Mujo of Budim himself on your winged
white horse. You will pay for all that you have done. You
have flown over the walls of my Bagdad, and do you think that
you will escape?" Then said Fatima of Budim: "O my lady,
Queen of Bagdad! This is indeed the white horse of Mujo of
Budim, but I am Komlen, the standard-bearer. I am the standard-
bearer of the emperor in Vienna. The emperor issued an order
and gave me a hundred men to seek the enemy who has harassed
our country, even our enemy, Mujo of Budim. We searched
until we found him. I myself cut off his head and took his
winged white horse. I led him to the gates of Vienna. Now
the emperor has a son Milutin. He took a fancy to the white horse
and wanted to take him from me to give him to his dear son.
I would not give him my white horse as long as my head stood
on my shoulders, and the emperor became angry at me and sent
me away. Today he has exiled me and sent me to you in Bagdad,
that I might announce to you that Bosnia intends to attack
you with an army of a hundred thousand men (1200) with
Berdelez Alija at its head. Stand firm, O Queen of Bagdad!"

Application of the Oral Theory to the Jacob Cycle

The question of repetition in traditional narrative has
been an issue which has been debated by folklore scholars.
In the nineteenth century, the Finnish-historical school
contrasted oral 'folk' narratives with written 'sophisticated'
narratives. Indeed this faulty terminology and methodology
led the analyst to a position where any repetition in
traditional narrative was considered to be a deficiency in
the text. However the structuralist approach is in marked
contrast to the nineteenth century approach of folklore
studies. Bennison Gray argues that the nineteenth century
analyst misunderstood the nature of oral narrative and states
thus:

> The analysis of folk poetry in its own terms is not
> possible simply because we do not know what those terms
> are. And one of the reasons we do not know what those
> terms are is that we persist in using the terms 'folk
> literature' when what we are talking about are the oral
> features of oral literature. Repetition is prevalent in
> folk and primitive literatures because these are both
> oral literature and repetition is a direct consequence
> of their oral literature. [40]

Despite Gray not being associated with the structuralist
school, nonetheless, his observations on the nature of oral
narrative is important. Gray suggests that one of the
intrinsic characteristics of oral narrative is repetition,
and to further our understanding of oral narrative, the
analyst must learn to recognize the features of oral narrative
not as indications of textual inconsistencies, but as intrinsic
characteristics of that composition.

The oral theory diverges from accepted Old Testament
scholarship in that its methodology and its aims are different
from those of literary criticism.

40. B. Gray, 'Repetition in Oral Literature,' JAF 84, 1971, 290.

Rolf Knierim argues for a break with accepted analytical approach of literary criticism because of the unrealist aims of its methodology; referring to Gunkel, Knierim states thus:

> Gunkel's own theoretical conceptualization of a genre
> as a coherent entity of mood, form, and setting was at
> best an ideal. In his exegetical work, their balance
> had to blend considerably. Identification of a genre
> was governed by forms, systems, by setting, or even by
> content.[41]

Application of the oral theory to the biblical narrative also relieves the analyst of having to trace and to identify the 'original sources' of the biblical narrative. In his article on the feasibility of an oral formulaic analysis of the biblical narratives, Robert Coote indicates the effect this type of analysis will have:

> the hypothesis of the single original (text) is called
> into question. It can be argued that there must have
> been a first writing down of a composition, somewhere,
> sometime. But if the tradition of its transmission
> accepted or produced reformulations and preserved its
> multiforms, why should greater importance be imputed
> to the hypothetical original than the ancients thought
> it had? Their indifference to verbatim fidelity to an
> original text makes the recovery of the single original
> text an elusive and possibly mistaken goal.[42]

The following charts are an attempt to illustrate the narrative formulae in the Jacob cycle. In the first chart, I present the possible narrative formulae in the text -

41. R. Knierim, 'Old Testament Form Criticism Reconsidered'.
Interpretation 27, 1973, 437.

42. R. B. Coote, 'Application of the Oral Theory to Biblical
Literature'. Semeia 5, 1976, 61.

these narrative formulae are underlined.[43] In the second chart, the possible narrative formulae are systematically presented. The first occurrence of formulaic phrase is marked with a number which corresponds to its chapter and its order of occurrence. Thus in Chapter 25, the first non-repeated formulaic phrase is 25.1, and so on. When a formula repeats within a chapter, it is marked by an asterisk, so 27.4*.

In this oral formulaic analysis of the Jacob cycle, there are two formulae which deserve closer attention: 27.3 and 29.11. A closer study of these two formulae reveals the same compositional characteristics which are inherent in other narrative traditions. The pattern which is evident in these two formulaic phrases is a double phrase introduction which then repeats individual parts of the phrase. There are, of course, variations in the wording of the phrase, but this is to be expected; for the flexibility of oral narrative allows for these variations. An example of this narrative flexibility is found in formula 32.1 - 'until the breaking of the day'. When this formula repeats it is, 'and the day breaketh.'

Formula 27.3 has a similar structure to what was described above. There is a double phrase introduction, and then the different parts of the formulaic phrase are employed; the whole phrase is then used and then the first half of the formula. The formula ends with a full phrase and the last half of the phrase unit. Written out the formula has this form:

27.3-4: Take me venison and make me a savoury food such as I love and bring it to me; that my soul may bless thee before I die.

This breaks down into two parts, A and B:
A: Bring me venison and make me a savoury food, such as I love;

43. The translation for the text is taken from The Holy Scriptures, The Jewish Publication Society of America, Philadelphia, 1955. The formulae are present in the Hebrew as well, but for the convenience of the reader, the analysis was done with the English translation.

B. That my soul may bless thee before I die.

The text repeats the full formulaic phrase:

v 7 A: Bring me venison and make me a savoury food, that I may eat

B: and bless thee before I die.

Now the different parts of the formulaic phrase are used:

v 9 A: savoury food for my father such as he loveth

Once more, a return to the full phrase:

v 10 A: that he may eat

B: and bless thee before his death.

Then there is a double repeat of the first half of the phrase:

v 14 A: and made savoury food such as his father loveth

v 17 A: and made him savoury food such as his father loveth

Then back to a double repeat of the full formulaic phrases:

v 19 A: Eat of my venison

B: that my soul may bless thee.

v 23 A: Eat of my son's venison

B: that my soul may bless thee.

Then the half phrase is repeated:

v 31 A: and he made savoury food.

The final full phrase is then used with the last half of the formulaic phrase:

v 33 A: Who has taken venison and brought it to me and I have eaten all before thou came

B: and I have blessed him?

v 41 B: blessing wherewith his father blessed him.

The formulaic structure of the phrase is:

AB//AB//A/AB//
A/A/AB//AB//
A/AB//B/.

Formula 29.11 is similar to 27.3, yet because it is employed for a longer time in the narrative, it is less complex and has little textual variation. 29.11 also divides into parts A and B:

v 32 A: Leah conceived and bore a son

    B: and she called his name.

There is another full formulaic phrase, which is the double
phrase introduction:

   v 33 A: And she conceived again and bore a son

      B: and she called his name

Chapter 30

   v 5 A: Bilhah conceived and bore Jacob a son

   v 6 B: And Rachel said ... therefore his name is ...

   v 7 A: And Bilhah conceived again and bore Jacob a
       second son

   v 8 B: And Rachel said ... therefore his name is ...

Again there is a double repeat of the full phrase:

  vv 10-11 A: Zilpah Leah's handmaid bore Jacob a son

      B: And she called his name

   v 12 A: Leah's handmaid bore Jacob a second son

      B: and she called his name

Then the different parts of the phrase repeat:

   v 17 A: And she conceived and bore a son

   v 19 B: And she said ... and called his name ...

Next there is a full phrase:

   v 19 A: Leah conceived and bore a son

      B: and she said ... and called his name ...

   v 21 A: and she bore a ...

      B: and called her name ...

The formula ends with a full phrase:

   v 23 A: And she conceived and bore a son

   v 24 B: And she said ... and called his name

The formula structure of this phrase unit is:

  AB//AB//A/B/A/B/.

  AB//AB//A/B/AB//

  AB//A/B/.

  The two phrases share a common structural compositional
form, which is better understood by expressing the phrases
in a symbolic formula. If AB c, then the two phrases would
be illustrated as follows:

I

27.3

AB//AB//A/AB//
A/A/AB//AB//
A/AB//B   BECOMES   ccacaaccacb

II

29.11

AB//AB//A/B/A/B/
AB//AB//A/B/AB//
AB//A/B/   BECOMES   ccabahccabccab

SO,

I becomes $c^2aca^2c^2acb$

II becomes $c^2(ab)c^2abc^2ab$

    The two formulae share an opening phrase of $c^2//a$, the
middle formula is constructed around the phrase c^2 or a^2, and
the ending formula of b is employed by both. The importance
of this formulaic structure is that it may indicate a possible
break with literary criticism. As both 27.3 and 29.11 share
a common formulaic structure, this should encourage the
biblical critic not to think of the narratives' composition
from alleged literary documents, but, rather, to think in terms
of formulaic composition. When a formula carries on into
another chapter division or episode, this should help to
eliminate the assumption that the biblical narratives are
composed of mixed textual sources which allegedly come from
different literary traditions. A lengthy formula with some
narrative variations may indicate that the composition is
constructed by a combination of set phrases; thus any assumed
textual inconsistencies which are found in the Jacob cycle
may be indications of an oral formulaic composition and not
inadequate textual transmission.

FORMULAIC ANALYSIS OF THE JACOB CYCLE - PART I

25.

[19]And these are the generations of Isaac, Abraham's son: Abraham begot Isaac. [20]And Isaac was forty years old when he took Rebekah, the daughter of Bethuel the Aramean, of Paddan-aram, the sister of Laban the Aramean, to be his wife. [21]And Isaac entreated the LORD for his wife, because she was barren; and the LORD let Himself be entreated of him, and Rebekah his wife conceived. [22]And the children struggled together within her; and she said: 'If it be so, wherefore do I live?' And she went to inquire of the LORD. [23]And the LORD said unto her:

Two nations are in thy womb,

And two peoples shall be separated from thy bowels;

And the one people shall be stronger than the other people;

And the elder shall serve the younger:

[24]And when her days to be delivered were fulfilled, behold, there were twins in her womb. [25]And the first came forth ruddy, all over like a hairy mantle; and they called his name Esau. [26]And after that came forth his brother, and his hand had hold on Esau's heel; and his name was called Jacob. [27]And Isaac was threescore years old when she bore them. And the boys grew; and Esau was a cunning hunter, a man of the field; and Jacob was a quiet man, dwelling in tents. [28]Now Isaac loved Esau, because he did eat of his venison; and Rebekah loved Jacob. [29]And Jacob sod pottage. And Esau came in from the field, and he was faint. [30]And Esau said to Jacob: 'Let me swallow, I pray thee, some of the red, red pottage; for I am faint.' Therefore was his name called Edom. [31]And Jacob said: 'Sell me first thy birthright.' [32]And Esau said: 'Behold, I am at the point to die; and what profit shall the birthright do to me?' [33]And Jacob said: 'Swear to me first'; and he swore unto him; and he sold his birthright unto Jacob.

The Holy Scriptures, Jewish Publication Society, Philadelphia 1955.

³⁴And Jacob gave Esau bread and pottage of lentils; and he did eat and drink, and rose up, and went his way. So Esau despised his birthright.

27. And it came to pass, that when Isaac <u>was old, and his eyes were dim, so that he could not see</u>, he called Esau his elder son, and said unto him: 'My son'; and he said unto him: 'Here am I.' ²And he said: 'Behold now, I am old, I know not the day of my death. ³Now therefore take, I pray thee, <u>thy weapons, thy quiver and thy bow</u>, and go out to the field, and <u>take me venison; ⁴and make me savoury food, such as I love, and bring it to me, that I may eat; that my soul may bless thee before I die</u>.' ⁵And Rebekah heard when Isaac spoke to Esau his son. And <u>Esau went to the field</u> to hunt for venison, and to bring it. ⁶And Rebekah spoke unto Jacob her son, saying: 'Behold, I heard thy father speak unto Esau thy brother, saying: ⁷<u>Bring me venison, and make me savoury food, that I may eat, and bless thee before the LORD before my death</u>. ⁸Now therefore, my son, hearken to my voice according to that which I command thee. ⁹Go now to the flock, and fetch me from thence two good kids of the goats; and I will make them <u>savoury food for thy father, such as he loveth; ¹⁰and thou shalt bring it to thy father, that he may eat, so that he may bless thee before his death</u>.' ¹¹And Jacob said to Rebekah his mother: 'Behold, Esau my brother is a hairy man, and I am a smooth man. ¹²My father peradventure will feel me, and I shall seem to him as a mocker; and I shall bring a curse upon me, and not a blessing.' ¹³And his mother said unto him: 'Upon me be thy curse, my son; only hearken to my voice, and go fetch me them.' ¹⁴And he went, and fetched, and brought them to his mother; and his mother made <u>savoury food, such as his father loved</u>. ¹⁵And Rebekah took the choicest garments of Esau her elder son, which were with her in the house, and put them upon Jacob her younger son. ¹⁶And she put the skins of the kids of the goats upon his hands, and upon the smooth of his neck. ¹⁷And she gave the <u>savoury food</u> and the bread, which she had prepared, into the hand of her son Jacob. ¹⁸And he came unto his father, and said: 'My father'; and he said: 'Here am I; who art thou, my son?'

[19]And Jacob said unto his father: 'I am Esau thy first-born; I have done according as thou badest me. Arise, I pray thee, sit and eat of my venison, that thy soul may bless me.' [20]And Isaac said unto his son: 'How is it that thou hast found it so quickly, my son?' And he said: 'Because the LORD thy God sent me good speed.' [21]And Isaac said unto Jacob: 'Come near, I pray thee, that I may feel thee, my son, whether thou be my very son Esau or not.' [22]And Jacob went near unto Isaac his father; and he felt him, and said: 'The voice is the voice of Jacob, but the hands are the hands of Esau. [23]And he discerned him not, because his hands were hairy, as his brother Esau's hands; so he blessed him. [24]And he said: 'Art thou my very son Esau?' And he said: 'I am.' [25]And he said: 'Bring it near to me, and I will eat of my son's venison, that my soul may bless thee.' And he brought it near to him, and he did eat; and he brought him wine, and he drank. [26]And his father Isaac said unto him: 'Come near now, and kiss me, my son.' [27]And he came near, and kissed him. And he smelled the smell of his raiment, and blessed him, and said:

See, the smell of my son
Is as the smell of a field which the LORD hath blessed.
[28]So God give thee of the dew of heaven,
And of the fat places of the earth,
And plenty of corn and wine.
[29]Let peoples serve thee,
And nations bow down to thee.
Be lord over thy brethren,
And let thy mother's sons bow down to thee.
Cursed be every one that curseth thee,
And blessed be every one that blesseth thee.

[30]And it came to pass, as soon as Isaac had made an end of blessing Jacob, and Jacob was yet scarce gone out from the presence of Isaac his father, that Esau his brother came in from his hunting. [31]And he also made savoury food, and brought it unto his father; and he said unto his father: 'Let my father arise, and eat of his son's venison, that thy soul may bless me.' [32]And Isaac his father said unto him: 'Who art thou?' And he said: 'I am thy son, thy first-born, Esau.' [33]And Isaac trembled very exceedingly, and said: 'Who then is he that hath taken venison, and brought it me, and I have eaten of all

before thou camest, and have blessed him? yea, and he shall be
blessed.' ³⁴When Esau heard the words of his father, he cried
with an exceeding great and bitter cry, and said unto his
father: 'Bless me, even me also, O my father.' ³⁵And he said:
'Thy brother came with guile, and hath taken away thy blessing.'

³⁶And he said: 'Is not he rightly named Jacob? for he hath
supplanted me these two times: he took away my birthright;
and, behold, now he hath taken away my blessing.' And he said:
'Hast thou not reserved a blessing for me?' ³⁷And Isaac answered
and said unto Esau: 'Behold, I have made him thy lord, and all
his brethren have I given to him for servants; and with corn and
wine have I sustained him; and what then shall I do for thee, my
son?' ³⁸And Esau said unto his father: 'Hast thou but one
blessing, my father? bless me, even me also, O my father.'
And Esau lifted up his voice, and wept. ³⁹And Isaac his father
answered and said unto him:

Behold, of the <u>fat places of the earth</u> shall be thy dwelling,
And of the <u>dew of heaven</u> from above;
⁴⁰And by thy sword shalt thou live, and thou shalt serve thy
brother;
And it shall come to pass when thou shalt break loose,
That thou shalt shake his yoke from off thy neck.

⁴¹And Esau hated Jacob because of the blessing wherewith his
father blessed him. And Esau said in his heart: 'Let the days
of mourning for my father be at hand; then will I slay my
brother Jacob.' ⁴²And the words of Esau her elder son were
told to Rebekah; and she sent and called Jacob her younger son,
and said unto him: 'Behold, thy brother Esau, as touching thee,
doth comfort himself, purposing to kill thee. ⁴³Now therefore,
my son, hearken to my voice; and arise, flee thou to Laban my
brother to Haran; ⁴⁴and tarry with him a few days, <u>until thy
brother's fury turn away;</u>⁴⁵<u>until thy brother's anger turn away</u>
from thee, and he forget that which thou hast done to him;
then I will send, and fetch thee from thence; why should I be
bereaved of you both in one day?'

⁴⁶And Rebekah said to Isaac: 'I am weary of my life because
of the daughters of Heth. If Jacob take a wife of the daughters
of Heth, such as these, of the daughters of the land, what
good shall my life do me?'

28.   And Isaac called Jacob, and blessed him, and charged
him, and said unto him: 'Thou shalt not take a wife of the daugh-
ters of Canaan. ²Arise, go to Paddan-aram, to the house of
Bethuel thy mother's father; and take thee a wife from thence
of the daughters of Laban thy mother's brother. ³And God
Almighty bless thee, and make thee fruitful, and multiply
thee, that thou mayest be a congregation of peoples; ⁴and
give thee the blessing of Abraham, to thee, and to thy seed
with thee; that thou mayest inherit the land of thy sojournings,
which God gave unto Abraham.' ⁵And Isaac sent away Jacob; and
he went to Paddan-aram unto Laban, son of Bethuel the Aramean,
the brother of Rebekah, Jacob's and Esau's mother. ⁶Now Esau
saw that Isaac had blessed Jacob and sent him away to Paddan-
aram, to take him a wife from thence; and that as he blessed
him he gave him a charge, saying: 'Thou shalt not take a wife
of the daughters of Canaan'; ⁷and that Jacob hearkened to
his father and his mother, and was gone to Paddan-aram; ⁸and
Esau saw that the daughters of Canaan pleased not Isaac his
father; ⁹so Esau went unto Ishmael, and took unto the wives
that he had Mahalath the daughter of Ishmael Abraham's son,
the sister of Nebaioth, to be his wife.

¹⁰And Jacob went out from Beer-sheba, and went toward Haran.
¹¹And he lighted upon the place, and tarried there all night,
because the sun was set; and he took one of the stones of the
place, and put it under his head, and lay down in that place to
sleep. ¹²And he dreamed, and behold a ladder set up on the
earth, and the top of it reached to heaven; and behold the
angels of God ascending and descending on it. ¹³And, behold,
the LORD stood beside him, and said: 'I am the LORD, the God
of Abraham thy father, and the God of Isaac. The land whereon
thou liest, to thee will I give it, and to thy seed. ¹⁴And
thy seed shall be as the dust of the earth, and thou shalt
spread abroad to the west, and to the east, and to the north,
and to the south. And in thee and in thy seed shall all the
families of the earth be blessed. ¹⁵And, behold, I am with thee,
and will keep thee whithersoever thou goest, and will bring
thee back into this land; for I will not leave thee, until I
have done that which I have spoken to thee of.' ¹⁶And Jacob
awaked out of his sleep, and he said: 'Surely the LORD is in
this place; and I knew it not.' ¹⁷And he was afraid, and said:

'How full of awe is this place! this is none other than the
house of God, and this is the gate of heaven.' ¹⁸And Jacob
rose up early in the morning, and took the stone that he had
put under his head, and set it up for a pillar, and poured
oil upon the top of it. ¹⁹And he called the name of that
place Beth-el, but the name of the city was Luz at the first.
²⁰And Jacob vowed a vow, saying: 'If God will be with me, and
will keep me in this way that I go, and will give me bread
to eat, and raiment to put on, ²¹so that I come back to my
father's house in peace, then shall the LORD be my God,²²and
this stone, which I have set up for a pillar, shall be God's
house; and of all that Thou shalt give me I will surely give
the tenth unto Thee.'

29.   Then Jacob went on his journey, and came to the land
of the children of the east. ²And he looked, and behold a
well in the field, and lo three flocks of sheep lying there
by it. For out of that well they watered the flocks. And
the stone upon the well's mouth was great. ³And thither
were all the flocks gathered; and they rolled the stone from
the well's mouth, and watered the sheep, and put the stone
back upon the well's mouth in its place - ⁴And Jacob said
unto them: 'My brethren, whence are ye?' And they said:
'Of Haran are we.' ⁵And he said unto them: 'Know ye Laban the
son of Nahor? And they said unto him: 'We know him.' ⁶And
he said unto them: 'Is it well with him?' And they said:
'It is well; and, behold, Rachel his daughter cometh with the
sheep.' ⁷And he said: 'Lo, it is yet high day, neither is
it time that the cattle should be gathered together; water
ye the sheep, and go and feed them.' ⁸And they said: 'We
cannot, until all the flocks be gathered together, and they
roll the stone from the well's mouth; then we water the sheep.'
⁹While he was yet speaking with them, Rachel came with her
father's sheep; for she tended them. ¹⁰And it came to pass,
when Jacob saw Rachel the daughter of Laban his mother's
brother, and the sheep of Laban his mother's brother, that
Jacob went near, and rolled the stone from the well's mouth,
and watered the flock of Laban his mother's brother. ¹¹And
Jacob kissed Rachel, and lifted up his voice, and wept. ¹²And

Jacob told Rachel that <u>he was her father's brother</u>, and that he
was Rebekah's son; and she ran and told her father. ¹³And
it came to pass, when Laban heard the tidings of Jacob his
sister's son, that he ran to meet him, and embraced him and
kissed him, and brought him to his house. And he told Laban
all these things. ¹⁴And Laban said to him: 'Surely thou art
my bone and my flesh.' And he abode with him the space of
a month. ¹⁵And Laban said unto Jacob: '<u>Because thou art my</u>
<u>brother</u>, shouldest thou therefore serve me for nought? tell
me, what shall thy wages be?' ¹⁶Now Laban had two daughters:
the <u>name of the elder was</u> Leah, and the <u>name of the younger</u>
was Rachel. ¹⁷<u>And Leah's</u> eyes were weak; <u>but Rachel</u> was of
beautiful form and fair to look upon. ¹⁸And Jacob loved
Rachel; and he said: 'I will serve thee seven years for
Rachel thy younger daughter.' ¹⁹And Laban said: 'It is better
that I give her to thee, than that I should give her to another
man; abide with me.' ²⁰<u>And Jacob served seven years</u> for Rachel;
and they seemed unto him but a few days, for the love he had
to her. ²¹And Jacob said unto Laban: 'Give me my wife, for
my days are fulfilled, that I may go in unto her.' ²²And
Laban gathered together all the men of the place, and made
a feast. ²³<u>And it came to pass in the evening,</u> that he took
Leah his daughter, and brought her to him; and he went in
unto her. ²⁴<u>And Laban gave Zilpah his handmaid unto his</u>
<u>daughter Leah for a handmaid.</u> ²⁵<u>And it came to pass in the</u>
<u>morning</u> that, behold, it was Leah; and he said to Laban:
'What is this thou hast done unto me? did not I serve with
thee for Rachel? wherefore hast thou beguiled me?' ²⁶And
Laban said: 'It is not so done in our place, to give the
younger before the first-born. ²⁷Fulfil the week of this one,
and we will give thee the other also for the service which
thou shalt serve with me yet <u>seven other years</u>.' ²⁸And Jacob
did so, and fulfilled her week; and he gave him Rachel his
daughter to wife. ²⁹<u>And Laban gave to Rachel his daughter</u>
<u>Bilhah his handmaid to be her handmaid.</u> ³⁰And he went in also
unto Rachel, and he loved Rachel more than Leah, <u>and served</u>
<u>with him yet seven other years</u>.

³¹ And the LORD saw that Leah was hated, and he opened her
womb; but Rachel was barren. ³²And <u>Leah conceived, and bore</u>
<u>a son, and she called his name</u> Reuben; for she said: 'Because

the LORD hath looked upon my affliction; for now my husband
will love me.' [33]And she conceived again, and bore a son;
and said: 'Because the LORD hath heard that I am hated, He
hath therefore given me this son also.' And she called his name
Simeon. [34]And she conceived again, and bore a son; and said:
'Now this time will my husband be joined unto me, because I
have borne him three sons.' Therefore was his name called
Levi. [35]And she conceived again, and bore a son; and she said:
'This time will I praise the LORD.' Therefore she called his
name Judah; and she left off bearing.

30.   And when Rachel saw that she bore Jacob no children,
Rachel envied her sister; and she said unto Jacob: 'Give me
children, or else I die.' [2]And Jacob's anger was kindled
against Rachel; and he said: 'Am I in God's stead, who hath
withheld from thee the fruit of the womb?' [3]And she said:
'Behold my maid Bilhah, go in unto her; that she may bear
upon my knees, and I also may be builded up through her.'
[4]And she gave him Bilhah her handmaid to wife; and Jacob went
in unto her. [5]And Bilhah conceived, and bore Jacob a son.
[6]And Rachel said: 'God hath judged me, and hath also heard
my voice, and hath given me a son.' Therefore called she his
name Dan. [7]And Bilhah Rachel's handmaid conceived again, and
bore Jacob a second son. [8]And Rachel said: 'With mighty
wrestlings have I wrestled with my sister, and have prevailed.'
And she called his name Naphtali. [9]When Leah saw that she had
left off bearing, she took Zilpah her handmaid, and gave her
to Jacob to wife. [10]And Zilpah Leah's handmaid bore Jacob a
son. [11]And Leah said: 'Fortune is come!' And she called his
name Gad. [12]And Zilpah Leah's handmaid bore Jacob a second son.
[13]And Leah said: 'Happy am I! for the daughters will call me
happy.' And she called his name Asher. [14]And Reuben went in
the days of wheat harvest, and found mandrakes in the field,
and brought them unto his mother Leah. Then Rachel said to
Leah: 'Give me, I pray thee, of thy son's mandrakes.' [15]And she
said unto her: 'Is it a small matter that thou hast taken away
my husband? and wouldest thou take away my son's mandrakes
also?' And Rachel said: 'Therefore he shall lie with thee
to-night for thy son's mandrakes.' [16]And Jacob came from the

field in the vening, and Leah went out to meet him, and said:
'Thou must come in unto me; for I have surely hired thee with
my son's mandrakes.' And he lay with her that night. [17]And
God hearkened unto Leah, and she conceived, and bore Jacob
a fifth son. [18]And Leah said: 'God hath given me my hire,
because I gave my handmaid to my husband.' And she called his
name Issachar. [19]And Leah conceived again, and bore a sixth son
to Jacob. [20]And Leah said: 'God hath endowed me with a good
dowry; now will my husband dwell with me, because I have
borne him six sons.' And she called his name Zebulun. [21]And
afterwards she bore a daughter, and called her name Dinah.
[22]And God remembered Rachel, and God hearkened to her, and
opened her womb. [23]And she conceived, and bore a son, and said:
'God hath taken away my reproach.' [24]And she called his name
Joseph, saying: 'The LORD add to me another son.'

[25]And it came to pass, when Rachel had borne Joseph, that
Jacob said unto Laban: 'Send me away, that I may go unto mine
own place, and to my country. [26]Give me my wives and my
children for whom I have served thee, and let me go; for thou
knowest my service wherewith I have served thee.' [27]And Laban
said unto him: 'If now I have found favour in thine eyes -
I have observed the signs, and the LORD hath blessed me for
thy sake.' [28]And he said: 'Appoint me thy wages, and I will give
it.' [29]And he said unto him: 'Thou knowest how I have served
thee, and how thy cattle have fared with me. [30]For it was
little which thou hadst before I came, and it hath increased
abundantly; and the LORD hath blessed thee whithersoever I
turned. And now when shall I provide for mine own house also?'
[31]And he said: 'What shall I give thee?' And Jacob said: 'Thou
shalt not give me aught; if thou wilt do this thing for me,
I will again feed thy flock and keep it. [32] I will pass through
all thy flock to-day, removing from thence every speckled and
spotted one, and every dark one among the sheep, and the spotted
and speckled among the goats; and of such shall be my hire. [33]So
shall my righteousness witness against me hereafter, when thou
shalt come to look over my hire that is before thee: every one
that is not speckled and spotted among the goats, and dark
among the sheep, that if found with me shall be counted stolen.'
[34]And Laban said 'Behold, would it might be according to thy
word.' [35]And he removed that day the he-goats that were streaked
and spotted, and all the she-goats that were speckled and

spotted, every one that had white in it, and all the dark
ones among the sheep, and gave them into the hand of his sons.
³⁶And he set three days' journey betwixt himself and Jacob. And
Jacob fed the rest of Laban's flocks. ³⁷And Jacob took him
rods of fresh poplar, and of the almond and of the plane-tree;
and peeled white streaks in them, making the white appear
which was in the rods. ³⁸ And he set the rods which he had
peeled over against the flocks in the gutters in the watering-
troughs where the flocks came to drink; and they conceived
when they came to drink. ³⁹And the flocks conceived at the sight
of the rods, and the flocks brought forth streaked, speckled,
and spotted. ⁴⁰And Jacob separated the lambs - he also set the
faces of the flocks toward the streaked and all the dark in
the flock of Laban - and put his own droves apart, and put
them not unto Laban's flock. ⁴¹And it came to pass, whensoever
the stronger of the flock did conceive, that Jacob laid the
rods before the eyes of the flock in the gutters, that they
might conceive among the rods; ⁴²but when the flock were feeble,
he put them not in; so the feebler were Laban's and the stronger
Jacob's. ⁴³And the man increased exceedingly, and had large
flocks, and maidservants and men-servants, and camels and
asses.

31.   And he heard the words of Laban's sons, saying: 'Jacob
hath taken away all that was our father's; and of that which
was our father's hath he gotten all this wealth.' ²And Jacob
beheld the countenance of Laban, and, behold, it was not
toward him as beforetime. ³And the LORD said unto Jacob:
'Return unto the land of thy fathers, and to thy kindred;
and I will be with thee.' ⁴And Jacob sent and called Rachel
and Leah to the field unto his flock,⁵and said unto them:
'I see your father's countenance, that it is not toward me as
beforetime; but the God of my father hath been with me. ⁶And
ye know that with all my power I have served your father.
⁷And your father hath mocked me, and changed my wages ten
times; but God suffered him not to hurt me. ⁸ If he said thus:
The speckled shall be thy wages; then all the flock bore
speckled; and if he said thus: The streaked shall be thy wages;
then bore all the flock streaked. ⁹Thus God hath taken away

the cattle of your father, and given them to me. [10]And it came to pass at the time that the flock conceived, that I lifted up mine eyes, and saw in a dream, and, behold, the he-goats which leaped upon the flock were <u>streaked, speckled, and grizzled.</u> [11]And the angel of God said unto me in the dream: Jacob; and I said: Here am I. [12]And he said: Lift up now thine eyes, and see, all <u>the he-goats which leap upon the flock are streaked, speckled, and grizzled</u>; for I have seen all that Laban doeth unto thee. [13]I am the God of Beth-el, where thou didst anoint a pillar, where thou didst vow a vow unto Me. Now arise, <u>get thee out from this land, and return unto the land</u> of thy nativity.' [14]And Rachel and Leah answered and said unto him: 'Is there yet any portion or inheritance for us in our father's house? [15]Are we not accounted by him strangers? for he hath sold us, and hath also quite devoured our price. [16]For all the riches which God hath taken away from our father, that is ours and our children's. Now then, whatsoever God hath said unto thee, do.' [17]Then Jacob rose up, and set his sons and his wives upon the camels; [18]and he carried away <u>all his cattle, and all his substance</u> which he had gathered, the cattle of his getting, which he had gathered in Paddan-aram, to go to Isaac his father unto the land of Canaan. [19]Now Laban was gone to shear his sheep. And Rachel stole the teraphim that were her father's. [20]And Jacob outwitted Laban the Aramean, <u>in that he told him not that he fled.</u> [21]<u>So he fled</u> with all that he had; and he rose up, and passed over the River, and set his face toward the mountain of Gilead.

[22]And it was told Laban on the third day that <u>Jacob was fled.</u> [23]And he took his brethren with him, and pursued after him seven days' journey; and he overtook him in the mountain of Gilead. [24]And God came to Laban the Aramean in a dream of the night, and said unto him: '<u>Take heed to thyself that thou speak not to Jacob either good or bad.</u>' [25]And Laban came up with Jacob. Now <u>Jacob had pitched his tent in the mountain; and Laban with his brethren pitched in the mountain of Gilead.</u> [26]And Laban said to Jacob: 'What hast thou done, that thou hast outwitted me, and carried away my daughters as though captives of the sword? [27]Wherefore didst thou flee secretly, and outwit me; and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp; [28]and

didst not suffer me to kiss my sons and my daughters? now hast thou done foolishly. [29] It is in the power of my hand to do you hurt; but the God of your father spoke unto me yesternight, saying: <u>Take heed to thyself that thou speak not to Jacob either good or bad.</u> [30]And now that thou art surely gone, because thou sore longest after thy father's house, wherefore hast thou stolen my gods?' [31]And Jacob answered and said to Laban: 'Because I was afraid; for I said: Lest thou shouldest take thy daughters from me by force. [32]With whomsoever thou findest thy gods, he shall not live; before our brethren discern thou what is thine with me, and take it to thee.' - For Jacob knew not that Rachel had stolen them. -[33]And Laban went <u>into Jacob's tent</u>, and <u>into Leah's tent</u>, and <u>into the tent of the two maid-servants</u>; but he found them not. And he went out of Leah's tent, and entered <u>into Rachel's tent</u>. [34]Now Rachel had taken the teraphim, and put them in the saddle of the camel, and sat upon them. And Laban felt about all the tent, but found them not. [35]And she said to her father: 'Let not my lord be angry that I cannot rise up before thee; for the manner of women is upon me.' And he searched, but found not the teraphim. [36]And Jacob was wroth, and strove with Laban. And Jacob answered and said to Laban: 'What is my trespass? what is my sin, that thou hast hotly pursued after me? [37] Whereas thou hast felt about <u>all my stuff</u>, what hast thou found of all thy <u>household stuff</u>? Set it here before my brethren and thy brethren, that they may judge betwixt us two. [38]These twenty years have I been with thee; thy ewes and thy she-goats have not cast their young, and the rams of thy flocks have I not eaten. [39] That which was torn of beasts I brought not unto thee; I bore the loss of it; of my hand didst thou require it, <u>whether stolen by day or stolen by night.</u> [40]Thus I was: <u>in the day the drought</u> consumed me, <u>and the frost by night</u>; and my sleep fled from mine eyes. [41] These twenty years have I been in thy house: I served thee fourteen years for thy two daughters, and six years for thy flock; and thou hast changed my wages ten times. [42]Except the God of my father, the God of Abraham, and the Fear of Isaac, had been on my side, surely now hadst thou sent me away empty. God hath seen mine affliction and the labour of my hands, and gave judgment yesternight.' [43]And Laban answered and said unto Jacob: 'The

daughters are my daughters, and the children are my children, and the flocks are my flocks, and all that thou seest is mine; and what can I do this day for these my daughters, or for their children whom they have borne? [44] And now come, let us make a covenant, I and thou; and let it be for a witness between me and thee.' [45] And Jacob took a stone, and set it up for a pillar. [46] And Jacob said unto his brethren: 'Gather stones'; and they took stones, and made a heap. And they did eat there by the heap. [47] And Laban called it Jegar-sahadutha; but Jacob called it Galeed. [48] And Laban said: 'This heap is witness between me and thee this day.' Therefore was the name of it called Galeed; [49] and Mizpah, for he said: 'The LORD watch between me and thee, when we are absent one from another. [50] If thou shalt afflict my daughters, and if thou shalt take wives beside my daughters, no man being with us; see, God is witness betwixt me and thee.' [51] And Laban said to Jacob: 'Behold this heap, and behold the pillar, which I have set up betwixt me and thee. [52] This heap be witness, and the pillar be witness, that I will not pass over this heap to thee, and that thou shalt not pass over this heap and this pillar unto me, for harm. [53] The God of Abraham, and the God of Nahor, the God of their father, judge betwixt us.' And Jacob swore by the Fear of his father Isaac. [54] And Jacob offered a sacrifice in the mountain, and called his brethren to eat bread; and they did eat bread, and tarried all night in the mountain.

32.   And early in the morning Laban rose up, and kissed his sons and his daughters, and blessed them. And Laban departed, and returned unto his place. [2] And Jacob went on his way, and the angels of God met him. [3] And Jacob said when he saw them: 'This is God's camp.' And he called the name of the place Mahanaim.

[4] And Jacob sent messengers before him to Esau his brother unto the land of Seir, the field of Edom. [5] And he commanded them, saying: 'Thus shall ye say unto my lord Esau: Thus saith thy servant Jacob: I have sojourned with Laban, and stayed until now. [6] And I have oxen, and asses and flocks, and men-servants and maid-servants; and I have sent to tell my lord, that I may find favour in thy sight.' [7] And the messengers

returned to Jacob, saying: 'We came <u>to thy brother Esau,</u> and moreover he cometh to meet thee, and four hundred men with him.' [8] Then Jacob was greatly afraid and was distressed. And he divided the people that was with him, and the flocks, and the herds, and the camels, into two camps. [9] And he said: 'If Esau come to the one camp, and smite it, then the camp which is left shall escape.' [10] And Jacob said: 'O God of my father Abraham, and God of my father Isaac, O LORD, who saidst unto me: <u>Return unto thy country</u>, and to thy kindred, and I will do thee good; [11] I am not worthy of all the mercies, and of all the truth, which Thou hast shown unto Thy servant; for with my staff I passed over this Jordan; and now I am become two camps. [12] Deliver me, I pray Thee, from the hand of my brother, from the hand of Esau; for I fear him, lest he come and smite me, the mother with the children. [13] And Thou saidst: I will surely do thee good, and make <u>thy seed as the sand of the sea,</u> <u>which cannot be numbered for multitude.</u>' [14] And he lodged there that night; and took of that which he had with him a present for Esau his brother: [15] <u>two hundred</u> she-goats and <u>twenty</u> he-goats, <u>two hundred</u> ewes and <u>twenty</u> rams, [16] <u>thirty</u> milch camels and their colts, <u>forty</u> kine and <u>ten</u> bulls, <u>twenty</u> she-asses and <u>ten</u> foals. [17] And he delivered them into the hand of his servants, every drove by itself; and said unto his servants: 'Pass over before me, and put a space betwixt drove and drove.' [18] <u>And he commanded the foremost</u>, saying: 'When Esau my brother meeteth thee, and asketh thee, saying: Whose art thou? and whither goest thou? and whose are these before thee? [19] then thou shalt say: They are thy servant Jacob's; it is a present sent unto my lord, even unto Esau; and, behold, he also is behind us.' [20] <u>And he commanded also the second, and the third,</u> <u>and all that followed the droves, saying: 'In this manner shall</u> <u>ye speak unto Esau, when ye find him;</u> and ye shall say: [21] Moreover, behold, thy servant Jacob is behind us.' For he said: 'I will appease him with the present that goeth before me, and afterward I will see his face; peradventure he will accept me.' [22] So the present passed over before him; and he himself lodged that night in the camp.

[23] And he rose up that night, and took his two wives, and his two hand-maids, and his eleven children, and passed over the ford of Jabbok. [24] And he took them, and sent them over the

stream, and sent over that which he had. [25] And Jacob was left alone; and there wrestled a man with him <u>until the breaking of the day</u>. [26]And when he saw that he prevailed not against him, he touched the hollow of his thigh; and the hollow of Jacob's thigh was strained, as he wrestled with him. [27]And he said: '<u>Let me go, for the day breaketh</u>.' And he said: '<u>I will not let thee go</u>, unless thou bless me.' [28]And he said unto him: '<u>What is thy name?</u>' And he said: 'Jacob.' [29]And he said: 'Thy name shall be called no more Jacob, but Israel; for thou hast striven with God and with men, and hast prevailed.' [30]And Jacob asked him, and said: 'Tell me, I pray thee, thy name.' And he said: 'Wherefore is it that thou dost ask after my name?' And he blessed him there. [31]And Jacob called the name of the place Peniel: 'for I have seen God face to face, and my life is preserved.' [32]And the sun rose upon him as he passed over Peniel, and he limped upon his thigh. [33]<u>Therefore the children of Israel</u> eat not the sinew of the thigh-vein which is upon the hollow of the thigh, unto this day; because he touched the hollow of Jacob's thigh, even in the sinew of the thigh-vein.

33.   And Jacob <u>lifted up his eyes, and looked, and, behold,</u> Esau came, and with him four hundred men. [2]And he divided the children <u>unto Leah, and unto Rachel, and unto the two handmaids</u>. [2]And he put <u>the handmaids and their children</u> foremost, and <u>Leah and her children</u> after, and <u>Rachel and Joseph</u> hindermost. [3]And he himself passed over before them, and bowed himself to the ground seven times, until he came near to his brother. [4]And Esau ran to meet him, and embraced him, and fell on his neck, and kissed him; and they wept. [5]And he lifted up his eyes, and saw the women and the children; and said: 'Who are these with thee?' And he said: 'The children whom God hath graciously given thy servant.' [6]Then <u>the handmaids</u> came near, <u>they and their children, and they bowed down.</u> [7]And <u>Leah also and her children</u> came near, and <u>bowed down</u>; and after came <u>Joseph near and Rachel</u>, and they <u>bowed down</u>. [8]And he said: 'What meanest thou by all this camp which I met?' And he said: 'To find favour in the sight of my lord.' [9]And Esau said: '<u>I have enough</u>; my brother, let that which thou hast be thine.'

[10]And Jacob said: 'Nay, I pray thee, if now I have found favour in thy sight, then receive my present at my hand; forasmuch as I have seen thy face, as one seeth the face of God, and thou wast pleased with me. [11] Take, I pray thee, my gift that is brought to thee; because God hath dealt graciously with me, and because I have enough.' And he urged him, and he took it. [12]And he said: 'Let us take our journey, and let us go, and I will go before thee.' [13]And he said unto him: ' My lord knoweth that the children are tender, and that the flocks and herds giving such are a care to me; and if they overdrive them one day, all the flocks will die. [14] Let my lord, I pray thee, pass over before his servant; and I will journey on gently, according to the pace of the cattle that are before me and according to the pace of the children, until I come unto my lord unto Seir.' [15]And Esau said: 'Let me now leave with thee some of the folk that are with me.' And he said: 'What needeth it? let me find favour in the sight of my lord.' [16]So Esau returned that day on his way unto Seir. [17]And Jacob journeyed to Succoth, and built him a house, and made booths for his cattle. Therefore the name of the place is called Succoth.

[18]And Jacob came in peace to the city of Shechem, which is in the land of Canaan, when he came from Paddan-aram; and encamped before the city. [19]And he bought the parcel of ground, where he had spread his tent, at the hand of the children of Hamor, Shechem's father, for a hundred pieces of money. [20]And he erected there an altar, and called it El-elohe-Israel.

34. And Dinah the daughter of Leah, whom she had borne unto Jacob, went out to see the daughters of the land. [2]And Shechem the son of Hamor the Hivite, the prince of the land, saw her; and he took her, and lay with her, and humbled her. [3]And his soul did cleave unto Dinah the daughter of Jacob, and he loved the damsel, and spoke comfortingly unto the damsel. [4]And Shechem spoke unto his father Hamor, saying: 'Get me this damsel to wife.' [5] Now Jacob heard that he had defiled Dinah his daughter; and his sons were with his cattle in the field; and Jacob held his peace until they came. [6]And Hamor the father of Shechem went out unto Jacob to speak with him. [7]And the sons of Jacob came in from the field when they heard it; and the men were grieved, and they were very wroth, because

he had wrought a vile deed in Israel in lying with Jacob's
daughter; which thing ought not to be done. ⁸And Hamor spoke
with them, saying: 'The soul of my son Shechem longeth for
your daughter. I pray you give her unto him to wife. ⁹And
make ye marriages with us; give your daughters unto us, and
take our daughters unto you. ¹⁰And ye shall dwell with us;
and the land shall be before you; dwell and trade ye therein,
and get you possessions therein.' ¹¹And Shechem said unto
her father and unto her brethren: 'Let me find favour in your
eyes, and what ye shall say unto me I will give. ¹²Ask me
never so much dowry and gift, and I will give according as
ye shall say unto me; but give me the damsel to wife.' ¹³And
the sons of Jacob answered Shechem and Hamor his father with
guile, and spoke, because he had defiled Dinah their sister,
¹⁴and said unto them: 'We cannot do this thing, to give our
sister to one that is uncircumcised; for that were a reproach
unto us. ¹⁵Only on this condition will we consent unto you:
if ye will be as we are, that every male of you be circumcised;
¹⁶then will we give our daughters unto you, and we will take
your daughters to us, and we will become one people. ¹⁷But if
ye will not hearken unto us, to be circumcised; then will we
take our daughter, and we will be gone.' ¹⁸And their words
pleased Hamor and Shechem Hamor's son. ¹⁹And the young man
deferred not to do the thing, because he had delight in Jacob's
daughter. And he was honoured above all the house of his
father. ²⁰And Hamor and Shechem his son came unto the gate
of their city, and spoke with the men of their city, saying:
²¹'These men are peaceable with us; therefore let them dwell
in the land, and trade therein; for, behold, the land is large
enough for them; let us take their daughters to us for wives,
and let us give them our daughters. ²²Only on this condition
will the men consent unto us to dwell with us, to become one
people, if every male among us be circumcised, as they are
circumcised. ²³Shall not their cattle and their substance
and all their beasts be ours? only let us consent unto them,
and they will dwell with us.' ²⁴And unto Hamor and unto Shechem
his son hearkened all that went out of the gate of his city;
and every male was circumcised, all that went out of the gate of
his city. ²⁵And it came to pass on the third day, when they were
in pain, that two of the sons of Jacob, Simeon and Levi, Dinah's

brethren, took each man his sword, and came upon the city unawares, and slew all the males. [26]And they slew Hamor and Shechem his son with the edge of the sword, and took Dinah out of Shechem's house, and went forth. [27]The sons of Jacob came upon the slain, and spoiled the city, because they had defiled their sister. [28]They took their flocks and their herds and their asses, and that which was in the city and that which was in the field; [29]and all their wealth, and all their little ones and their wives, took they captive and spoiled, even all that was in the house. [30]And Jacob said to Simeon and Levi: 'Ye have troubled me, to make me odious unto the inhabitants of the land, even unto the Canaanites and the Perizzites; and, I being few in number, they will gather themselves together against me and smite me; and I shall be destroyed, I and my house.' [31]And they said: 'Should one deal with our sister as with a harlot?'

35.   And God said unto Jacob: 'Arise, go up to Beth-el, and dwell there; and make there an altar unto God, who appeared unto thee when thou didst flee from the face of Esau thy brother.' [2]Then Jacob said unto his household, and to all that were with him: 'Put away the strange gods that are among you, and purify yourselves, and change your garments; [3]and let us arise, and go up to Beth-el; and I will make there an altar unto God, who answered me in the day of my distress, and was with me in the way which I went.' [4]And they gave unto Jacob all the foreign gods which were in their hand, and the rings which were in their ears; and Jacob hid them under the terebinth which was by Shechem. [5]And they journeyed; and a terror of God was upon the cities that were round about them, and they did not pursue after the sons of. Jacob. [6]So Jacob came to Luz, which is in the land of Canaan - the same is Beth-el - he and all the people that were with him. [7]And he built there an altar, and called the place El-beth-el, because there God was revealed unto him, when he fled from the face of his brother. [8]And Deborah Rebekah's nurse died, and she was buried below Beth-el under the oak; and the name of it was called Allon-bacuth.

[9]And God appeared unto Jacob again, when he came from Paddan-aram, and blessed him. [10]And God said unto him: 'Thy name is Jacob: thy name shall not be called any more Jacob, but

Israel shall be thy name': and He called his name Israel.
[11]And God said unto him: 'I am God Almighty. Be fruitful and multiply; a nation and a company of nations shall be of thee, and kings shall come out of thy loins; [12]and the land which I gave unto Abraham and Isaac, to thee I will give it, and to thy seed after thee will I give the land.' [13]And God went up from him in the place where He spoke with him. [14]And Jacob set up a pillar in the place where He spoke with him, a pillar of stone, and he poured out a drink-offering thereon, and poured oil thereon. [15]And Jacob called the name of the place where God spoke with him, Beth-el. [16]And they journeyed from Beth-el; and there was still some way to come to Ephrath; and Rachel travailed, and she had hard labour. [17]And it came to pass, when she was in hard labour, that the midwife said unto her: 'Fear not; for this also is a son for thee.' [18]And it came to pass, as her soul was in departing - for she died - that she called his name Ben-oni; but his father called him Benjamin. [19]And Rachel died, and was buried in the way to Ephrath - the same is Bethleham. [20]And Jacob set up a pillar upon her grave; the same is the pillar of Rachel's grave unto this day. [21]And Israel journeyed, and spread his tent beyond Migdal-eder.

FORMULAIC ANALYSIS OF THE JACOB CYCLE - PART II

Chapter 25:

v 19	And these are the generations of	25.1
v 23	And the LORD said ...	25.2
	Two nations ... two peoples	25.3
v 25	And first came forth ... and they called	
	his name	25.4
v 26	After that came forth his brother ...	
	his name was called	25.5
v 27	And Esau was ... and Jacob was	25.6
v 28	Isaac loved Esau ... Rebekah loved Jacob	25.7
v 30	Red, red	25.8
	Was his name called	25.9

Chapter 27:

v 1	Was old, and his eyes were dim, so that	
	he could not see	27.1
v 3	Thy weapons, thy quiver, and thy bow	27.2
vv3,4	Take me venison; and make me savoury food	
	such as I love, and bring it to me/ that	
	my soul may bless thee before I die	27.3(a.b)
v 5	And Esau went into the fields	27.4
v 7	Bring me venison, and make me savoury food,	
	that I may eat/, and bless thee before the	
	LORD before my death	27.3(a.b)*
v 9	Savoury food for thy father	27.5
v 10	Thou shalt bring it to thy father, that he	
	may eat/, so that he may bless thee before	
	his death	27.3(a.b)*

v 11	Is a hairy man ... a smooth man	27.6
v 14	Made savoury food, such as his father loved	27.3(a)*
v 17	Savoury food	27.3(a)*
v 19	I am ... thy first born Eat of my venison/ that thy soul may bless thee	27.3(a.b)*
v 20	The voice is the voice of ... the hands are the hands of	27.8
v 25	I will eat of my son's venison/, that my soul may bless thee	27.3(a.b)*
v 28	Dew of heaven ... fat places of the earth	27.9
v 29	Cursed be everyone that curseth thee ... blessed be everyone that blesseth thee	27.10
v 31	And he also made savoury food ... and eat of his son's venison, that thy soul may bless thee	27.3(a.b)*
v 32	I am thy son, thy first born	27.7*
v 33	Who then is he that hath taken venison, and brought it to me, and I have eaten of all before thou camest/, and have blessed him?	27.3(a.b)*
v 39	Fat places of the earth ... dew of heaven	27.9*
v 44	Until thy brother's fury turn away	27.11
v 45	Until thy brother's anger turn away	27.11*

Chapter 28

| v 2 | Arise, go to Paddan-aram, to the house of Bethuel, thy mother's father | 28.1 |
| v 5 | He went to Paddan-aram unto Laban, son | |

of Bethuel the Aramean, the brother of

Rebekah, Jacob's and Esau's mother   28.1

v 6   Blessed Jacob and sent him away to Paddan-

aram   28.1*

v 7   And was gone to Paddan-aram   28.1*

v 11   The sun was set   28.2

v 12   And he dreamed   28.3

v 13   To thy seed   28.4

v 14   And thy seed   28.4

To the west ... to the east ... to the

north ... to the south   28.5

Thy seed   28.4

v 18   And Jacob rose up early in the morning   28.6

Chapter 29

v 1   Then Jacob went on his journey   29.1

v 6   Is it well with him? And they said: 'It

is well.'   29.2

Rachel his daughter   29.3

v 9   Rachel came with her father's sheep   29.4

v 10   Rachel the daughter of Laban his mother's

brother, and the sheep of Laban his mother's

brother   29.3*

The flock of Laban his mother's brother   29.3*

v 12   He was her father's brother   29.3*

v 15   Because thou art my brother   29.3*

v 16   ...two daughters: the name of the elder

was ... the name of the younger was ...   29.5

v 17   And Leah ... but Rachel   29.6

v 20   And Jacob served seven years   29.7

v 23	And it came to pass in the evening	29.8
v 24	And Laban gave Zilpah his handmaid	
	unto his daughter for a handmaid	29.9
v 25	And it came to pass in the morning	29.10
v 27	Yet seven other years	29.7
v 29	And Laban gave to Rachel his daughter	
	Bilhah his handmaid to be her handmaid	29.9*
v 30	Served with him yet seven other years	29.7
v 32	And Leah conceived and bore a son/, and	
	she called his name .. for she said	29.11(a.b)
v 33	And she conceived again, and bore a	
	son/, and she said ... and she called	
	his name ...	29.11(a.b)*
v 34	And she conceived again and bore a son,	
	and said/ ... was his name called	29.11(a.b)*

Chapter 30

v 1	And she said unto Jacob	30.1
v 2	And he said	30.2
v 4	And she gave him Bilhah her handmaid	30.3
v 5	Bilhah conceived and bore Jacob a son	29.11(a)*
v 6	And Rachel said ... therefore she called	
	his name	29.11(b)*
v 7	And Bilhah Rachel's handmaid conceived and	
	bore Jacob a second son	29.11(a)*
v 8	And Rachel said ... and she called his	
	name	29.11(b)*
v 9	She took Zilpah her handmaid and gave her	
	to Jacob to wife	30.3
v 10	And Zilpah Leah's handmaid bore Jacob a son	29.11(a)*

v 11	And Leah said ... And she called his name	29.11(b)*
v 12	And Zilpah Leah's handmaid bore Jacob a	
	second son	29.11(a)*
v 13	And Leah said ... And she called her name	29.11(B)*
v 16	Jacob came from the fields	30.4
v	Thou must come into me	30.5
v 17	And she conceived and bore Jacob a ... son	29.11(a)*
v 18	And Leah said ... And she called his name	29.11(b)*
v 19	And Leah conceived again and bore a son	
	to Jacob	29.11(a)*
v 20	And Leah said ... And she called his name	29.11(b)*
v 21	She bore a daughter ... and called her	
	name	29.11(a.b)*
v 23	And she conceived, and bore a son, and	
	said	29.11(a)*
v 24	And she called his name	29.11(b)*
v 25	Unto my own place, and to my country	30.6
v 30	For it was little which thou hadst before	
	I came, and it had increased abundantly	30.7
vv31-2	Every speckled and spotted one, every dark	
	one among the sheep/ and the spotted and the	
	speckled among the goats	30.8(a.b)
v 33	Speckled and spotted among the goats, and	
	dark among the sheep	30.8(a.b)*
v 35	Were streaked and spotted ... were	
	speckled and spotted ... the dark ones	
	among the sheep	30.8(a.b)*
v 37	Rods of fresh poplar and of the almond,	
	and of the plane tree	30.9
v 39	And the flocks conceived	30.10

v 39   Streaked, speckled, and spotted   30.8(b)*

Chapter 31

v 2   Beheld the countenance of Laban, and behold,

it was not towards him as beforetime   31.1

v 5   Your father's countenance, that it is not

towards me as beforetime   31.1*

v 8   The speckled shall be thy wages; then all

the flocks bore speckled; and if he said.

thus: The streaked shall be thy wages; then

bore all the flocks streaked   30.8(a.b)*

v 10   The he-goats which leaped upon the flocks

were streaked, speckled, and grizzled   30.8(b)*

v 12   The he-goats which leap upon the flocks are

streaked, speckled, and grizzled   30.8(b)*

v 13   Get ye out of this land, and return into

the land   31.2

v 18   All his cattle and all his substance   31.3

v 20   In that he told him he had not fled   31.4

v 21   So he fled   31.5

v 22   That Jacob was fled   31.6

v 24   Take heed to thyself that thou speak not

to Jacob either good or bad   31.7

v 25   Jacob had pitched his tent in the

mountain and Laban with his brethren pitched

in the mountain of Gilead   31.8

v 29   Take heed to thyself that thou speak not

to Jacob either good or bad   31.7

v 33   Into Jacob's tent, into Leah's tent, into

the tent of the two handmaids, ... entered

	into Rachel's tent	31.9
v 37	All my stuff, ... thy household stuff	31.10
v 39	Stolen by day or stolen by night	31.11
v 40	In the day the drought ... the frost by	
	night	31.12
v 43	The daughters are my daughters ...	
	children are my children ... the flocks	
	are my flocks	31.13
	My daughters ... their children	31.13
v 46	Gather stones ... they took stones ...	
	and made a heap ... by the heap	31.14
v 48	This heap	31.14*
v 50	My daughters ... my daughters	31.13*
v 51	Behold this heap	31.14*
v 52	This heap	31.14*

Chapter 32

v 1	His sons and his daughters	31.13*
v 7	To thy brother Esau	32.1
v 10	Return unto thy country	31.2*
v 13	Thy seed as the sand of the sea, which	
	cannot be numbered for multitude	32.2
vv15,16	Two hundred ... twenty ... two hundred ..	
	twenty ... forty ... ten ... twenty ... ten	32.3
v 18	And he commanded the foremost	32.4
v. 20	And he commanded also the second and the	
	third	32.4*
v 25	Until the breaking of the day	32.5
v 27	Let me go, for the day breaketh	32.6
	I will not let thee go	32.6*

v 13	Shechem and Hamor	34.8
v 16	We will give our daughters ... we will take your daughters ...	34.5*
v 20	Hamor and Shechem his son	34.2*
	Let us take their daughters ... let us give them our daughters	34.5*
v 24	And unto Hamor and unto Shechem his son	34.2*
v 30	Unto the inhabitants ... unto the Canaanites and the Perizzites	34.9

Chapter 35

v 1	Arise ... to Beth-el, and dwell there and make there an altar unto God	35.1
	Flee from the face of Esau thy brother	35.2
v 4	The foreign gods ... in their hands, and the rings which were in their ears	35.3
v 7	Fled from the face of his brother	35.2
v 14	A pillar in the place	35.3
	A pillar of stone	35.3*
v 16	She had hard labour	35.4
v 17	In hard labour	35.4*
v 18	That she called his name ... but his father called him	29.9(b)*
v 20	Set up a pillar upon her grave	35.5
	Same is the pillar of Rachel's grave	35.5*

What I have attempted in this section is to illustrate that the inconsistencies in narrative do not indicate confused textual sources. The implications that this premise has for the Jacob cycle is to stress that when there are repetitions or inconsistencies in the text, this does not indicate mixed textual traditions which have been merged together. This premise also stresses that the Jacob cycle is a coherent whole and should not be fragmented nor divided. The possible formulaic structure of the Jacob cycle encourages a re-examination of the theories of the literary critics concerning the composition of the biblical narratives. The folklorist approaches the presence of textual inconsistencies in a different manner from the literary critic. Whereas Gunkel holds that there are often different literary traditions in any given narrative cycle, on the other hand, the folklorist holds that this is unrealistic to apply the terms 'tradition', 'literary sources', and 'original sources' to the biblical narratives. The Jacob cycle as it has conformed to an analysis of the formulae in its text, should not be considered a collection of diffused narratives; rather, the narrative cycle should be considered as a textual whole. This approach separates the biblical narratives from the restrictive interpretation of the literary critics. Once this separation is accomplished, new directions for further biblical criticism may well be provided.

INTRODUCTION: Heinrich Ewald

Heinrich Ewald's contribution to Old Testament scholar-
ship is important as it may be considered as the origin of
current literary biblical criticism. Ewald, born in Göttingen
in 1803, was appointed tutor at Göttingen University in 1824,
and was elected Professor of Oriental Languages in 1831.   In
1837, the accession of the Duke of Cumberland to the throne
was the cause of political controversy at the University, for
among the first acts of the Duke was his abolition of the state
constitution.   This political act produced immediate reactions
from the staff of the University and seven men left their posts;
among them were the Grimm brothers and Heinrich Ewald. One
professor did not leave, his name was K. O. Müller.

Karl O. Müller's influence on Heinrich Ewald becomes
apparent as one examines Müller's mythology. study,
Prolegomena zu einer wissenchaftlichen Mythologie,[1] 1825, which
expounds his theory on the formation of Greek myths. Müller's
theory is that 'Greek myths contain the earliest history of
Greek tribes.'[2] The theory that the Genesis narratives are
historical and political accounts is evident as well in Ewald's
writings. A parallel of ideas, however, is not sufficient
evidence to prove that an exchange of ideas occurred between
Müller and Ewald; there is, on the other hand, further evidence
that there was contact between the two. During the political
troubles which resulted in Ewald's departure from the University,
Müller chose to stay in Göttingen rather than enter into
political exile. Müller knew the seven who felt it their duty
to leave and 'did not conceal his general agreement with them.
But he took no public steps in opposition to the Government,
and retained his place in the University when Grimm and

1. K. O. Müller, Prolegomena zu einer wissenchaftlichen
   Mythologie, 1825, Göttingen.
2. R. P. Pfeiffer, A History of Classical Scholarship, 1976,
   Oxford, 87.

Dahlman and Ewald felt it their duty to seek another home.'[3]

Müller regarded the traditional Greek mythic narratives as if they were accounts of political history. Political events, such as the migration of Greek tribes, were responsible for the composition of the narratives; Müller argues that the migration of tribes coincided with the migration of narratives; he states:

> The migration and the new settlement of a tribe could scarcely take place without leading, at the same time, to a migration and new settlement of legends.[4]

The quotation above is the summary of Müller's theory that the Greek narratives are the accounts of tribal migration. The Doric migration of the Tryphene Pelasgians to the Island of Samethrace is one of Müller's examples of the way that mythic narrative passes from one tribal tradition into another tribal tradition.[5] While this thesis is not concerned with the emergence of the Neo-Classical tradition in Germany, Müller is the first critic in the nineteenth century who suggests that there is a relationship between historical occurrence and the traditional accounts which relate the historical event.

Traditional Narrative History - The Folklore Perspective

Müller worked in the Classical tradition of Euhemerus, who in the fourth century B.C., argued that the gods of myths

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3. Müller, _A History of the Literature of Ancient Greece_, translated by J. W. Donaldson, 1885, London, ixxv.
4. K. O. Müller, _Introduction to a Scientific System of Mythology_, translated by J. Leitch, 1845, London, 83.
5. Müller, 92.

were the deified heroes of history.[6] The impressive studies
of H. M. and N. K. Chadwick, The Growth of Literature,[7]
concludes that all heroes of epic, 'byliny', and saga are
historical and can be authenticated. It is the task of the
folklore analyst to separate the historical information from
the literary conventions in which the historical information
has been placed in the narrative; and thus, the folklore
analyst can achieve a perspective of the tradition as history
contained in the narrative.[8]

The strongest statement of a folklorist against the trad-
itional history argument is first made by Robert Lowie. In
1917, Lowie objected to a traditional history position taken by
J. R. Swanton and R. B. Dixion. In their article in American
Anthropologist[9], Swanton and Dixion argued that the various
North American Native migration legends can supplement inform-
ation of their tribal history. Lowie responded by a short
comment which was published as well in the American Anthropol-
ogist[10], where he states: 'I cannot attach to oral traditions
any historical value whatsoever under any conditons whatsoever.[11]

6. Oxford Classical Dictionary describes Euhemerus' novel as
    'an imaginary voyage to a group of islands in the uncharted
    waters of the Indian Ocean and the way of life on its chief
    island, Punchea. The central monument of the island, a
    golden column on which the deeds of Uranus, Cronus, and Zeus
    were recorded gave the novel its title, 'Ιερα αναγραφη,
    sacred scripture.' From this moment Euhemerus learned that
    Uranus, Cronus, and Zeus had been great kings in their day
    and that they were worshipped as Gods by the grateful people
    (415).

7. H. M. and N. K. Chadwick, The Growth of Literature, 3 vols,
   1932-1936, London.   8. Chadwicks, ii, 119.

9. J. R. Swanton and R. B. Dixion, 'Primitive American History', AA,
    n.s. 14, 1914, 376-412.

10. R. H. Lowie, 'Oral Tradition and History', AA. n.s. 17,
    1917, 597-599.

11. Lowie, 598; for further discussion on the exchange between
    Lowie and Drs. Swanton and Dixion, refer to 'Replies', AA,
    n.s. 17, 1917, 599-600.

Lowie accepted that North American traditional narratives
contained information on the religious and social phenomena,
and some general historical conditions - but refused to allow
the narratives to describe historical detail.

Ruth Finnegan, a current folklorist, expands what Lowie
had stated some sixty-one years earlier in her article on the
historical value of traditional narrative. Finnegan illus-
trates that:

> A narrative about first arrival in an area - a common
> topic - need not necessarily be interpreted as the
> migration of a whole people. Even if the account of
> actual arrival is accurate it may really only refer to
> one influential family coming to an already populated
> area. One good example of this is in Gabon oral
> tradition. If the traditions of specific 'migrations'
> were taken literally, 'the history of the Gabon would
> begin with an empty forest only 300 years ago into
> which various peoples penetrated abruptly'; in fact,
> it is clear from documentary and archeological evidence
> that the area was inhabited long before this.
> (H. Deschamps, 'Traditions orales au Gabon' in The
> Historian in Tropical Africa, ed. J. Vansina, London,
> 1964, 175.) Travels, conquest, and arrivals are in any
> case common themes in stories, even among long settled
> peoples, and one must always be cautious about accepting
> them literally as the record of either wholesale migra-
> tions or specific military engagements.[12]

The problem before the biblical critic and the folklorist,
then, seems to be how to determine the reliability of historical
events in traditional narrative. While examining the process
of oral composition in Scandinavian Sagas, C. von Sydow
addresses the problem of the Saga's historical reliability.
Sydow comes to the conclusion that the Sagas are not historical

12. R. Finnegan, 'Oral Tradition and Historical Evidence',
    History and Theory, 9, 1970, 197.

accounts; and that traditional narrative cannot be employed as historical documents.[13] The issue of historical authenticity of any traditional narrative is an important question for the biblical critic and the folklorist; however they have contrasting approaches to the debate. The folklore analyst - and most specially, the structuralist - does not extract historical 'information' from the narrative text, rather he regards that narrative as a product of society, and that one society may regard the concept of time and historicity from a different perspective than does another society. Müller and the critics who follow in his tradition have incorrectly posed the question. It is not a question of tradition narrative containing factual historical accounts so much as it is a question of an individual culture's acceptance of its traditional narrative. Every given society chooses to preserve its historical traditions. The reliability of the historical information contained in the traditional narrative is determined by its social structure. It is only by examining the social structure and the narrative structure - and this examination must include how the society selects the information it considers to be important - that the critic can learn what perspective that society has towards any given text.

Ewald's Analytical Methods: The History of Israel

Ewald's analysis of the composition and transmission of the biblical narratives is described in his _History of Israel_.[14] This study expounds Ewald's theories which influenced the critical theories of Hermann Gunkel and Martin Noth. Ewald considers the Jacob cycle to represent early Israelite political history. This approach illustrates the influence of the political history theories of K. O. Müller on the theories of

13. C. von Sydow, 'Varldsspraksfragan'. Nykterhetsfolkets kalender, Stockholm, 1930; refer also to 'Folkminnes-forskningens uppkomst och utveckling.' Folkkultur 4. 1944.

14. H. Ewald, The History of Israel, translated by R. Martineau, 1876, London.

Ewald. As Müller considered that the Greek myths were
tribal history, so Ewald considers the Jacob cycle as the
start of 'a new and important development in the history of
the ancient movements of the Hebrew tribes towards the south.'[15]
This quotation above illustrates what the emphasis of Ewald's
critical study of the Jacob narratives will be; for Ewald's
theories assume that the narrative cycle can be reduced to an
historical account of the migration of the Hebrew tribes.

Ewald identifies the biblical narratives concerned with
Jacob as being composed of two distinct divisions: there are
the narratives concerned with Jacob as a political leader
and there are the narratives concerned with Jacob as a
patriarchal leader. The characteristic of the political leader
was the first to develop, while Jacob as a patriarch is later
in the narrative's composition. As Ewald considers the Jacob
cycle to be political history of the Hebrew tribes, he illus-
trates his association with K. O. Müller's historical-political
theories of Greek mythology. Another result of Ewald's
adaptation of Müller's theory to biblical studies, is that
it has influenced later Old Testament critics. In these next
sections I will be concerned with the influence that Ewald
had on the theories of Hermann Gunkel and Martin Noth.

An example of the influence of Ewald's theories in the
writings of Hermann Gunkel and Martin Noth is that both critics
applied categories of classification to the biblical narratives.
While Gunkel had a variety of classifications for the Genesis
narratives, Noth applied only two complex geographical
categories of the Central West and the East Jordanian Jacob
narratives to the text in order to determine their origin.
Noth separated the Jacob cycle into two divisions, each division
having compositional characteristics illustrating its geo-
graphical origin. Thus, as Noth reconstructs Israelite
political and religious history by extracting 'historical trad-
itions' out of a literary context, he follows in the critical

15. <u>History of Israel</u> (Abbreviated: <u>HOI</u>) 341.

tradition of Ewald.

Ewald assigns Jacob's identification as a political
leader to come from the North-East where the narratives
originated. Ewald argues that there was a previous migration
of Hebrews from Canaan to the lands of the North-East, and
so the references to Jacob as an 'Aramean' are geographical:

> for they can only have been called Aramean because the
> North-Eastern lands where they dwelt were so inundated
> by Aramean tribes that the region itself and even all
> the Hebrews still lingering there might be commonly
> known as Arameans.[16]

Next, Ewald reconstructs the time of political and tribal
tensions between the Hebrew tribes and the tribes of the
North-East; and it was these tensions which formed the origins
of the first half of the Jacob narratives. As these tribal
tensions grew, so did the need for a political and tribal
leader, and this need was met by the revolt of the Jacob tribe
and their return to Canaan; Ewald states:

> Jacob at length shook himself free, and arrived safely
> with his people in Canaan, where he restored Hebrew
> power somewhat fallen into decay after Abraham's death
> though only a portion of the Hebrews in Canaan attached
> themselves closely to him and to his followers.[17]

It was this migration of Hebrew tribes back to Canaan which is
the origin of the political and tribal history which is
illustrated in the Jacob narratives.

The outcome of the migration of the Hebrew tribes and
its ensuing political conflicts was a change in religious
attitudes. The migration of the Hebrew tribes, some with
Aramean family members, brought with them different religious
practices; for Ewald stresses it is only Jacob's wives who are

16. HOI 343.   17. HOI 343.

concerned about the Teraphim, while Jacob is not. This difference is essential to Jacob's role as a patriarchal - that is, religious - leader. The departure from an identification of Jacob as a political leader and the preliminary identification of Jacob as a religious leader is derived from Ewald's separation of the Jacob tribe from the migration of the rest of the Hebrew tribes. Jacob's religious identification contrasted the 'less pure religious elements', which Ewald claims was the result of the tribal migration. Where Jacob's wives are concerned about the Teraphim, Jacob, in contrast, is concerned with the 'consecration of a stone, as the firm immovable object towards which the looks and words of the worshippers must be directed.'[18] From the start, Ewald isolates Jacob's character as an illustration of the purity of the Hebrew faith.

The contrast between Jacob's political identification and his religious identification is considered by Ewald to develop only after the tribal migrations and the ensuing political victories. As Jacob's identity as a patriarch is only a minor narrative theme, Ewald considers that the religious role must be of a later development. It is only as the Jacob traditions come into contact with other patriarchal cycles, that Jacob is considered to be one of the patriarchs. Thus, it is only after the tribal migrations that the Jacob cycle is associated with the pre-existing narrative cycles of Isaac and Esau; it is this association which expands the political emphasis of the Jacob cycle to include its religious emphasis. As contact is made between the new Jacob tribe and the conquered tribes, a narrative cycle developed the theme of Jacob as the weaker and younger brother of Esau:

> that among the various Hebraic tribes which have pushed
> towards the south-west, that which bears this hero's
> name has displayed a most peculiar character, and played
> a very special part in history; and that although the
> youngest and outwardly weakest, it was yet the subtlest,

18. HOI 342.

cunningest, and the most pliable, and thus eventually
the conqueror of all, is plainly taught by the history
of all following ages, commencing with its very first
appearance.'[19]

Gunkel expands the political interpretation of the conflict
between Jacob and Esau as thus:

In the Esau Jacob legend also there are quite evidently
historical reminiscences: Esau and Jacob are brother
tribes, Esau is a tribe of hunters, Jacob a tribe of
shepherds; Esau is the elder, but by sale or fraud he
loses his birthright, that is, the elder and better
known tribe of Esau was compelled to give way to the
later and originally weaker tribe of Jacob and now has
the poor land.[20]

Noth expands this theory of Ewald and considers that the
Jacob-Esau cycles do in fact have their origin in historical
struggles for dominance, but instead of there being two
opposing tribes, the conflict is between the herdsman and the
hunter. Noth argues that this conflict is illustrated in the
narratives as:

the demonstration in various ways that the herdsman
receives preference over the huntsman, who actually
seems to be or believes himself to be entitled to receive
such preference but who, owing to his indifference or
stupidity, forfeits his claim to the clever and crafty
shepherd.[21]

It is now possible to construct the development of Ewald's
original theory for interpretation of the Jacob-Esau cycle.
At first, for Ewald, the cycle has its direct origins in a
distinct migratory conflict between two tribes. Gunkel next

19. HOI 343-344.
20. Gunkel, Legends of Genesis, 21.
21. Noth, History of Pentateuchal Traditions, 94.

expands this idea, but the conflict is general tribal conflict
and not a direct result of migration. On the other hand,
Noth accepts that the cycle describes tribal conflict, but
this conflict is not a product of military encounters, but the
conflict between two ways of life: the semi-nomadic and the
agrarian.

The intermixing of the names of Seir, Edom, and Esau is
analysed by Ewald as literary evidence of the subjection of
the Canaanite tribes as the Hebrew tribes gained their
superiority over the older tribes:

> In the three names Seir, Edom, and Esau, we have a
> clear indication that the Aboriginal race that called
> itself Seir was first subjugated by the Canaanites
> bearing the name Edom, and then (together with the
> latter) by the Hebrews bearing the name Esau: the
> last name, however, never entirely superseding the
> first two; and that of Edom in particular continuing
> to be frequently used in common life.[22]

Ewald attributes that this tribal conflict which led to the
Hebrew tribes' superiority, was responsible for a narrative
which indicated a change of Jacob's name to Israel:

> the tribe which in the north beyond the Euphrates had
> born the name of Jacob, and immigrated under that
> name into Canaan, doubtless took from its victorious
> leader its new name Israel, only when by mixture with
> older Hebraic tribes in that land it had there grown
> into a mighty people.[23]

The influence of this interpretation on later biblical
analysis can be found in Gunkel's analysis of Jacob as a

22. IIOI 345.

folkhero.[24]   Also Gunkel analyses the change in Jacob's name
to 'Israel' as an indication of the adoption by the Israelites
of Jacob as their localized ancestor. Gunkel states:

> The amalgamation of these legends and their filling with
> the spirit of a higher religion is one of the most brilliant
> achievements of the people of Israel. But quite apart
> from the religion, in this Israelitising of the legends it
> is very certain that a quantity of changes took place
> of which we can survey only a small portion. Foreign
> personages were displaced by native ones .. Or again,
> native personages were associated with foreign ones:
> thus Esau-Seir was identified with Edom, and Jacob with
> Israel, and Abraham, Isaac, and Jacob made to be
> ancestors of the people of Israel.[25]

Noth argues that the change of Jacob's name to Israel
is from the East Jordanian Jacob tradition and thus is from
a later stage in the narrative's composition. However, Noth
departs from the position held by Ewald and Gunkel, and regards
the Jacob-Israel exchange to be primarily an etiological
reference.[26]

Ewald and the Trickster Narratives: Further Expansion of his Historical Methodology

Jacob's characteristics as a trickster are considered
by Ewald to be inherent literary products of the Hebrew migr-
ation and its following social encounters. The Jacob and
Laban cycle is also considered by Ewald to be a product of
the tribal migrations; but Ewald regards that this cycle
illustrates the emergence of the Southern tribes, and when
the trickster theme is 'traced back to its original idea, it
is obviously intended to represent the struggle between the
crafty Hebrews on the opposite side of the Euphrates, showing
how the Southern Hebrew gained the upper hand in the contest

24. Gunkel, _Preussiche Jahrbücher_ 176, 1919, 375ff.
25. Gunkel, _LG_ 95.   26. Noth, _HPT_ 101.

and the Northern were driven off with derision.[27] The
implications of this statement can be found in its later
appearance in the theories of Noth, who attributes the origins
of the trickster motif to be from the new life experiences of
the Central West Jordanians who had migrated to the East Jordan.

> Different things were told about Jacob in the East Jordan
> than in the West ... In these stories we find the pleasure
> of characterising human types, the portrayal of success-
> ful human cleverness and guile, and on the other hand,
> human rashness and folly - in short, everyday human
> behaviour now comes out openly into the foreground.[28]

The central theme from which the early Jacob narratives
derive is Jacob as the mediator between the Southern and
Northern tribes. As the 'Jacob' tribes grew in number and
dominated the new land, so did a narrative theme of their
dominance develop; thus narratives developed which reflect and
illustrate Jacob as the victor over another tribe. It then
follows that Ewald would consider the narrative which developed
as reflecting a historical event. The Jacob and Esau cycle
is employed by Ewald as an example of a narrative which has
its origins in a historical situation. In this cycle, a
literary narrative explains the historical victory in terms of
a younger brother gaining family favours over his elder brother.
Ewald has a tendency to explain the origins of every biblical
narrative as a literary remains, reflection, or account of
a historical event. The biblical narrative as a literary
interpretation of historical events is an important assumption
for literary criticism, and this assumption is held equally
by Ewald as well as by his later followers. This approach to the biblical
narratives is evident in the studies of Martin Noth, who
states:

> Every scientific study of the Pentateuch, even when its
> major focus is not the literary history of this great
> work, has to presuppose a careful examination of the

27. HOI 346.   28. HPT 91.

literary problem and has to reckon fully and seriously
with the results of such an examination. Especially in
a traditional-historical study of the Pentateuch, whose
scope includes the history of the early literary stages of
the final form of the Pentateuch, this literary problem
cannot be disregarded, even though the primary interest is
the preliterary stage.[29]

Thus, as Noth has developed and extended the analytical scope
of literary criticism, the origins of his methodology can be
found in the writings of Ewald.

Ewald assumes that the further development of the political
history of the Jacob tribe is found in the narrative account of
Jacob's return from exile.[30] Ewald holds that this is a
literary account of a then current political and quasi-religious
situation. This conflict is, in its basic nature, a religious
conflict; that, Edom, because of its friendly attitude towards
the Canaanites, fell away from the accepted religious practices.
In contrast, the Jacob tribe remained faithful to the religious
tradition. Another literary account of the situation is
preserved by the account of Esau's marriage to the Canaanite
women.

Jacob's characteristic as a trickster is assigned its
narrative origins from the dominant concern of the Jacob cycle:
the development of Israelite political influence. Ewald
establishes a relationship between the compositional roots of
the Jacob cycle and how these origins are expressed in a
literary form. The origins of the narrative are the various
political encounters of the Israelite tribes. This history
includes the tribal expansion, tribal migration, and the eventual
tribal victories. The literary accounts of these historical
events is a process which includes, not only the early tribal
history, but the expressing of this history with early folklore
motifs. In short, Ewald regards the historical accounts of the
early Israelite tribes to be expressed in narrative folkloric

29. Noth, HPT 5.   30. HOI 358.

language. Thus the encounter between two opposing tribes on
opposite banks of a river is expressed in its literary form as
the tale of the crafty younger brother who gains the upper
hand over his elder brother. The trickster motif is employed
in the narrative as a type of narration link, for Ewald
considers the trickster motif to introduce the cause of Jacob's
exile and his subsequent encounters with Laban. The trickster
theme is considered by Ewald to be independent - that is, not
having its origins in any geographical location - and can,
therefore be isolated from the rest of the narrative cycle.
Ewald is the first major Old Testament scholar to separate
the trickster narratives from the rest of the narrative cycle.
This critical methodology of isolating what is assumed to be an
independent narrative theme is a predominant characteristic of
the analytical approaches of Gunkel and Noth. Gunkel separates
the trickster theme from the rest of the Jacob narratives
because the narration of the events indicate that a later
compiler systematized the various unrelated fragments into one
coherent unit. Gunkel describes this deception thus:

> The story of the deception practised by Jacob tells how
> the latter, following his mother's counsel, induces his
> father to bless him instead of Esau: here Jacob is crafty,
> he practices deception; Esau is stupid, he lets himself
> be cheated; Isaac is easily deceived, is blind; Rebekah
> is cunning, she gives deceitful advice and is partial to
> Jacob.[31]

Noth expands the original Ewaldian methodology futher by
assigning to the trickster narratives one of his geographical
divisions which is indicative of later compositional concerns
and style. Commenting on the social conditions which led to
the formation of the trickster narratives, Noth states that: [32]

> The East Jordanian Jacob is really no longer a 'patriarch'
> at all in the sense formerly presumed in scholarly circles,

31. Gunkel, LG 58; refer also to LG 57-59.
32. Noth, HPT 91.

for a tribe of Jacob is not involved. He is, rather,a
type that characterizes the whole people and their life.[32]

Ewald considers the Shechem narratives as a link which
joins Jacob's return from exile to his final journey to Beth-el.
On Jacob's return to Beth-el, he is given a new name of Israel;[33]
Ewald provides another narrative importance for Shechem, and
that is illustrating Jacob's new character. This change in
character is related to the trickster theme, for the tricking
of Shechem is done without his complicity by his two sons,
Simeon and Levi.[34] Thus, as it is Ewald who is the first to
employ the Shechem narratives as a literary link between two
narrative traditions, this critical methodology is the origin
for the tendency in Old Testament analysis to extract units of
narrative from the literary whole. It is Noth, rather than
Gunkel who employs the technique of linking two narrative
traditions with the Shechem narratives; that is, Shechem is a
literary link between the Central West and the East Jordanian
Jacob traditions.

Conclusion

Ewald's concluding analysis of the Jacob cycle illustrates
his textual methodology as only considering the surface charac-
teristics of the cycle's construction. As this thesis has
illustrated in the analyses of Gunkel and Noth, this is
characteristic of their critical approach as well. Just as
Gunkel attempted to illustrate external cultural parallels
upon the composition of the Genesis narratives, so Ewald lists
the surface parallels between the Jacob cycle and the Phoenician
cult of Isis. There are, as well as the comparison between
the Jacob cycle and the Isis cult, parallels constructed between
the Jacob narratives and the narratives of Kronos, Anobret,
and Jeud.[35] This critical method predominates in the writings
of Hermann Gunkel, and therefore the criticism that was applied
to Gunkel's analytical approach is applicable to Ewald as well.
The constructing of external parallels to any given text is not

33. HOI 359.   34. HOI 359.   35. HOI 362.

helpful, for the folklorist considers that what often is
parallel is not identical; thus, what may seem, on the
surface, to possess similar compositional elements may, in
fact, be of different narrative origin or nature.

The overall importance of Ewald's theories on Old Testa-
ment criticism is that they are the first systematic attempt
to construct a history of the Israelites; until that time,
there had been no such critical history written. As many of
the assumptions of Gunkel and Noth can be traced back to the
writings of Ewald, he can be considered as the first critic
who laid the foundations for current literary criticism.
Ewald's theory that the migration of Hebrew tribes provided
the origins of the composition of biblical narratives neither
explains the actual process of composition nor of transmission.
This seems to be a critical absence in the three biblical
scholars so far presented. We hope in this thesis to present
structural analysis of the biblical narratives, which will not
only contrast the theories of the literary scholars but will
also provide some insight into the construction of the
narratives themselves.

Ewald, and those who follow in his analytical tradition
do not have an approach to the narrative text which respects it
as a coherent whole. This suggests that an attempt should
be made to apply an analytical structure to the biblical
narratives which respects its compositional form. The
following chapters will present analytical theories of some
folkloristics school, which may, by application to the biblical
narratives, provide new directions for biblical analysis.
Although it may seem that folklore is unsuited to provide
analytical tools for biblical criticism, folklore has had to
develop theories concerning textual transmission and composition;
so the theories it has developed may prove helpful in under-
standing the narrative structure of the biblical text. As
will be illustrated in the following chapters, the analytical
approach of the structuralist folklore school provides a
unique critical tool which allows one to penetrate the text's
surface structure. The structuralist approach should provide
new insights into the composition and transmission of the

biblical narratives; from these new insights we can then
reconsider the assumptions of the literary critics.

INTRODUCTION: Robert C. Culley

R. C. Culley analyses the structure of the biblical
narratives from a perspective which radically departs from
the analytical methodology of Hermann Gunkel and Martin Noth.
He is, in fact, less of a literary critic and more of a
structuralist than any major Old Testament scholar so far
presented; but the extent to which Culley may be identified
as a 'structuralist' is the question this section will try to
assess.   Culley is the first of the few biblical critics who
have been aware of the possible exchange which can occur between
folklore studies and biblical criticism.[1]   Throughout Culley's
first book, Oral Formulaic Language and the Biblical Psalms,[2]
he is impressed by the studies in language formulae conducted
by M. Parry and A. Lord, which formulate what has become known
as the 'oral theory'.   As Parry and Lord sought to understand
the nature of Homeric composition by comparing it with the
composition of South-Slavic heroic epics, so Culley prefaces
his study of the psalms with a comparison between the Hebraic
psalms and the narrative tradition which is evident in world
literature.   However, also evident in Culley's book is a reluc-
tance to establish final conclusions from his investigations
and this reluctance prevents him from analysing the biblical
narratives without any reliance upon the theories of literary
criticism.

1. Few scholars have been aware of the exchange which can occur
   between folklore studies and biblical criticism.   An intro-
   duction to this exchange can be found in the following:
   W. Whallon, Formula, Character, and Context; Studies in
   Homeric, Old English and Old Testament Poetry, Cambridge, 1969;
   Semeia, 5, 1976; A. de Pury, Promesse Divine et Légende
   Culturelle dans le Cycle de Jacob, Paris, 1975.
2. R. C. Culley, Oral Formulaic Language and the Biblical Psalms,
   Near and Middle East Studies, 4, Toronto, 1967.

Culley's Critical Methodology

Culley suggests that oral transmission is the primary
means of narrative retention in Israel, both during the time
when there was no writing, and during the time when social
conditions encourage a preference for oral transmission over
literary transmission. As indicated by the oral theory, the
nature of oral transmission is two-fold: fixed and unfixed.
In the latter, the lines are not memorized, but each
individual poet composes anew at each performance. The trad-
ition of composing with stock phrases and scenes permits rapid
composition by a skilled poet; thus, this technique is called
'formulaic composition'. It is to Culley's credit that he is
aware that different narrative traditions in the Old Testament
produce different oral formulaic styles. However, the
possibility that the psalms are the product of formulaic
composition does not necessarily imply that the characteristics
of the formulae will parallel those found in other narrative
traditions. In short, while Culley is aware that the nature
of oral formulaic composition is flexible in relation to its
narrative tradition, he does not fully develop the idea of an
independent or individual Israelite formulaic style. W. R. Watters,
describes Culley's weakness thus:

> The main weakness of Culley's study lies in his method-
> ology. For at the basis of his research is the assumption
> that we may learn about obscure things in one literature
> by looking to parallel examples among peoples about whom
> more is known. His examples of scholars who have
> successfully used this methodological approach in the
> past have all been seriously called into question in
> recent years, and in the minds of many, soundly disproven.
> To be specific, he mentions M. Noth's theory of the
> amphictyony of Israel paralleled to Greek peoples;
> A. Alt's parallels to biblical texts drawn from Arabian
> and Aramean peoples; and S. Mowinckel's Babylonian
> analogies of an enthronement festival. And while Culley
> believes this comparative approach to be 'in principle
> quite sound', it is the main reason why so many of his
> observations on peoples so far afield from Semitic

languages have nothing to do with the biblical psalms ...
he sought to carry over the characteristics of Indo-
European oral technique to Hebrew poetry. He failed to
examine the Hebrew texts and tradition alone and evaluate
their own characteristics. Tradition must first be
evaluated independently of other traditions, and especially
traditions as diverse as Semitic and Indo-European
languages.[3]

This criticism does not apply only to Culley's study on
the biblical psalms, but also to his further critical works.

One of the characteristic deficiencies in Culley's
critical studies is an ambivalence which is evident in his
willingness to associate himself and his critical methodology
with the structuralist school. In Culley's article on struct-
ural analysis[4], he aligns himself with structuralist critics,
even though he admits that there may be questions as to
whether his own approach is indeed, structuralist. Culley's
article is concerned with the function of three terms, and how
they indicate a new approach to biblical analysis:

One means of plotting the different ways in which scholars
come at the biblical texts is to use a simple diagram
indicating three focal points: Author, Text, and Reader ...
What structuralism is and what it would mean for biblical
interpretation are questions which can be left to those
better qualified to answer than I am. It would appear
that structuralism involves a radical re-evaluation of
both the question of history and the problem of the
subject, mentioned in connection with the Reader. The
analysis for the structure to be set out below does
not assume that broader framework of structuralism.

3. W. R. Watters, Formula Criticism and the Poetry of the Old
Testament, BZAW 138, 28, 1974.
4. R. C. Culley, 'Structural Analysis: Is it Done with
Mirrors', Interpretation, 28, 1974.

Whether this means that my work may not qualify as 'structural analysis' remains to be seen.[5]

The methodology which Culley refers to in this quotation above results in his establishing a chart which indicates structural parallels between certain biblical texts. The charts on the following pages are examples of his anlytical technique; Culley's analysis of the patriarchal deception narratives is given as an example of this critical approach. Culley divides the patriarchal deception narratives into six structural functions, or parts: problem, deception, problem solved, new problem, divine intervention, and the problem solved.[6] Culley does not apply this method of analysis only to the Genesis narratives, but creates charts with their own critical structural divisions for a variety of narratives from the Midwives and the King of Egypt (Exodus 1:15-20), to Jael killing Sisera (Judges 4:17-24).[7] In his attempt to abandon the accepted methods of biblical criticism, Culley intended to indicate the flexibility of biblical composition; whether he is successful or not is a question which will be further explored.

5. Culley, 'Structural Analysis', 168.

6. Culley, Studies in the Structure of Hebrew Narrative (abbreviated SSHN), Montana, 1976, 36.

7. SSHN, 42.

A. A Patriarch, his Wife,   and a Foreign Ruler [8]

(Genesis 12:10-20, Genesis 20,   and Genesis 26:1-13 or 14) *

Genesis 12:10-20	Genesis 20	Genesis 26:1-13 or 14

Abram and Sarai.   Abraham and Sarah.   Isaac and Rebecca.

Problem ———————→   Famine.   Famine.

Egypt.   Gerar.   Gerar.

Yahweh Speech.

Deception ———————→   Fear of life   Deception.   Deception.
                            because of wife.   (No reason given)   Fear of life
Problem solved ———————→   Proposed deception.   because of wife.

New problem ———————→   Wife taken by Pharaoh   Wife taken by Abimelech.   Wife not taken.
                            because of beauty.   (No reason give)

Divine intervention ——→   Yahweh intervened   Elohim intervened in a   Abimelech accidentally
                            with punishment.   dream: "give wife back."   discovered truth.

Pharaoh <u>called to</u>   Abimelech <u>called to</u>   Abimelech <u>called to</u>
Abram <u>and said</u>:   Abraham <u>and said</u>:   Isaac <u>and said</u>: ...
"<u>What</u> then <u>have you</u>   "<u>What have you</u>   Abimelech said: "<u>What</u>
<u>done</u> to me?   <u>done</u> to us?   then <u>have you done</u> to us?

Abraham gave reason
for his deception: fear
of life because of wife.

Abimelech gave   Abimelech gave protection.
presents and wife.   Isaac did well.

Problem solved ———————→   Abram sent off with
                            escort.

Abraham prayed and
Elohim healed.

*. The identification of the divisions as problem, deception,
   problem solved, new problem, Divine intervention are our
   additions to Culley's chart as an aid to the reader.

8. <u>SSHN</u> pp33-34.

Linguistics and Structural Narrative Models

As Culley is concerned with the acceptability of his
critical theories by other structuralists, it should be made
clear what 'structuralism' is. Structural models in Linguistic
studies were first introduced by Ferdinand de Saussure.

After establishing the need to emphasize a language
system, Saussure devises conceptual terms for the description
of that system and its elements. First, Saussure defines the
basic minimal element in language: the sign. The sign is the
complex whole which links a sound image and a concept.
Applying this dual aspect of language structure permits the
analyst to identify the characteristics which the English
word 'tree' and the Latin word 'arbor' have in common as well
as to differentiate them.[11] A further refining of this
concept establishes that there are two aspects of the sign:
the __signifiant__ (signifier) and the __signifié__ (signified). The
relationship between the two aspects of the sign can be
expressed as thus:

$$\uparrow \frac{\text{signifier}}{\text{signified}} \downarrow$$
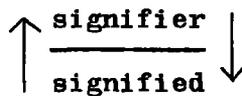
The connection between sound and concept is arbitrary in
respect to nature but not to culture. The arbitrarily
derived sound does not imply the arbitrariness of the concept
or its image of reality. In fact, an analysis of signs and
their structure leads to a knowledge of man and the structures
in which he lives.

Another of Saussure's observations of the sign is that
the signifier unfolds in time, and as it is temporal, it is
possible to consider the sign as a line of thought. Perhaps
the most crucial idea of Saussure is the distinction he

10. F. de Saussure, _A Course in General Linguistics_, New York,
    1966.
11. De Saussure, _op cit_ 66.68.

established between the synchronic aspects and the diachronic aspects of language. Synchronic linguistics analyses the whole state of a language at every point in time, while diachronic linguistics analyses only one particular characteristic of the language. From this distinction, it is possible to understand the structuralist's preference for a synchronic analysis of language over a diachronic analysis of language.

Claude Lévi-Strauss was the first to introduce the theory of structural models into anthropological studies of kinship and mytholgoy.[12] Lévi-Strauss reasoned that a linguistic model, such as is provided by de Saussure is valid for anthropological studies because a social system is like a language system - both function within a set structure. Lévi-Strauss regards de Saussure's model as describing a product of the l'esprit humain - or the human mind, and hence is universal in character.[13] Lévi-Strauss introduces what will become an important assumption in structural analysis, that linguistic models can be applied to the cultural phenomena of narratives.

Structural analysis of narratives was first introduced as well by Lévi-Strauss; in his essay, 'Structural Study of Myth',[14] he holds that the mythic narrative reflects a universe. The structure of this universe may be considered to be like the structure of a narrative; in both there are two levels which correspond to de Saussure's posited two-fold structure to language. Since the mythic text is in a narrative form, it is possible to apply structural analysis to reveal its complex nature. A. J. Greimas expands Lévi-Strauss' analysis of the narrative, and suggests that mythic narrative can be approached with the same critical models as other narratives;[15] thus the

12. C. Lévi-Strauss, The Elementary Structure of Kinship, Boston, 1969.

13. Lévi-Strauss, Structural Anthropology, New York, 1963.

14. Lévi-Strauss, Structural Study of Myth, Structural Anthropology.

15. A. J. Greimas, 'The Introduction of Myth: Theory and Practice.' Structural Analysis of Oral Tradition, editors P. and E. K. Maranda, Philadelphia, 1971, 81-121.

critic is able to reduce the text to its narrative elements.
These basic elements can be identified as either types, motifs,
or functions and these basic narrative elements will be
considered at a later stage of this thesis. The immediate
concern, however, is to consider whether structural analysis
as practised by Culley avoids the errors of the literary critics.

Culley as a Structuralist

It should now be asked whether the structuralist label
which Culley applies to himself is in fact appropriate. As
implied in an earlier quotation from Culley's article on
'Structural Analysis', he is concerned with the function of
the role of the reader. Culley assumes that the reader's
perception may change as his society becomes more sophisticated:

> The reader is as much a historical being and child of
> his age as the author of the text he seeks to read.
> Furthermore, the reader himself is continually changing
> in the sense that new learning and experience broaden
> his own perspective so that subsequent readings of a text
> may be quite different from the first. One must also
> entertain the possibility that human beings may differ
> from those at earlier stages in history to the extent
> that thinking and ways of apprehension may have changed
> in important ways.[16]

This quotation seems to undermine one of the basic
premises of structuralism; for one of the main emphases of
the structuralist school depends on the supposition that
perception is universal, and that at all levels of a society's
development, that act of perceiving is the same. Culley's
critical stance invites a further question; if the perception
of the Reader is changeable as the society progresses, what
is it that determines the ability of the Reader to identify
any given characteristic of function in the text? If one
carries Culley's theory to its final conclusion, it would be

16. Culley, Structural Analysis, 168.

possible to state that a reader from a sophisticated society
may be unable to identify the characteristics in a text from
his society's past narrative tradition. The structural
approach takes a different position, for the structuralist
would suggest that the perception of the 'reader' does not
change nor does it depend on the sophistication of his society.
The ability to identify the elements of a narrative - such as
the hero - is not one which is lost as the society progresses.

In addition, Culley seems unsure that structural analysis
is able to refute the literary critics, or indeed, that their
critical approaches should even be refuted. Commenting on his
approach to a broader perspective in the criticism of biblical
narrative, Culley suggests that:

> ... with literature like the Bible more than one context
> or setting may have to be taken into account for a given
> story, poem, or saying. Biblical studies have reflected
> a strong orientation in this direction as can be seen in
> the methods of historical reconstruction like source
> criticism, form criticism, history of tradition, and
> archaeology. The basic validity of this approach to the
> Bible is difficult to deny in the face of the results
> obtained by scholars over the past decades. Still, to
> affirm the validity of historical-critical studies as a
> way of dealing with texts is not to determine the way in
> which and the degree to which they are useful in
> interpretations.[17]

Not only does Culley suggest that the structuralist hypothesis
is not adequate for textual analysis, he further complicates
the issue by suggesting that the theories of Samuel Sandmel[18]
may also be correct. Sandmel, who does not accept the docu-
mentary hypothesis, is convinced that there is another conceiv-
able and simpler explanation for the transmission of the

17. Op Cit, 167.
18. Sandmel, 'Haggada within Scripture', JBL, 80, 1961.

variants in the biblical texts. Sandmel considers the variations in the biblical narratives which share common dramatic structure to be products of the process of canonization. This process acts to 'crystallize the tradition, it does not fix it beyond change.'[19] Sandmel understands the process of crystallization as being synonymous with the process of narrative embellishing. Thus Sandmel suggests that while biblical narratives will have a common dramatic structure, it is possible for them to have different narrative characteristics which are indications of narrative embellishing. This phenomenon of embellishing is the product of 'haggada'. Applying this theory to the patriarchal deception narratives, Sandmel suggests that these narratives were re-told within the process of 'haggada'; and it is this process which produced the variations. This theory allows Sandmel to replace the concept of the redactor with that of the Haggadist, and further suggests that a helpful concept of this Haggadist is that of one who 'either recorded an oral haggada which becomes his by conviction, or else gave birth to this haggada when his pen touched paper.'[20] Sandmel indicates that if one understands how the haggada functions in the transmission of the biblical narrative, this will free the critic from the 'improbabilities which marked the pages of much 19th century scholarship.'[21]

I have referred to Sandmel in this criticism of Culley to illustrate Culley's hesitation to refute the literary critics. This hesitation to refute the literary critics from the perspective of structural analysis has led Culley to suggest that Sandmel may have a correct approach to the criticism of biblical materials. Even though Sandmel has rejected the Documentary Hypothesis, there are still reasons why his critical approach should not be employed by the structuralists. Sandmel has not dealt with the problems of textual composition, for his 'haggada' theory is mainly concerned with the transmission of the narratives. Inherent in Sandmel's theory is that there must have been one primary narrative source; and this is parallel to the Finnish

19. Sandmel, 111.   20. Sandmel, 121.   21. Sandmel, 121.

historical Folklore school theory of the Ur-text.[22] As
structuralism is opposed to the concept of a viable Ur-text,
it is not appropriate for Culley, who does claim to be a
structuralist, to suggest that Sandmel's theories are
conceivably correct, without further refuting his inherent
assumption on a viable Ur-text.

Summary

Culley does not provide convincing arguments that current
Old Testament scholarship should be replaced by his structural
approach. His critical works, nonetheless, represent a change
in the response of the biblical critic to the importance of
the study of folklore. Whereas before there was little or no
exchange between the two, there is now an openness on the part
of some Old Testament scholars to the theories of folklore
studies. Culley's hesitancy to reject firmly the literary
critics reduces the impact his critical studies might have had.
Even with the extensive studies Culley has made concerning the
nature of oral tradition, he cannot refute the methodology or
attitude of the literary critics. There appears to be a
contradiction between the obvious implication of Culley's
investigations and the ambivalent conclusions he has actually
reached.

22. The Ur-text as it could be concluded from Sandmel's study,
    is that at one point in time, there was an original unit of
    narrative which became the 'tradition'; the process of
    canonization is parallel to the process of narrative
    decimation referred to the analysis of the Ur-text.

INTRODUCTION: <u>Stith Thompson</u>

Stith Thompson, in his 1914 Harvard University dissertation, 'European Borrowing and Parallels Among the North American Indians', failed to utilize Antti Aarne's <u>Tale-Type Index</u> of 1901; this failure was because Aarne's index did not include the narratives of the North American Native. The idea of compiling a comparative index was not unique to Aarne; before his <u>Index</u> was published, Arthur Christensen and Albert Wesselski undertook this effort.[1] The underlying emphasis of a comparative Index is that it is a product of the 'comparative school' in folklore criticism. The comparative school, refined in 1886 as the Finnish historical-geographical school, has its roots in the early nineteenth century comparative European folklore scholarship. Thompson, while acknowledging the importance of the first collections made by Christensen and Wesselski, still criticises their technique of collection. Thompson holds that premature attempts were made to interpret their vast but inadequately collated material; these early collectors had the tendency to apply one theory to all narrative characteristics. Thus, Thompson stresses, that the 'early scholars were so much impressed by resemblances that they were not inclined to inquire too curiously as to whether they were dealing with analogues or identities.'[2] Likewise, the reaction to the first comparative approach produced a cultural exclusiveness on the part of many folklorists. These critics were mainly interested in the uniqueness of the culture they were studying.[3] Thompson regards this extreme to be equally as disadvantageous for the analyst as the ill-informed comparative approach. Although Thompson is traditionally associated with the comparative school, this section hopes to illustrate that his critical approach is, in fact, identifiable with the concerns of structuralism.

1. Stith Thompson, <u>The Folktale,</u> 1946, New York, 244.
2. Thompson, 14.
3. Thompson, 142.

The Methodology of Thompson: The Motif in Folk Literature

Thompson's Motif-Index of Folk Literature[4] is the result
of his response to the deficiencies in the analytical approach
of the comparative critics; alleged analogues in the trad-
itional narrative were often enough only identities. Thompson
claims that this mistake can only be eliminated by providing
a proper tool for cross-cultural comparative studies. The
value of this tool would be to penetrate the narrative's
surface characteristic to concentrate on its compositional
structure. Thompson regards Aarne's Index as the first major
break-through in providing this new analytical tool. Aarne's
Type-Index[5] is described as containing some eight hundred
complete tales current in Europe which have been logically
arranged, and by its system the tales of more than a dozen
European peoples have now been catalogued.[6] Despite the vast
amount of information in Aarne's Index, it is of little use
outside Europe; it was this provincialism of the Index which
led to Thompson holding that, 'In the remoter parts of the
world, whither any adequate study must lead us, the European
tale-types are applicable to very few stories.'[7]

The usefulness of Aarne's Index is its ability to bring
the great mass of European folktales into a single system of
classification. Its drawback is that while the Index is an
extensive arrangement of Northern European narratives, it is
still true that it analyses only the types found in Europe;
Thompson holds that 'most of the countries of Southern and
South-eastern Europe and of Asia over to India were left
practically untouched.'[8]

4. Thompson, The Motif-Index of Folk Literature, 1955
   Bloomington.
5. A. Aarne, Märchentypen, (FCC 74), 1901, Helsinki.
6. Thompson, Motif-Index, 9.
7. Motif-Index, 10.
8. Thompson, editor of second revision of A. Aarne's
   Märchentypen, (FCC 184), 1961, 5.

Aarne's type is a larger unit of classification than
Thompson's motif. The <u>Tale-Type Index</u> employs numbers which are
used to classify the types; and these types are similar to plot
outlines. An example taken from the <u>Index</u> will illustrate how
this system of classification works. Numbers 1-69 are concerned
with narratives about clever animals. Type one is the 'theft of
fish. The fox plays dead; a man throws him on his wagon of fish.
The fox throws the fish off and carries them away. The wolf
imitates and is caught.'[9] The motif contrasts this analytical
approach by penetrating Aarne's concentrated system by expanding
the one type into three separate motifs. The motifs that Thompson
provides are: K 3412 - the thief shames the dead and steals;
K 371.1 - the trickster throws the fish off the wagon; and
K 371.1 - dupe imitates the trickster's theft and is caught.

As mentioned above, the <u>Motif-Index</u> is a tool by which the
internal structure of narrative can be analysed. According to
Thompson, the definition of a motif is 'The smallest element in
a tale having a power to persist in tradition.'[10] Thus, Thompson
may be associated with the structuralist, and not as a member of
the comparative school. This is possible because Thompson's
motifs are not limited to the narratives of any one society or
genre, but attempt to present a structure to world-wide narra-
tive. The <u>Motif-Index</u> is a systematic arrangement of the narra-
tive motif; and, as seen above, the motif is different from the
type in that it is a smaller unit within the type, which is cross-
cultural and which can be systematically arranged for a body of
traditional literature. The <u>Index</u> classifies the motif, irres-
pective of its literary form. Thompson does not analyse the
psychological basis of the various motifs nor how they are
employed in narrative art.[11] Thompson is inclusive in his

9. <u>IBID</u>. 121.
10. <u>IBID</u>. 415.
11. Although this has caused some criticism of Thompson's approach,
(see A. Dundes, 'From Etic to Emic Units in the Structural Study
of Folktales', <u>JAF</u> 79, 1962, 95-105) nonetheless it is important
to analyse the narrative elements as being a product of the art
of narration rather than being culturally related or produced.

collection and attempts to parody neither Christensen, nor
Wesselski, nor Aarne; he considers it far better to include
all variations of a motif than to exclude information that
may well be a help to others.

The geographical reach of the Index is vast; Greek and
Roman myths, the Near East and India, the Far East, and Africa,
to name but a few. Among the narrative genre Thompson analyses
are Mediaeval Romances, Exampla and Saint's Legends, Jest books
and Novelle, and Fabliaux and Fables. The Index is divided
into chapters which are all assigned a letter. Chapter A
concerns creation narratives, and Chapter B is concerned with
animal narratives; not all the narratives have an animal as
the main character, but in these narratives, the animals are
often dominant. Chapter C is a collection of taboo narratives;
the most extensive chapter is 'D', which collects the magical
motifs. Chapter E is concerned with the narratives about the
dead, while Chapter F analyses the marvel and wonder motifs.
The motifs concerning orgies and witches are found in Chapter G.
The test motifs are catalogued in Chapter H; these are tests of
recognition, suitor questions and riddles. Chapter J subdivides
into three sections: wisdom, cleverness, and foolishness, so
Chapter J is concerned with the motifs of the characters'
personality. In contrast, Chapter K is concerned with narrative
action and it is largely the deception motifs which fall into
this chapter.

The rest of the Index concentrates on smaller chapters.
Chapter L is concerned with the reversals of luck, and Chapter M
analyses various bargain motifs: deals, promises, oaths, and the
exchange of goods. The motif aspect in Chapter N is gambling
and games of chance. Chapter P is concerned with social customs,
the rights of Kings and the rights of the army or laws. Chapter Q
relates the motifs of reward and punishments, and Chapter R is
concerned with motifs about captives and fugitives. Motifs
concerned with cruelty are related in Chapter S, and, Chapter T
is concerned with motifs of sex; that is, wooing, marriage, the
birth of children, and sexual relations. Chapter U collects
motifs from fables, which are often homiletic in nature.
Chapter W collects the motifs of character traits, and in

Chapter X, the last of the motif division, the motifs of a
humourous nature are found. Chapter Z is a collection of minor
motifs which do not form a Chapter in themselves.

Organization of the chapters' numbers is simple, once the
system is understood; the motifs are arranged into divisions
which are then assigned a number as well as their chapter letter.
F 0 is the motif number for journeys to other worlds; F 2 is
translation to another world without dying, and F 2.1 is a
supernatural husband taking a mortal wife with him to heaven.
Other examples of the numbering system are F 30 which is the
motif of an inhabitant of the upper world visiting earth.
F 31.0 is the child of the deity visiting earth, and F 31.1 is
the child of deity stolen and brought down to earth. Yet another
example of the number system is F 50 which is the general motif
number for access to the upper world. This motif subdivides
into F 51 - sky rope from heaven; F 51.0.1 - sky rope shot by
means of an arrow, and F 51.0.2 - four sky ropes. So the first
number refers to the general motif and the succeeding numbers
refer to specific motifs within the general division and then
subdivisions of those motifs.

The Importance of the Motif

According to Thompson, the motif has an independent
existence, and a complete narrative is 'made up of a number of
fixed motifs in a relatively fixed order of combination.[13]
This fixed order is noted by Thompson's illustration of Cox's
analysis of Cinderella:

Ill-treated heroine (by step-mother and step-sisters) -
Hearth-abode-Gifts chosen by the three daughters from

12. The numbering system is open, that is, new motifs once
    classified by the analyst can be given their classification
    mark without renumbering the rest of the motifs in the
    chapter; Thompson realised that an analyst would always be
    collecting new information.
13. Folktale, 415-416.

the father. Heroine chooses hazel branch, and plants it
on mother's grave. Help at grave-task (grain sorting) -
Task performing animals (birds) Transforms mother's help
(Ball) - Three-fold flight - Heroine hides (1) in pear
tree, (2) in pigeon-house, which are cut down by father -
trap - Lost shoe - shoe marriage test - Mutilated feet -
False brides - Animals witness (birds) Happy marriage -
Villain Nemesis.

Thompson's contribution to folklore studies also is
important for the biblical critic. His motifs are helpful in
explaining the probable structure of the biblical narrative;
that is, the biblical narrative conforms to the same motif
construction as do the narratives in the Index. This suggests
that the composition of the Jacob cycle should be regarded as
a literary whole, for if the Jacob cycle is a collection of
diffused literary traditions and texts, collected by a
redactor, then what would account for the Jacob cycle adapting
to the structure of the motifs? As the analysis which follows
will illustrate, the motifs in the Jacob cycle are maintained,
which should encourage the critic to regard the cycle as a
literary whole. This thesis understands 'literary whole' to
be the narrative text as it now stands, that is, the form in
which we now have it. This concept of the narrative accepts
the text as a coherent product, and suggests that the text
should be analysed as such.

The application of Thompson's motif to the Jacob cycle may
produce some new insights into its compositions and construction.
The existence of the structural motifs in the narrative cycle
suggest that it is a coherent literary unit, that is, not
composed of diverse textual traditions. The motifs display the
failure of the literary critic to explain the compositional
structure of the Jacob cycle. The following analysis is a
result of applying Thompson's motifs to the Jacob cycle, and
from this analysis the cycle structure appears to be a unified
literary whole. The emergence of the Jacob cycle as a literary
unit should encourage the critic to reconsider the theory of the
literary critic. The major contribution of applying the Motif-
Index to the Jacob cycle is that is provides, without reference

to the studies of the literary critics, insight into the
structure of the Jacob cycle's composition.

MOTIF OUTLINE FOR THE JACOB CYCLE

25. [19]And these are the generations of Isaac, Abraham's son: Abraham begot Isaac. [20]And Isaac was forty years old when he took Rebekah, the daughter of Bethuel the Aramean, of Paddan-Aram, the sister of Laban the Aramean, to be his wife. [21]And Isaac entreated the LORD for his wife, because she was barren; and the LORD let Himself be entreated of him, and Rebekah his wife conceived. [22]And the children struggled together within her; and she said: 'If it be so, wherefore do I live?' And she went to inquire of the LORD. [23]And the LORD said unto her:

Two nations are in thy womb,

And two peoples shall be separated from thy bowels;

And the one people shall be stronger than the other people;

And the elder shall serve the younger:

[24]And when her days to be delivered were fulfilled, behold, there were twins in her womb. [25]And the first came forth ruddy, all over like a hairy mantle; and they called his name Esau. [26]And after that came forth his brother, and his hand had hold on Esau's heel; and his name was called Jacob. And Isaac was threescore years old when she bore them. [27]And the boys grew; and Esau was a cunning hunter, a man of the field; and Jacob was a quiet man, dwelling in tents. [28]Now Isaac loved Esau, because he did eat of his venison; and Rebekah loved Jacob. [29]And Jacob sod pottage; and Esau came in from the field, and he was faint. [30]And Esau said to Jacob: 'Let me swallow, I pray thee, some of this red, red pottage; for I am faint.' Therefore was his name called Edom. [31]And Jacob said: 'Sell me first thy birthright'. [32]And Esau said: 'Behold, I am at the

v 21 - D 1925.3 - Prayer to stop barrenness.

vv 22-24 - T 575.1.3 - Twins struggled at birth.

v 25 - T 855.5.7 - Child born with hairy mane ⎫ A 1577 origins
                                                   ⎬ of a personal
vv 25-27 - P 251.5.4 - Two brothers as contrasts ⎭ name

v 28 - L 12 - Younger son as favourite.

Overall theme developed is A 521 - vv 29-34 - The culture hero is the trickster.

point to die; and what profit shall the birthright do to me?'
³³And Jacob said: 'Swear to me first'; and he swore unto him;
and he sold his birthright unto Jacob. ³⁴And Jacob gave Esau
bread and pottage of lentils; and he did eat and drink, and
rose up, and went his way. So Esau despised his birthright.

27.   And it came to pass, that when Isaac was old, and his
eyes were dim, so that he could not see, he called Esau his
elder son, and said unto him: 'My son'; and he said unto him:
'Here am I.' ²And he said: 'Behold now, I am old, I know not
the day of my death. ³Now therefore take, I pray thee, thy
weapons, thy quiver and thy bow, and go out to the field, and
take me venison; ⁴and make me savoury food, such as I love,
and bring it to me, that I may eat; that my soul may bless
thee before I die.' ⁵And Rebekah heard when Isaac spoke to
Esau his son. And Esau went to the field to hunt for venison,
and to bring it. ⁶And Rebekah spoke unto Jacob her son, saying:
'Behold, I heard thy father speak unto Esau thy brother, saying:
⁷Bring me venison, and make me savoury food, that I may eat,
and bless thee before the LORD before my death. ⁸Now therefore,
my son, hearken to my voice according to that which I command
thee. ⁹Go now to the flock, and fetch me from thence two
good kids of the goats; and I will make them savoury food for
thy father, such as he loveth; ¹⁰and thou shalt bring it to thy
father, that he may eat, so that he may bless thee before his
death.' ¹¹And Jacob said to Rebekah his mother: 'Behold, Esau
my brother is a hairy man, and I am a smooth man. ¹²My father
peradventure will feel me, and I shall seem to him as a
mocker; and I shall bring a curse upon me, and not a blessing.'
¹³And his mother said unto him: 'Upon me be thy curse, my son;
only hearken to my voice, and go fetch me them.' ¹⁴And he went,
and fetched, and brought them to his mother; and his mother
made savoury food, such as his father loved. ¹⁵And Rebekah
took the choicest garments of Esau her elder son, which were

vv 1-4 - Task is given to the elder son.
vv 5-29 - K 185.5 - Mother's substitution of a favourite son.
Also K 1847.1 - Substitution of children to gain inheritance.
D 659.5 - Transformation to obtain blessing.

with her in the house, and put them upon Jacob her younger son.
[16]And she put the skins of the kids of the goats upon his hands,
and upon the smooth of his neck. [17]And she gave the savoury
food and the bread, which she had prepared, into the hand of
her son Jacob. [18]And he came unto his father, and said: 'My
father'; and he said: 'Here am I; who art thou, my son?' [19]And
Jacob said unto his father: 'I am Esau thy first-born; I have
done according as thou badest me. Arise, I pray thee, sit and
eat of my venison, that thy soul may bless me.' [20]And Isaac
said unto his son: 'How is it that thou hast found it so
quickly, my son?' And he said: 'Because the LORD thy God sent
me good speed.' [21]And Isaac said unto Jacob: 'Come near, I
pray thee, that I may feel thee, my son, whether thou be my
very son Esau or not.' [22]And Jacob went near unto Isaac his
father; and he felt him, and said: 'The voice is the voice of
Jacob, but the hands are the hands of Esau.' [23]And he dis-
cerned him not, because his hands were hairy, as his brother
Esau's hands; so he blessed him. [24]And he said: 'Art thou my
very son Esau?' And he said: 'I am'. [25]And he said: 'Bring
it near to me, and I will eat of my son's venison, that my
soul may bless thee.' And he brought it near to him, and he
did eat; and he brought him wine, and he drank. [26]And his
father Isaac said unto him: 'Come near now, and kiss me, my
son.' [27]And he came near, and kissed him. And he smelled the
smell of his raiment, and blessed him, and said:

   See, the smell of my son
   Is as the smell of a field which the LORD hath blessed.
   [28]So God give thee of the dew of heaven,
   And of the fat places of the earth,
   And plenty of corn and wine.
   [29]Let peoples serve thee,
   And nations bow down to thee.
   Be lord over thy brethren,
   And let thy mother's sons bow down to thee.

vv 15-16 - K 1810 - Deception by disguise.
vv 28-30 - K 1988 - Brother secures blessing due to another.

Cursed be every one that curseth thee,

And blessed be every one that blesseth thee.

[30]And it came to pass, as soon as Isaac had made an end of blessing Jacob, and Jacob was yet scarce gone out from the presence of Isaac his father, that Esau his brother came in from his hunting. [31]And he also made savoury food, and brought it unto his father; and he said unto his father: 'Let my father arise, and eat of his son's venison, that thy soul may bless me.' [32]And Isaac his father said unto him: 'Who art thou?' And he said: 'I am thy son, thy first-born, Esau.' [33]And Isaac trembled very exceedingly, and said: 'Who then is he that hath taken venison, and brought it me, and I have eaten of all before thou camest, and have blessed him? yea, and he shall be blessed.' [34]When Esau heard the words of his father, he cried with an exceeding great and bitter cry, and said unto his father: 'Bless me, even me also, O my father.' [35]And he said: 'Thy brother came with guile, and hath taken away thy blessing.' [36]And he said: 'Is not he rightly named Jacob? for he hath supplanted me these two times: he took away my birthright; and, behold, now he hath taken away my blessing.' And he said: 'Hast thou not reserved a blessing for me?' [37]And Isaac answered and said unto Esau: 'Behold, I have made him thy lord, and all his brethren have I given to him for servants; and with corn and wine have I sustained him; and what then shall I do for thee, my son?' [38]And Esau said unto his father: 'Hast thou but one blessing, my father? bless me, even me also, O my father.' And Esau lifted up his voice, and wept. [39]And Isaac his father answered and said unto him:

Behold, of the fat places of the earth shall be thy dwelling,

And of the dew of heaven from above;

[40]And by thy sword shalt thou live,

   and thou shalt serve thy brother;

And it shall come to pass when thou shalt break loose,

That thou shalt shake his yoke from off thy neck.

[41]And Esau hated Jacob because of the blessing wherewith his father blessed him. And Esau said in his heart: 'Let the days

v 37 - 1525 - Younger surpasses the elder.

of mourning for my father be at hand; then will I slay my
brother Jacob.' ⁴²And the words of Esau her elder son were
told to Rebekah; and she sent and called Jacob her younger
son, and said unto him: 'Behold, thy brother Esau, as touching
thee, doth comfort himself, purposing to kill thee. ⁴³Now
therefore, my son, hearken to my voice; and arise, flee thou
to Laban my brother to Haran; ⁴⁴and tarry with him a few days,
until thy brother's fury turn away; ⁴⁵until thy brother's anger
turn away from thee, and he forget that which thou hast done
to him; then I will send, and fetch thee from thence; why should
I be bereaved of you both in one day?'

⁴⁶And Rebekah said to Isaac: 'I am weary of my life because
of the daughters of Heth. If Jacob take a wife of the
daughters of the land, what good shall my life do me?'

28. And Isaac called Jacob, and blessed him, and charged
him, and said unto him: 'Thou shalt not take a wife of the
daughters of Canaan. ²Arise, go to Paddan-aram, to the house
of Bethuel thy mother's father; and take thee a wife from
thence of the daughters of Laban thy mother's brother. ³And
God Almighty bless thee, and make thee fruitful, and multiply
thee, that thou mayest be a congregation of peoples; ⁴and give
thee the blessing of Abraham, to thee, and to thy seed with
thee; that thou mayest inherit the land of thy sojournings,
which God gave unto Abraham.' ⁵And Isaac sent away Jacob;
and he went to Paddan-aram unto Laban, son of Bethuel the
Aramean, the brother of Rebekah, Jacob's and Esau's mother.
⁶Now Esau saw that Isaac had blessed Jacob and sent him
away to Paddan-aram, to take him a wife from thence; and
that as he blessed him he gave him a charge, saying: 'Thou
shalt not take a wife of the daughters of Canaan'; ⁷and that
Jacob hearkened to his father and his mother, and was gone
to Paddan-aram; ⁸and Esau saw that the daughters of Canaan
pleased not Isaac his father; ⁹so Esau went unto Ishmael,
and took unto the wives that he had Mahalath the daughter of
Ishmael Abraham's son, the sister of Nebaioth, to be his wife.

vv 1-7 - R 213 - Escape from home.

[10]And Jacob went out from Beersheba, and went toward Haran. [11]And he lighted upon the place, and tarried there all night, because the sun was set; and he took one of the stones of the place, and put it under his head, and lay down in that place to sleep. [12]And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven; and behold the angels of God ascending and descending on it. [13]And behold, the LORD stood beside him, and said: 'I am the LORD, the God of Abraham thy father, and the God of Isaac. The land whereon thou liest, to thee will I give it, and to thy seed. [14]And thy seed shall be as the dust of the earth, and thou shalt spread abroad to the west, and to the east, and to the north, and to the south. And in thee and in thy seed shall all the families of the earth be blessed. [15]And, behold, I am with thee, and will keep thee whithersoever thou goest, and will bring thee back into this land; for I will not leave thee, until I have done that which I have spoken to thee of.' [16]And Jacob awaked out of his sleep, and he said: 'Surely the LORD is in this place; and I knew it not.' [17]And he was afraid, and said: 'How full of awe is this place! this is none other than the house of God, and this is the gate of heaven.' [18]And Jacob rose up early in the morning, and took the stone that he had put under his head, and set it up for a pillar, and poured oil upon the top of it. [19]And he called the name of that place Beth-el, but the name of the city was Luz at the first. [20]And Jacob vowed a vow, saying: 'If God will be with me, and will keep me in this way that I go, and will give me bread to eat, and raiment to put on, [21]so that I come back to my father's house in peace, then shall the LORD be my God, [22]and this stone, which I have set up for a pillar, shall be God's house; and of all that Thou shalt give me I will surely give the tenth unto Thee.'

vv 13-15 - D 1810.8.2 - Information given in a dream.

vv 16-17 - F 52 . - Ladder as a place for gods.

v 17 - A 66 - Entrance for the heavens.

v 19 - H 602.3 - New name.

29.   Then Jacob went on his journey, and came to the land
of the children of the east.   [2]And he looked, and behold a
well in the field, and lo three flocks of sheep lying there
by it.-- For out of that well they watered the flocks.   And
the stone upon the well's mouth was great.   [3]And thither
were all the flocks gathered; and they rolled the stone from
the well's mouth, and watered the sheep, and put the stone
back upon the well's mouth in its place.-- [4]And Jacob said
unto them: 'My brethren, whence are ye?' And they said:
'Of Haran are we.' [5]And he said unto them: 'Know ye Laban
the son of Nahor?' And they said: 'We know him.' [6]And he
said unto them: 'Is it well with him?' And they said: 'It
is well; and, behold, Rachel his daughter cometh with the
sheep.' [7]And he said: 'Lo, it is yet high day, neither is it
time that the cattle should be gathered together; water ye
the sheep, and go and feed them.' [8]And they said: 'We cannot,
until all the flocks be gathered together, and they roll the
stone from the well's mouth; then we water the sheep.'
[9]While he was yet speaking with them, Rachel came with her
father's sheep; for she tended them. [10]And it came to pass,
when Jacob saw Rachel the daughter of Laban his mother's
brother, that Jacob went near, and rolled the stone from the
well's mouth, and watered the flock of Laban his mother's
brother. [11]And Jacob kissed Rachel, and lifted up his voice,
and wept. [12]And Jacob told Rachel that he was her father's
brother, and that he was Rebekah's son; and she ran and told
her father. [13]And it came to pass, when Laban heard the tidings
of Jacob his sister's son, that he ran to meet him, and
embraced him, and kissed him, and brought him to his house.
And he told Laban all these things. [14]And Laban said to him:
'Surely thou art my bone and my flesh.' And he abode with
him the space of a month. [15]And Laban said unto Jacob:
'Because thou art my brother, shouldest thou therefore serve
me for nought? tell me, what shall thy wages be?' [16]Now

vv 7-11 - H 326 - Rolling the stone away. Suitor's test.
vv 11-13 - Acts of recognition, not a marriage test.
vv 15-20 - H 317.1 - Seven years of service for a bride.
        - T 92.8 - Also sisters in love with the same man.

Laban had two daughters: the name of the elder was Leah,
and the name of the younger was Rachel. [17]And Leah's eyes
were weak; but Rachel was of beautiful form and fair to look
upon. [18]And Jacob loved Rachel; and he said: 'I will serve
thee seven years for Rachel thy younger daughter.' [19]And
Laban said: 'It is better that I give her to thee, than that
I should give her to another man; abide with me.' [20]And Jacob
served seven years for Rachel; and they seemed unto him but a
few days, for the love he had to her. [21]And Jacob said unto
Laban: 'Give me my wife, for my days are fulfilled, that I
may go in unto her.' [22]And Laban gathered together all the
men of the place, and made a feast. [23]And it came to pass in
the evening, that he took Leah his daughter, and brought
her to him; and he went in unto her. [24]And Laban gave Zilpah
his handmaid unto his daughter Leah for a handmaid. [25]And it
came to pass in the morning that, behold, it was Leah; and
he said to Laban: 'What is this thou hast done unto me? did
not I serve with thee for Rachel? wherefore then hast thou
beguiled me?' [26]And Laban said: 'It is not so done in our
place, to give the younger before the first-born. [27]Fulfil
the week of this one, and we will give thee the other also
for the service which thou shalt serve with me yet seven other
years.' [28]And Jacob did so, and fulfilled her week; and he
gave him Rachel his daughter to wife. [29]And Laban gave to
Rachel his daughter Bilhah his handmaid to be her handmaid.
[30]And he went in also unto Rachel, and he loved Rachel more
than Leah, and served with him yet seven other years.

[31]And the LORD saw that Leah was hated, and he opened her
womb; but Rachel was barren. [32]And Leah conceived, and bore
a son, and she called his name Reuben; for she said: 'Because
the LORD hath looked upon my affliction; for now my husband will
love me.' [33]And she conceived again, and bore a son; and
said: 'Because the LORD hath heard that I am hated, He hath
therefore given me this son also.' And she called his name

vv 26-29 - H 317.1 - Seven years of service for a bride, also
          - T 145.13 - Married to two sisters.
Overall motif - T 131.2 - Deceptive marriage.
              - K 1191 - Disguised marriage.

Simeon. [34]And she conceived again, and bore a son; and said:
'Now this time will my husband be joined unto me, because I
have borne him three sons.' Therefore was his name called
Levi. [35]And she conceived again, and bore a son; and she
said: 'This time will I praise the LORD.' Therefore she
called his name Judah; and she left off bearing.

30. And when Rachel saw that she bore Jacob no children,
Rachel envied her sister; and she said unto Jacob: 'Give me
children, or else I die.' [2]And Jacob's anger was kindled
against Rachel; and he said: 'Am I in God's stead, who hath
witheld from thee the fruit of the womb?' [3]And she said:
'Behold my maid Bilhah, go in unto her, and she shall bear
upon my knees, and I also may be builded up through her.'
[5]And Bilhah conceived, and bore Jacob a son. [6]And Rachel
said: 'God hath judged me, and hath also heard my voice,
and hath given me a son.' Therefore called she his name
Dan. [7]And Bilhah Rachel's handmaid conceived again, and bore
Jacob a second son. [8]And Rachel said: 'With mighty wrestlings
have I wrestled with my sister, and have prevailed.' And she
called his name Naphtali. [9]When Leah saw that she had left
off bearing, she took Zilpah her handmaid, and gave her to
Jacob to wife. [10]And Zilpah Leah's handmaid bore Jacob a
son. [11]And Leah said: 'Fortune is come!' And she called his
name Gad. [12]And Zilpah Leah's handmaid bore Jacob a second son.
[13]And Leah said: 'Happy am I! for the daughters will call me
happy.' And she called his name Asher. [14]And Reuben went in
the days of wheat harvest, and found mandrakes in the field,
and brought them unto his mother Leah. Then Rachel said to
Leah: 'Give me, I pray thee, of thy son's mandrakes.' [15]And
she said unto her: 'Is it a small matter that thou hast taken
away my husband? and wouldest thou take away my son's mandrakes
also?' And Rachel said: 'Therefore he shall lie with thee
to-night for thy son's mandrakes.' [16]And Jacob came from the
field in the evening, and Leah went out to meet him, and said:

vv 1-12 - T 282 - Giving of a handmaiden for birth.
vv 14-16 - D 965.1 - Magic in mandrakes.

'Thou must come in unto me; for I have surely hired thee
with my son's mandrakes.' And he lay with her that night.
[17]And God hearkened unto Leah, and she conceived, and bore
Jacob a fifth son. [18]And Leah said: 'God hath given me my
hire, because I gave my handmaid to my husband.' And she
called his name Issachar. [19]And Leah conceived again, and bore
a sixth son to Jacob. [20]And Leah said: 'God hath endowed me
with a good dowry; now will my husband dwell with me, because
I have borne him six sons.' And she called his name Zebulun.
[21]And afterwards she bore a daughter, and called her name
Dinah. [22]And God remembered Rachel, and God hearkened to her,
and opened her womb. [23]And she conceived, and bore a son, and
said: 'God hath taken away my reproach.' [24]And she called his
name Joseph, saying: 'The LORD add to me another son.'

[25]And it came to pass, when Rachel had borne Joseph, that
Jacob said unto Laban: 'Send me away, that I may go unto mine
own place, and to my country. [26]Give me my wives and my
children for whom I have served thee, and let me go; for thou
knowest my service wherewith I have served thee.' [27]And Laban
said unto him: 'If now I have found favour in thine eyes-- I
have observed the signs, and the LORD hath blessed me for thy
sake.' [28]And he said: 'Appoint me thy wages, and I will give
it.' [29]And he said unto him: 'Thou knowest how I have served
thee, and how thy cattle have fared with me. [30]For it was
little which thou hadst before I came, and it hath increased
abundantly; and the LORD hath blessed thee whithersoever I
turned. And now when shall I provide for mine own house
also?'. [31]And he said: 'What shall I give thee?' And Jacob
said: 'Thou shalt not give me aught; if thou wilt do this
thing for me, I will again feed thy flock and keep it. [32]I
will pass through all thy flock to-day, removing from thence
every speckled and spotted one, and every dark one among the
sheep, and the spotted and speckled among the goats; and of
such shall be my hire. [33]So shall my righteousness witness
against me hereafter, when thou shalt come to look over my

vv 23-24 - L 12 - Birth by a favourite wife.
vv 25-34 - M 200 - Bargains.
vv 31-34 - K 100 - Deception in the bargain.

hire that is before thee: every one that is not speckled
and spotted among the goats, and dark among the sheep, that
if found with me shall be counted stolen.' [34]And Laban said
'Behold, would it might be according to thy word.' [35]And he
removed that day the he-goats that were streaked and spotted,
and all the she-goats that were speckled and spotted, every
one that had white in it, and all the dark ones among the sheep,
and gave them into the hand of his sons. [36]And he set three
days' journey betwixt himself and Jacob. And Jacob fed the
rest of Laban's flocks. [37]And Jacob took him rods of fresh
poplar, and of the almond and of the plane-tree; and peeled
white streaks in them, making the white appear which was in
the rods. [38]And he set the rods which he had peeled over
against the flocks in the gutters in the watering-troughs
where the flocks came to drink. [39]And the flocks conceived
at the sight of the rods, and the flocks brought forth streaked,
speckled, and spotted. [40]And Jacob separated the lambs-- he
also set the faces of the flocks toward the streaked and all
the dark in the flock of Laban-- and put his own droves apart,
and put them not unto Laban's flock. [41]And it came to pass,
whensoever the stronger of the flock did conceive, that
Jacob laid the rods before the eyes of the flock in the
gutters, that they might conceive among the rods; [42]but when the
flock were feeble, he put them not in; so the feebler were
Laban's, and the stronger Jacob's. [43]And the man increased
exceedingly, and had large flocks, and maidservants and men-
servants, and camels and asses.

31.   And he heard the words of Laban's sons, saying: 'Jacob
hath taken away all that was our father's and of that which
was our father's hath he gotten all this wealth.' [2]And Jacob
beheld the countenance of Laban, and, behold, it was not
toward him as beforetime. [3]And the LORD said unto Jacob:
'Return unto the land of thy fathers, and to thy kindred;

vv 34-42 - K 40 - Won by deception.
vv 37-42 - D 1800 & H 987   - Powers given.

and I will be with thee.' [4]And Jacob sent and called Rachel
and Leah to the field unto his flock,[5]and said unto them:
'I see your father's countenance, that it is not toward me
as beforetime; but the God of my father hath been with me.
[6]And ye know that with all my power I have served your father.
[7]And your father hath mocked me, and changed my wages ten
times; but God suffered him not to hurt me. [8]If he said thus:
The speckled shall be thy wages; then all the flock bore
speckled; and if he said thus: The streaked shall be thy
wages; then bore all the flock streaked. [9]Thus God hath
taken away the cattle of your father, and given them to me.
[10]And it came to pass at the time that the flock conceived,
that I lifted up mine eyes, and saw in a dream, and, behold,
the he-goats which leaped upon the flock were streaked, speckled,
and grizzled. [11]And the angel of God said unto me in the dream:
Jacob; and I said: Here am I. [12]And he said: Lift up now
thine eyes, and see, all the he-goats which leap upon the
flock are streaked, speckled, and grizzled; for I have seen
all that Laban doeth unto thee. [13]I am the God of Beth-el
where thou didst anoint a pillar, where thou didst vow a vow
unto Me. Now arise, get thee out from this land, and return
unto the land of thy nativity.' [14]And Rachel and Leah answered
and said unto him: 'Is there yet any portion or inheritance
for us in our father's house? [15]Are we not accounted by him
strangers? for he hath sold us, and hath also quite devoured
our price. [16]For all the riches which God hath taken away
from our father, that is ours and our children's. Now then,
whatsoever God hath said unto thee, do.' [17]Then Jacob rose up,
and set his sons and his wives upon the camels; [18]and he carried
away all his cattle, and all his substance which he had
gathered, the cattle of his getting, which he had gathered in
Paddan-aram, to go to Isaac his father unto the land of
Canaan. [19]Now Laban was gone to shear his sheep. And Rachel
stole the teraphim that were her father's. [20]And Jacob out-
witted Laban the Aramean, in that he told him not that he
fled. [21]So he fled with all that he had; and he rose up, and

v 10 - D 180.8.2 - Information given in a dream.
vv 19-20 - A 521 - Stealing.

and passed over the River, and set his face toward the moun-
tain of Gilead.

[22]And it was told Laban on the third day that Jacob was
fled. [23]And he took his brethren with him, and pursued him
seven days' journey; and he overtook him in the mountain of
Gilead. [24]And God came to Laban the Aramean in a dream of the
night, and said unto him: 'Take heed to thyself that thou
speak not to Jacob either good or bad.' [25]And Laban came up
with Jacob. Now Jacob had pitched his tent in the mountain;
and Laban with his brethren pitched in the mountain of
Gilead. [26]And Laban said to Jacob: 'What hast thou done, that
thou hast outwitted me, and carried away my daughters as
though captives of the sword? [27]Wherefore didst thou flee
secretly, and outwit me; and didst not tell me, that I might
have sent thee away with mirth and with songs, with tabret
and with harp; [28]and didst not suffer me to kiss my sons and
my daughters? now hast thou done foolishly. [29]It is in the
power of my hand to do you hurt; but the God of your father
spoke unto me yesterday night, saying: Take heed to thyself
that thou speak not to Jacob either good or bad. [30]And now
that thou art surely gone, because thou sore longest after
thy father's house, wherefore hast thou stolen my gods?' [31]And
Jacob answered and said to Laban: 'Because I was afraid; for
I said: Lest thou shouldest take thy daughters from me by
force. [32]With whomsoever thou findest thy gods, he shall not
live; before our brethren discern thou what is thine with me,
and take it to thee.'-- For Jacob knew not that Rachel had
stolen them.--[33]And Laban went into Jacob's tent, and into
Leah's tent, and into the tent of the two maid-servants; but
he found them not. And he went out of Leah's tent, and
entered into Rachel's tent. [34]Now Rachel had taken the
teraphim, and put them in the saddles of the camel, and sat
upon them. And Laban felt about all the tent, but found them
not. [35]And she said to her father: 'Let not my lord be angry that
I cannot rise up before thee; for the manner of women is upon

vv 22-30 - D 180.8.2 - Information given in a dream.
vv 31-35 - K 2095 - Hypocrisy concerning thefts.

me.' And he searched, but found not the teraphim. [36]And
Jacob was wroth, and strove with Laban. And Jacob answered
and said to Laban: 'What is my trespass? what is my sin, that
thou hast hotly pursued after me? [37]Whereas thou hast felt
about all my stuff, what hast thou found of all thy household
stuff? Set it here before my brethren and thy brethren,
that they may judge betwixt us two. [38]These twenty years
have I been with thee; thy ewes and thy she-goats have not
cast their young, and the rams of thy flocks have I not eaten.
[39]That which was torn of beasts I brought not unto thee; I
bore the loss of it; of my hand didst thou require it, whether
stolen by day or stolen by night; and my sleep fled from
mine eyes. [41]These twenty years have I been in thy house:
I served thee fourteen years for thy two daughters, and six
years for thy flock; and thou hast changed my wages ten times.
[42]Except the God of my father, the God of Abraham, and the Fear
of Isaac, had been on my side, surely now hadst thou sent me
away empty. God hath seen mine affliction and the labour of
my hands, and gave judgment yesternight.' [43]And Laban answered
and said unto Jacob: 'The daughters are my daughters, and the
children are my children, and the flocks are my flocks, and
all that thou seest is mine; and what can I do this day for
these my daughters, or for their children whom they have borne?
[44]And now come, let us make a covenant, I and thou; and let it
be for a witness between me and thee.' [45]And Jacob took a
stone, and set it up for a pillar. [46]And Jacob said unto his
brethren: 'Gather stones'; and they took stones, and made a
heap. And they did eat there by the heap. [47]And Laban called
it Galeed. [48]And Laban said: 'This heap is witness between me
and thee this day.' Therefore was the name of it called
Galeed;[49]and Mizpah, for he said: 'The LORD watch between me
and thee, when we are absent one from another. [50]If thou
shalt afflict my daughters, and if thou shalt take wives
besides my daughters, no man being with us; see, God is
witness betwixt me and thee.' [51] And Laban said to Jacob:

vv 44-54 - A 1599.2 - Origin of erection of monuments to
                      mark boundaries.
        - P 311.5 - Covenant of friendship.

'Behold this heap, and behold the pillar, which I have set
up betwixt me and thee. [52]This heap be witness, and the
pillar be witness, that I will not pass over this heap to
thee, and that thou shalt not pass over this heap and this
pillar unto me, for harm. [53]The God of Abraham, and the God
of Nahor, the God of their father, judge betwixt us.' And
Jacob swore by the Fear of his father Isaac. [54]And Jacob
offered a sacrifice in the mountain, and called his brethren
to eat bread; and they did eat bread, and tarried all night
in the mountain.

32.   And early in the morning Laban rose up, and kissed
his sons and daughters, and blessed them. And Laban departed,
and returned unto his place. [2]And Jacob went on his way, and
the angels of God met him. [3]And Jacob said when he saw them:
'This is God's camp.' And he called the name of the place
Mahanaim. [4]And Jacob sent messengers before him to Esau his
brother unto the land of Seir, the field of Edom. [5]And he
commanded them, saying: 'Thus shall ye say unto my lord Esau:
Thus saith thy servant Jacob: I have sojourned with Laban,
and stayed until now. [6]And I have oxen, and asses and
flocks, and men-servants and maid-servants; and I have sent
to tell my lord, that I may find favour in thy sight.' [7]And
the messengers returned to Jacob, saying: 'We came to thy
brother Esau, and moreover he cometh to meet thee, and four
hundred men with him.' [8]Then Jacob was greatly afraid and
was distressed. And he divided the people that was with him,
and the flocks, and the herds, and the camels, into two
camps. [9]And he said: 'If Esau come to the one camp, and smite
it, then the camp which is left shall escape.' [10]And Jacob
said: ' O God of my father Abraham, and God of my father
Isaac, O LORD, who saidst unto me: Return unto thy country,
and to thy kindred, and I will do thee good; [11]I am not worthy
of all the mercies, and of all the truth, which Thou hast
shown unto Thy servant; for with my staff I passed over this

vv 1-3 - A 165.2.3 - As God's messengers.
vv 4-23 - Type 1525 L 12 - Favourite youngest son.
vv 10-13 - M 302.7 - Prophecy through a dream.

Jordan; and now I am become two camps. [12]Deliver me, I pray
Thee, from the hand of my brother, from the hand of Esau;
for I fear him, lest he come and smite me, the mother with
the children. [13]And Thou saidst: I will surely do thee good,
and make thy seed as the sand of the sea, which cannot be
numbered for multitude.' [14]And he lodged there that night;
and took of that which he had with him a present for Esau his
brother: [15]two hundred she-goats and twenty he-rams, [16]thirty
milch camels and their colts, forty kine and ten bulls,
twenty she-asses and ten foals. [17]And he delivered them into
the hand of his servants, every drove by itself; and said
unto his servants: 'Pass over before me, and put a space
betwixt drove and drove.' [18]And he commanded the foremost,
saying: 'When Esau my brother meeteth thee, and asketh thee,
saying: Whose art thou? and whither goest thou? and whose
are these before thee? [19]then thou shalt say: They are thy
servant Jacob's; it is a present sent unto my lord, even
unto Esau; and, behold, he also is behind us.' [20]And he
commanded also the second, and the third, and all that followed
the droves, saying: 'In this manner shall ye speak unto Esau,
when ye find him; [21]and ye shall say: Moreover, behold, thy
servant Jacob is behind us.' For he said: 'I will appease
him with the present that goeth before me, and afterward I
will see his face; peradventure he will accept me.' [22]So the
present passed over before him; and he himself lodged that
night in the camp.

[23]And he rose up that night, and took his two wives, and
his two hand-maids, and his eleven children, and passed over
the ford of the Jabbok. [24]And he took them, and sent them
over the stream, and sent over that which he had. [25]And Jacob
was left alone; and there wrestled a man with him until the
breaking of the day. [26]And when he saw that he prevailed not
against him, he touched the hollow of his thigh; and the
hollow of Jacob's thigh was strained, as he wrestled with him.
[27]And he said: 'Let me go, for the day breaketh.' And he said:
'I will not let thee go, except thou bless me.' [28]And he said
unto him: 'What is thy name?' And he said: 'Jacob.' [29]And

vv 23-33 - F 420.3.4 - Holding a spirit who must be gone by day.

     - D 1830.1 - Man's strength equal to angel.

he said:. 'Thy name shall be called no more Jacob, but Israel;
for thou hast striven with God and with men, and hast
prevailed.' [30]And Jacob asked him, and said: 'Tell me, I pray
thee, thy name.' And he said: 'Wherefore is it that thou
dost ask after my name?' And he blessed him there. [31]And
Jacob called the name of the place Peniel: 'for I have seen
God face to face, and my life is preserved.' [32]And the sun
rose upon him as he passed over Peniel, and he limped upon
his thigh. [33]Therefore the children of Israel eat not the
sinew of the thigh-vein which is upon the hollow of the thigh,
unto this day; because he touched the hollow of Jacob's thigh,
even in the sinew of the thigh-vein.

33.   And Jacob lifted up his eyes, and looked, and, behold,
Esau came, and with him four hundred men. And he divided the
children unto Leah, and unto Rachel, and unto the two handmaids.
[2]And he put the handmaids and their children foremost, and
Leah and her children after, and Rachel and Joseph hindermost.
[3]And he himself passed over before them, and bowed himself to
the ground seven times, until he came near to his brother.
[4]And Esau ran to meet him, and embraced him, and fell on his
neck, and kissed him; and they wept. [5]And he lifted up his
eyes, and saw the women and the children; and said: 'Who are
these with thee?' And he said: 'The children whom God hath
graciously given thy servant.' [6]Then the handmaids came
near, they and their children, and they bowed down. [7]And Leah
also and her children came near, and bowed down; and after
came Joseph near and Rachel, and they bowed down. [8]And he
said: 'What meanest thou by all this camp which I met?' And
he said: 'To find favour in the sight of my lord.' [9]And
Esau said: 'I have enough; my brother, let that which thou
hast be thine.' [10]And Jacob said: 'Nay, I pray thee, if now
I have found favour in thy sight, then receive my present at

vv 28-29 - F 403.2.2.2 - Given a new name.
vv 1-17 - L 12 - Narrative tension: Younger son as victor -
                   contrast between the two brothers.
vv 4-7 - P 251.5.4
vv 8-12 - W 11.14 - Younger brother shares wealth with
                      older ones.

my hand; forasmuch as I have seen thy face, as one seeth
the face of God, and thou wast pleased with me. ¹¹Take, I
pray thee, my gift that is brought to thee; because God hath
dealt graciously with me, and because I have enough.' And
he urged him, and he took it. ¹²And he said: 'Let us take
our journey, and let us go, and I will go before thee.' ¹³And
he said unto him: 'My lord knoweth that the children are tender,
and that the flocks and herds giving such are a care to me;
and if they overdrive them one day, all the flocks will die.
¹⁴Let my lord, I pray thee, pass over before his servant;
and I will journey on gently, according to the pace of the
cattle that are before me and according to the pace of the
children, until I come unto my lord unto Seir.' ¹⁵And Esau
said: 'Let me now leave with thee some of the folk that are
with me.' And he said: 'What needeth it? let me find favour
in the sight of my lord.' ¹⁶So Esau returned that day on
his way unto Seir. ¹⁷And Jacob journeyed to Succoth, and built
him a house, and made booths for his cattle. Therefore the
name of the place is called Succoth.

¹⁸And Jacob came in peace to the city of Shechem, which is
in the land of Canaan, when he came from Paddan-aram; and
encamped before the city. ¹⁹And he bought the parcel of ground,
where he had spread his tent, at the hand of the children of
Hamor, Shechem's father, for a hundred pieces of money. ²⁰And
he erected there an altar, and called it El-elohe-Israel.

34.   And Dinah the daughter of Leah, whom she had borne unto
Jacob, went out to see the daughters of the land. ²And
Shechem the son of Hamor the Hivite, the prince of the land,
saw her; and he took her, and lay with her, and humbled her.
³And his soul did cleave unto Dinah the daughter of Jacob,
and he loved the damsel, and spoke comfortingly unto the damsel.
⁴And Shechem spoke unto his father Hamor, saying: 'Get me this
damsel to wife.' ⁵Now Jacob heard that he had defiled Dinah his
daughter; and his sons were with his cattle in the field; and

vv 14-18 - Z 47 - Trick exchanges.
vv 5-7 - A 1556.1 - Law forbidding rape.

Jacob held his peace until they came. [6]And Hamor the father
of Shechem went out unto Jacob to speak with him. [7]And the sons
of Jacob came in from the field when they heard it; and the
men were grieved, and they were very wroth, because he had
wrought a vile deed in Israel in lying with Jacob's daughter;
which thing ought not to be done. [8]And Hamor spoke with them,
saying: 'The soul of my son Shechem longeth for your daughter.
I pray you give her unto him to wife. [9]And make ye marriages
with us; give your daughters unto us, and take our daughters
unto you. [10]And ye shall dwell with us; and the land shall
be before you; dwell and trade ye therein, and get you poss-
essions therein.' [11]And Shechem said unto her father and unto
her brethren: 'Let me find favour in your eyes, and what ye
shall say unto me I will give. [12]Ask me never so much dowry
and gift, and I will give according as ye shall say unto me;
but give me the damsel to wife.' [13]And the sons of Jacob
answered Shechem and Hamor his father with guile, and spoke,
because he had defiled Dinah their sister, [14]and said unto
them: 'We cannot do this thing, to give our sister to one
that is uncircumcised; for that were a reproach unto us.
[15]Only on this condition will we consent unto you: if ye will
be as we are, that every male of you be circumcised; [16]then
will we give our daughters unto you, and we will take your
daughters to us, and we will dwell with you, and we will be-
come one people. [17]But if ye will not hearken unto us, to be
circumcised; then will we take our daughter, and we will be
gone.' [18]And their words pleased Hamor, and Shechem Hamor's
son. [19]And the young man deferred not to do the thing,
because he had delight in Jacob's daughter. And he was hon-
oured above all the house of his father. [20]And Hamor and
Shechem his son came unto the gate of their city, and spoke
with the men of their city, saying: [21]'These men are
peaceable with us; therefore let them dwell in the land, and
trade therein; for, behold, the land is large enough for them;
let us take their daughters to us for wives, and let us give
them our daughters. [22]Only on this condition will the men
consent unto us to dwell with us, to become one people, if

vv 15-25 - T 3202.1 - Brother's revenge.

every male among us be circumcised, as they are circumcised. [23]Shall not their cattle and their substance and all their beasts be ours? only let us consent unto them, and they will dwell with us.' [24]And unto Hamor and unto Shechem his son hearkened all that went out of the gate of his city; and every male was circumcised, all that went out of the gate of his city. [25]And it came to pass on the third day, when they were in pain, that two of the sons of Jacob, Simeon and Levi, Dinah's brethren, took each man his sword, and came upon the city unawares, and slew all the males. [26]And they slew Hamor and Shechem his son with the edge of the sword, and took Dinah out of Shechem's house, and went forth. [27]The sons of Jacob came upon the slain, and spoiled the city, because they had defiled their sister. [28]They took their flocks and their herds and their asses, and that which was in the city and that which was in the field; [29]and all their wealth, and all their little ones and their wives, took they captive and spoiled, even all that was in the house. [30]And Jacob said to Simeon and Levi: 'Ye have troubled me, to make me odious unto the inhabitants of the land, even unto the Canaanites and the Perizzites; and, I being few in number, they will gather themselves together against me and smite me; and I shall be destroyed, I and my house.' [31]And they said: 'Should one deal with our sister as with a harlot?'

35.   And God said unto Jacob: 'Arise, go up to Beth-el, and dwell there; and make there an altar unto God, who appeared unto thee when thou didst flee from the face of Esau thy brother.' [2]Then Jacob said unto his household, and to all that were with him: 'Put away the strange gods that are among you, and purify yourselves, and change your garments; [3]and let us arise, and go up to Beth-el; and I will make there an altar unto God, who answered me in the day of my distress, and was with me in the way which I went.' [4]And they gave unto Jacob all the foreign gods which were in their hand, and the rings which

vv 25-26 - J1111.2 - Sons are tricksters.
vv 1-4 - D 1810.8.2 - God speaks in a dream.

were in their ears; and Jacob hid them under the terebinth which was by Shechem. ^{5}And they journeyed; and a terror of God was upon the cities that were round about them, and they did not pursue after the sons of Jacob. ^{6}So Jacob came to Luz, which is in the land of Canaan - the same is Beth-el - he and all the people that were with him. ^{7}And he built there an altar, and called the place El-beth-el, because there God was revealed unto him, when he fled from the face of his brother. ^{8}And Deborah Rebekah's nurse died, and she was buried below Beth-el under the oak; and the name of it was called Allon-bacuth.

^{9}And God appeared unto Jacob again, when he came from Paddan-aram, and blessed him. ^{10}And God said unto him: 'Thy name is Jacob: thy name shall not be called any more Jacob, but Israel shall be called thy name': and He called his name Israel. ^{11}And God said unto him: 'I am God Almighty. Be fruitful and multiply; a nation and a company of nations shall be of thee, and kings shall come out of thy loins; ^{12}and the land which I gave unto Abraham and Isaac, to thee I will give it, and to thy seed after thee will I give the land.' ^{13}And God went up from him in the place where He spoke with him. ^{14}And Jacob set up a pillar in the place where He spoke with him, a pillar of stone, and he poured out a drink-offering thereon, and poured oil thereon. ^{15}And Jacob called the name of the place where God spoke with him, Beth-el; ^{16}and there was still some way to come to Ephrath; and Rachel travailed, and she had hard labour. ^{17}And it came to pass, when she was in hard labour, that the midwife said unto her: 'Fear not; for this also is a son for thee.' ^{18}And it came to pass, as her soul was in departing - for she died - that she called his name Ben-oni; but his father called him Benjamin. ^{19}And Rachel died, and was buried in the way to Ephrath - the same is Bethlehem. ^{20}And Jacob set up a pillar upon her grave; the same is the pillar of Rachel's grave unto this day. ^{21}And Israel journeyed, and spread his tent beyond Migdal-eder.

vv 9-13 - E 501 - God appears.
vv 10-11 - F 403.2.2.2 - New name.
vv 17-19 - P 617 - Birth of son/death of mother.

INTRODUCTION: Vladimir Propp

In 1928 Vladimir Propp published Morphology of the Folktale.[1] In this work he acknowledges Joseph Bedier as being the first literary critic to recognise that the folktale contained invariable and variable elements. Bedier's key study, Les Fabliaux, published in 1893, despite an attempt to express these related narrative elements schematically, failed to determine the exact nature of the invariable elements. Propp adopts Bedier's schematic technique and sets himself the task of defining the structural units in traditional narrative.

Propp's aim was to delineate a morphology of the traditional Russian narrative, or, to employ his term, the fairy-tale. When Propp employs this term, he means those tales which A. Aarne classified in his Type-Index[2] by the numbers 300-795; Aarne's importance in folklore studies is described in the introduction to S. Thompson's motif analysis of the Jacob cycle. Propp's analysis is synchronic, in marked contrast to the then current folklore scholarship such as the three developments - the mythological, the anthropological, and the historical-geographical - which were alike not only in that they were comparative but also in that they were diachronic.

In the past, folklore has had the tendency to put critical emphasis upon the development of a narrative tradition rather than upon a narrative's internal structure. This tendency can be seen in folklore studies in the late nineteenth century, where critics were more concerned with how folklore came into being than with what folklore was. These critical traditions included the solar mythologists who claimed that traditional narratives reflected man's

1. V. Propp, Morphology of the Folktale. Translated by
   L. Scott, Austin, 1968.
2. A. Aarne, Verzeichnis der Märchentypen. 1928, Helsinki.

translation of celestial phenomena such as the rising and the
setting of the sun. The anthropological school conceived
of the traditional narratives evolving from historical events
and social customs. As the evolution of the culture took
place, remains of archaic origins were preserved. A modern
development of this theory is the mythic-ritual school which
claims that myth develops from ritual, without attempting to
explain the origins of the ritual. Again, this analytical
tendency is expressed in the modern school of folklore -
the Finnish historical-geographical school. Here, too, the
structure and form of the narrative are ignored by the critics.
The aim of this critical school is, as S. Thompson says,
'the delineation of the complete life history of a particular
tale.'[3]

Propp's Minimal Unit of Analysis: The Function

All the folkloric approaches above utilize narratives
from many cultures, and with this comparative approach, it
became evident to folklorists that there was a lack both of
a convenient term to refer to individual parts of the narrative
and of a term for the item as a whole. Propp begins his
analytical study by introducing a new minimal unit: the function.
With the application of this new analytical unit, Propp
hoped to analyse the folktale according to its components and to
indicate the relationship of these components to each other
and to the whole. The need for this new analytical tool came
about because Propp noticed that while the names of the
dramatis personae change in the various narratives, their
actions do not. Using an example from Aarne's Type-Index,
the Crop Division, number 1030, Propp notes that this type
is the same whether the dramatis personae are humans or
animals. Hence, as Propp states, 'The functions of a folk-
tale's dramatis personae must be considered as its basic
components; and we must first of all extract them as such.'[4]

3. S. Thompson, The Folktale, New York, 1946, 40.
4. V. Propp, Morphology of the Folktale (Abbreviated:MF), 19.

To illustrate how the function may be extracted from the narrative text, Propp gives these examples, drawing material from four separate tales:

1. A king gives an eagle to a hero. The eagle carries the hero to another kingdom.

2. An old man gives Sučenko a horse. The horse carries Suckeno away to another kingdom.

3. A sorcerer gives Ivan a little boat. The boat takes Ivan to another kingdom.

4. A princess gives Ivan a ring. Young men appearing from out of the ring carry Ivan away into another kingdom, and so forth.[5]

In these four tales the <u>dramatis personae</u> vary, but the narrative function is the same. Propp holds that 'an action cannot be defined apart from its place in the process of narration.'[6] Thus, it appears that Propp's approach is an expansion of the theories of Hans Honti,[7] who holds that it is difficult to conceive of a motif other than as a part of a type. However, Propp went much further than Honti, for while the Proppian function is considered as a part of a type, Propp also held that the function 'must be considered with respect to where it occurs in that type.'[8]

The four plot lines above are not isolated occurrences in the structure of narrative; to return to Propp once more, 'Investigation will reveal that the recurrence of functions is astounding. Thus Baba Jaga, Morozko, the bear, the forest spirit, and the mare's head test and reward the stepdaughter.'[9] Further plot outlines Propp provides are found in his category of the interdiction function; examples of the different forms

5. <u>MF</u>,20.   6. <u>MF</u>, 19.
7. H. Honti, 'Märchenmorphologie und Märchentypen', <u>Fok-liv</u>,
8. <u>MF</u>, 20.   9. <u>MF</u>, 20.   3, 1939.

in which the function emerges are:

1. 'If the Baba Jaga comes, don't you say anything, be silent.' (106)[10]

2. Often did the prince try to persuade her and commanded her not to leave the lofty tower. (265)

3. You dare not look into this closet. (195)[11]

The narratives vary in these three tales but they share the same function. This common compositional structure also is found in the 'villainy' function:

1. A dragon kidnaps the tsar's daughter (131), a peasant's daughter (133).

2. A witch kidnaps a boy. (108)

3. Older brothers abduct the bride of a younger brother. (168)[12]

Once again the plot lines of the narratives vary but the villainy function is constant in all three. The task, then, is to determine what is constant and what is not in a tale. Propp succeeds in distinguishing between the constant and the variable elements within the narratives as follows: 'Functions of the characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.'[13] After analysing randomly selected samples of Russian folktales, Propp is able to come to some important conclusions. First, the number of narrative functions is limited. In fact, Propp identifies a possible thirty-one narrative functions; further-more, the sequence of the functions is identical. The fact

10. Numbers of the tales are from A.L. Afanaser's collection, Narodnye Russkie Skazki, 1855-1864, Moscow.

11. MF, 31.   12. MF, 31.   13. MF, 20.

that there are thirty-one possible functions does not mean
that every narrative tale will contain all the possible
functions, but only that the 'absence of several functions
does not change the order of the rest.'[14] As a result of
his critical studies Propp is able to replace A Aarne's
tale-types and S. Thompson's motifs. Propp holds that 'tales
evidencing identical functions can be considered as belonging
to one type.' On this basis, an index of types can be created,
not relying upon plot features which are essentially vague
and diffused, but rather upon exact structural narrative
features.[15] The random samples of folk narratives which
Propp describes conform to the one formula and he concludes
that 'all fairy tales, by their structure, belong to one and
the same type.'[16]

The Difference Between the Function and the Type

Kenneth Pike, in his Language in Relation to a Unified
Theory of the Structure of Human Behaviour[17], distinguishes
between the etic and the emic units in a language system,
and this difference is parallel to that between the motif,
the type and the function. The etic is a non-structural
element, which is created by the analyst to provide a means
for comparative cross-cultural criticism. An example of the
etic function in language given by Pike is that of the
difficulty of explaining the rules of any game to a non-
player. The activities 'make sense only in relation to the
whole system of the game, so a consonant or a vowel sound is
relevant to communication only as it is related to the whole
system of sounds of which it is a part. Within two languages,
a pair of sounds which are so similar as to seem the same
to an alien observer may nevertheless have entirely different
places in the functional system in the respective languages
in which they occur.'[18]

14. MF, 22.   15. MF, 21.   16. MF, 22.
17. K. Pike, Language in Relation to a Unified Theory of the
    Structure of Human Behaviour, 1970, The Hague.
18. Pike, 49.

In contrast to the etic, the emic is a structural means,
a mono-contextual approach. Pike describes the importance
of the emic thus:

> 'The value of emic study is, first, that it leads to an
> understanding of the way in which a language or culture is
> constructed, not as a series of miscellaneous parts, but
> as a working whole. Second, it helps one to appreciate
> not only the culture or language as an ordered whole,
> but it helps one to understand the individual actors in
> such a life drama - their attitudes, motives, interest,
> responses, conflicts, and personality development. In
> addition, it provides the only basis upon which a predic-
> tive science of behaviour can be expected to make some
> of its greatest progress, since even statistical predic-
> tive studies will in many instances ultimately prove
> invalid, except as they reflect samplings and classific-
> ations which are homogeneous - but homogeneity in
> behaviour must for many of these purposes be emically
> defined.'[19]

Employing Pike's terminology, the type and the motif can be
considered as etic and the narrative function can be considered
as emic. Pike considers that a unit like the emic should
not be studied in a vacuum, for it is a link in a system; the
emic structure is a part of a language's pattern and should
not be considered apart from that pattern. Once considered
and formalised, the unit can be used as a basis for comparison
with similar functions.

Propp's functions have implications for the Finnish
historical-geographical school of folklore criticism. This
school of criticism classifies occurring variants of any
given tale according to its type. Once classified, the hist-
orical development and geographical growth of the given tale

19. Pike, 40-41.

can be plotted so that it is theoretically possible to reconstruct the life history of a tale. However, tales are not related simply because they share themes, types, or motifs. Function analysis may reveal to the critic that what were previously considered to be related tales may be separated narratives. The Finnish school, by stressing that some tales are historically linked with other tales, is only able to present a part of the whole phenomena of narrative. Furthermore, function analysis may reveal that the tales that the analyst did not consider to be linked together are, in fact, products of the same narrative process. The importance of Propp's study concerning the structure of narrative has eliminated many errors in the analyst's methodology, while at the same time, creating new problems for the analyst.

Claude Lévi-Strauss states in his commentary on Propp's work, L'analyse morphologique de contes russes, [20] that before such formalistic studies as Propp's, the folklorist ignored what the narratives had in common, but after Propp's study, the folklorist is unable to see how the folktales differ:

> Avant le formalisme, nous ignorions, sans doute,
> ce que ces contes avaient en commun. Après lui,
> nous sommes privés de tout moyen de comprendre
> en quoi ils diffèrent. On a bien passé du concret
> à l'abstrait, mais on ne peut plus redescendre de
> l'abstrait au concret.[21]

The Importance of the Function in Folklore Studies

Propp's structurally based analysis should not eliminate the need for Aarne's tale-types or Thompson's motifs. The Proppian and the Thompsonian approaches should be used in

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20. C. Lévi-Strauss, 'L'analyse morphologie de contes russes'. International Journal of Slavic Linguistics and Poetics, 3, 1960, 122-149.

21. Lévi-Strauss, 138.

conjunction with each other, so that the folklorist can
determine what motifs and what functions any given
narrative will contain. As Pike holds, the etic analysis must
precede the emic analysis; thus, there is a need for
Thompson's Index, Aarne's Type-Index, and Propp's functions.
The folklorist needs both - one is not a substitute for the
other, and with the aid of Propp's structural units as a key
to a narrative's composition, the possibility for application
to the biblical narratives is promising.

   The importance of knowing type and motif is that all
characteristics of the narrative can be charted. What is of
interest for the Jacob cycle, is that it does conform to
Propp's structure. The application of the Proppian functions
does not fragment the Jacob cycle as did the textual analysis
of H. Gunkel and M. Noth. The Proppian system of analysis
provides a narrative insight into the Jacob cycle without
disturbing its textual continuity. It must now be determined
why there is a need to apply this analytical system of folklore
criticism to the Jacob cycle. As folklore is the study of
oral and written lore, the critical systems it has produced
are helpful in evaluating the biblical narratives.

   The thing that makes the number of vastly different
narratives discussed in this thesis similar is that they have
this in common: they conform to a set compositional structure.
Although it may seem elementary, it is important to stress
that all narratives start at one point, move to a mid-point,
and then move to a conclusion. The individual characteristics
in the narrative are only surface compositional factors, the
structural characteristics are common to all. Surface
characteristics which account for the differences in the
narratives, do not negate the possibility of a common structural
order for all. The structures of the narratives appear to be
different but are found to be the same after analysing the
narratives' composition. A common compositional form
provides the grounds for asking the question why there is a
shared structural form. To answer this question, we must
refer to the history of folklore criticism.

Rudolf Steiner's lecture, 'The Interpretation of Fairy Tales' given in 1908 in Berlin, attempted to illustrate the thesis of the devolutionary school of folklore analysis that folklore is a vehicle enabling one to go back to the ideal human nature and to turn away from the destructive aspects of modern civilization. Sigmund Freud summarised this thesis in Civilization and its Discontents;[22] it is not the purpose of this section to explore the ideas of Freud, but we do wish briefly to relate the ideas of a student of Freud, Carl Jung, and to indicate his importance to the development of folklore criticism.

Jung's theoretical framework assumes that the spirituality of man in his primeval state is fundamentally better than its modern one. Jung is opposed to any rational explanation of the formation of myth. Man, fallen from grace, is in need of myth which will offer at least partial spiritual salvation. The fact of a common experience is an important aspect of Jung's theory: the archetype. Common experience produces a common archetype, which is found in the common compositional structure. Thompson's motifs provide the etic approach, while Propp's functions provide the emic; and the archetypal approach links the two by being both etic and emic. The archetype is etic, in that it is cross-cultural, for it is an abstraction; this abstraction often takes the shape of an idea or mythic concept, such as the hero. The archetype, as the emic, relates to life experiences as a whole, for it is developed from the life experience - it is not an isolated event, but rather springs from and becomes reintegrated with the life experience.[23]

22. S. Freud, Civilization and its Discontents, translated by J. Riviere, Gordon City, 1958.
23. There is no need to enter into a full discussion of Jung's break with S. Freud over the question of the approach to psychoanalysis. It does, however, parallel the situation of the differences between the approach of the literary critics and the approach of the structuralist. The Freudian method consisted of extracting the current - or present - neuroses and tracing them back to a past event. This

The underlying archetypes in the Jacob cycle and Russian folklore are the same, which is the reason why the biblical narratives adapt to the Proppian functions. This adaptation illustrates the similarities in their structural composition. It is not the task of the analysis which follows to categorise these similarities precisely but to suggest that the Proppian functions may provide new insights into the composition of the biblical narratives. The surface narrative structure of the Jacob cycle and Russian folktales may not appear to be similar, yet when one goes beneath the surface structure of the narratives and analyses the basic structural similarities, there is a remarkable resembance between them. The fact that there is some variation from Propp's order does not invalidate the remarkable usefulness of the functions for understanding the Jacob cycle. The most noteworthy of the variations from Propp's order is that Jacob's wedding is not the final function in the cycle, but this is not sufficient to outweigh the otherwise substantial conformity of the Jacob cycle's narrative to the Proppian order. The compositional structure of the Jacob cycle adapts to Propp's functions, and it is this fact that is of importance. The analysis that follows is an attempt to place the Jacob cycle within the order set down by Propp. This attempt illustrates the possibility to reconsider the structure of the Jacob cycle apart from the accepted analysis of the literary critics.

Other structural analysts have seen as well that while Propp's functions can be identified and verified, the order of the functions are not as constant as Propp claimed. In his essays in <u>Communications</u>, Claude Bremond begins by noting, as did Propp, that the functions of the Russian fairy-tale are linked. Bremond simply goes the furthest of any

23. (Contd.) parallels, in many ways, the Finnish school's reconstruction of an Ur-text; but whereas the Finnish school attempts to reconstruct the original form of the narrative, the Freudians attempt to reconstruct an Ur-trauma.

24. C. Bremond, <u>Communications</u>, 4,23.

structuralist in trying to delineate the nature of this
linking. Bremond's position is that the analyst, rather
than attempt to identify the function as the minimal narrative
unit, should recognise that a complete narrative is composed
of interweaving sequences. Bremond compares the structure
of any narrative to the flight of an arrow. Once the bow
is drawn and the arrow aimed at its target the basic
situation is set. However, the situation can either actualize
or not. Thus the narrative can create a situation in which
the reader would expect certain possibilities to hold true,
only to find that they do not. To return to the analogy of
the arrow, the nonactualization of a situation would amount
to unstringing the arrow without shooting it. Bremond
illustrates his schematic structure thus:

Situation opening a possibility:
- actualization of possibility
  - success
  - failure
- non actualization of possibility
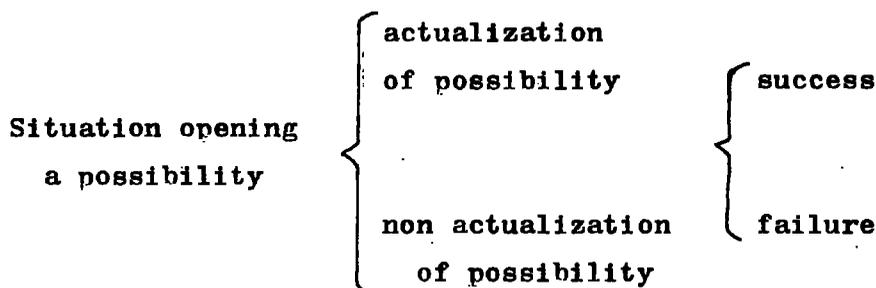
The problem Bremond describes is in part that Propp's
functions which are logically linked - like number 17 (the
hero is branded or marked) and number 27 (the hero is
recognised) - are often separated by a number of intervening
functions so that their structural relation is blurred in
Propp's monolinear system. Bremond set himself the task of
devising a system of schematic representation that would
clarify the relationship of all the logical subsets in an
entire narrative and would thus present a schematic picture
which could serve as a basic for comparing one specific
narrative to another. Bremond holds:

> "We escape, thus, one of the worst inconveniences of
> formalism, which is, that after having begun by opposing
> the intelligibility of form to the insignificance of
> content, it finds itself incapable of recovering the
> typological diversity of the objects from which it
> has selected only the common characteristics. That is
> why Propp, who has so beautifully discovered the generic
> form of the Russian tales, has failed completely when he

tries to differentiate them, except when he reintroduces surreptitiously (for which Lévi-Strauss has reproached him) the same crude content that he had begun by eliminating."[24]

To help the reader to understand this Proppian analysis of the Jacob cycle, we have included a summary of the functions from Propp's Morphology which will enable the reader to identify the various functions. The variations in the order of the Jacob cycle which do not conform to the order prescribed by Propp should be approached following W. Hanson, who holds that the analyst must be aware of the different characteristics any given function can have. The character- istic of the 'Donors' function is often that of a voice from heaven which 'instructs the heroine.' In folk narratives, the phenomenom that Propp analysed as the donor appears just when the hero is in greatest need.[25] Thus it is permissible to identify Jacob's epiphany at Beth-el as a sequence of the 'Donors' function. Often in this Proppian analysis there are repetitions in the sequence of the functions or functions which do not conform to the prescribed order. Nonetheless, the overall adherence of the Jacob cycle to the structure of Propp's functions encourages the critic to believe that the attempt of the literary critic to break down the biblical narratives into a number of component sources is unfaithful to the nature of the text. The following analysis is only a first attempt to suggest the possible alternatives to literary criticism. Also, the Proppian analysis encourages the exchange of ideas between the biblical critic and the folklorist. Keeping[26] in mind the vast differences between the biblical narratives and Slavic lore, the Proppian functions can provide a means for the analysis of the narrative structure

24. C. Bremond, Communications, 4, 23.

25. W. F. Hanson, The Conference Sequence: Patterned Narration and Narrative Inconsistency in the Odyssey, Berkeley, 1972,9.

26. Refer to A. Dundes, 'On Game Morphology: A Study of the Structure of Non-verbal Folklore', New York Quarterly, 20, 1964, 276-288.

of each.   Thus while the analytical system of Propp is only
a means to delineate the structure of the narrative, it is
a starting point for a reconsideration of the results of the
literary critics.

THE TABLE OF FUNCTIONS

TABLE 1: The Initial Situation

1. Temporal-spatial determination ("in a certain kingdom").
2. Composition of the family:
   a. according to nomenclature and status;
   b. according to the categories of dramatis personae (dispatcher, seeker, etc.).
3. Childlessness.
4-5. Prayer for the birth of a son:
   4. form of the prayer;
   5. motivation of the prayer.
6. Cause of pregnancy:
   a. intentional (a fish which is eaten, etc.);
   b. accidental (a swallowed pea, etc.);
   c. forced (a girl is abducted by a bear, etc.).
7. Form of miraculous birth:
   a. from a fish and from water;
   b. from a hearth;
   c. from an animal;
   d. otherwise.
8. Prophecies, forewarnings.
9. Well-being, prior to complication (zavjázka):
   a. fantastic;
   b. domestic;
   c. agrarian;
   d. in other forms.
10-15. The future hero:
   10. nomenclature, sex;
   11. rapid growth;
   12. connection with a hearth, ashes;
   13. spiritual qualities;
   14. mischievousness;
   15. other qualities.
16-20. The future false hero (of the first type: a brother, a stepsister):
   16. nomenclature, sex;
   17. degree of kinship to the hero;
   18. negative qualities;
   19. spiritual qualities in comparison with the hero

20. other qualities.

21-23. Argument of brothers over primacy:

    21. form of the argument and manner of solution;

    22. auxiliary elements trebled;

    23. result of the argument.

TABLE II: The Preparatory Section

24-26 Interdictions:

    24. person performing;

    25. contents, form of the interdiction;

    26. motivation of the interdiction.

27-29 Absentations:

    27. person performing;

    28. form of absentation;

    29. motivation of absentation.

30-32. Violation of an interdiction:

    30. person performing;

    31. form of violation;

    32. motivation.

33-35. First appearance of the villain:

    33. nomenclature;

    34. manner of inclusion into the course of action
        (appears from outside);

    35. details of external appearance on the scene (flies
        in through the ceiling).

36-38. Interrogation, reconnaissance:

    36. what motivates it;

    37. nature of the interrogation:

        a. the villain asks about the hero;

        b. the hero asks about the villain;

        c. otherwise;

    38. auxiliary elements trebled.

  39. **

40-42. Delivery.

    40. person betraying;

    41. forms of response to the villain (or a careless
        act):

        a. forms of response to the hero;

      b. other forms of response;

      c. delivery through careless acts;

  42. auxiliary elements trebled.

43. The villain's deceptions:

      a. through persuasions;

      b. through use of magical means;

      c. otherwise.

44. Preliminary misfortune in a deceptive agreement:

      a. misfortune is present;

      b. misfortune provoked by the villain himself.

45. Reaction of the hero:

      a. to persuasions;

      b. to the use of magical agents;

      c. to other acts of the villain.

** In the original text, number 39 is missing (or else there is an error in enumeration). (L.A.W.)

TABLE III: The Complication (zavjazka)

46-51. Villainy:

    46. person performing;

    47. form of villainy (or designation of lack);

    48. object of the villain's influence (or object
        of lack);

    49. owner of object or father of person captured (or
        person realizing lack, lacks, or motivation of
        dispatch);

    50. motivation and aim of villainy (or form of
        realization);

    51. forms of the villain's disappearance. Examples:
        (46) a dragon (47) kidnaps (48) the daughter (49)
        of the tsar (50) with the intent of forced
        matrimony (51) and flies away. In the case of
        lacks: (46-47) lacking, missing, or needed is
        (48) the deer with golden antlers (49) for the
        tsar (50) in order to destroy the hero.

52-57. The conjunctive moment (B):

    52. personage - intermediary, dispatcher;

53. form of mediation;

54. person to whom it is addressed;

55. for what end;

56. auxiliary elements trebled;   .

57. how the intermediary learns of the hero.

58-60. The seeker's or hero's entry into the tale:

58. nomenclature;

59. form of inclusion into the course of the action;

60. external peculiarities of appearance on the scene.

61. Form of the hero's consent.

62. Form of dispatch of the hero.

63-66. Phenomena accompanying him:

63. threats;

64. promises;

65. equipping for the journey;

66. auxiliary elements trebled.

67. Dispatch of the hero from home.

68-69. Goal of the hero:

68. goal as an action (to seek out, to liberate, to rescue);

69. goal as an object (a princess, a magical steed, etc.).

TABLE IV: Donors

70. Journey from home to the donor.

71-77. Donors:

71. manner of inclusion into the tale, nomenclature;

72. dwelling;

73. physical appearance;

74. peculiarities of external appearance on the scene;

75. other attributes;

76. dialogue with the hero;

77. hospitality shown to the hero.

78. Preparation for the transmission of a magical agent:

a. tasks;

b. requests;

c. skirmish;

d. other forms; trebling.

79. Reaction of the hero:

a. positive;

b. negative.

80-81. Provision:

80. what is given;

81. in what form.

TABLE V: From the Entry of the Helper
to the End of the First Move

82-89. The helper (magical agent):

82. nomenclature;

83. form of summons;

84. manner of inclusion into the course of the action;

85. peculiarities of appearance on the scene;

86. physical appearance;

87. original location;

88. training (taming) of the helper;

89. wisdom of the helper.

90. Delivery to the appointed place.

91. Forms of arrival.

92. Details of the setting of the object sought for:

a. dwelling of the princess;

b. dwelling of the villain;

c. description of the faraway kingdom.

93-97. Second appearance of the villain:

93. manner of inclusion into the course of the action
(he is sought out, etc.);

94. physical appearance of the villain;

95. retinue;

96. peculiarities of external appearance on the scene;

97. dialogue of the villain with the hero.

98-101. Second (first, in the case of lacks) appearance of the
princess (of the object of the quest):

98. manner of inclusion into the course of action;

99. physical appearance;

100. peculiarities of external appearance at the scene
(she sits on the seashore, etc.);

101. dialogue.

102-105. Struggle with the villain:

    102. place of the fight;

    103. actions preceding the fight (clearing the field);

    104. forms of the fight or struggle;

    105. after the fight (cremation).

106-107. Marking:

    106. personage;

    107. manner.

108-109. Victory over the villain:

    108. role of the hero;

    109. role of the helper; trebling.

110-113. The false hero (of second type - water-carrier, general):

    110. nomenclature;

    111. forms of appearance on the scene;

    112. behaviour during battle;

    113. dialogue with the princess, deceptions, etc.

114-119. Liquidation of misfortune or lack:

    114. interdiction of the helper;

    115. violation of the interdiction;

    116. role of the hero;

    117. role of the helper;

    118. means;

    119. auxiliary elements trebled.

120. Return.

121-124. Pursuit:

    121. forms of notifying the villain about the escape.

    122. forms of pursuit;

    123. notification of hero about the pursuit;

    124. auxiliary elements trebled.

125-127. Rescue from pursuit:

    125. the rescuer;

    126. forms;

    127. downfall of the villain.

TABLE VI: Beginning of the Second Move

Move

From a new villainy (A^1 or A^2, etc.) to the arrival - repetition of the preceding; same headings.

TABLE VII: Continuation of the

Second Move

128. Unrecognized arrival:

    a. home, with entry into service;

    b. home, without entry into service;

    c. to another tsar's domain;

    d. other forms of concealment, etc.

129-131. Unfounded claims of the false hero:

    129. person performing;

    130. forms of claims;

    131. preparations for marriage.

132-136. The difficult task:

    132. the person who sets it;

    133. motivation for the task by the person who sets
       it (illness etc.);

    134. actual motivation for the task (the desire to
       differentiate the false hero from the true one,
       etc.);

    135. contents of task;

    136. auxiliary elements trebled.

137-140. Resolution of the task:

    137. dialogue with the helper;

    138. role of the helper;

    139. form of solution;

    140. auxiliary elements trebled.

141-143. Recognition:

    141. means of summoning the true hero (spreading
       out a feast, making the rounds of beggars);

    142. form of the hero's appearance on the scene (at
       the wedding, etc.);

    143. form of recognition.

144-146. Exposure:

    144. person exposing;

    145. manner of exposing;

    146. motivation of exposure.

147-148. Transfiguration:

    147. personage;

    148. manner of transfiguration.

LIST OF ABBREVIATIONS[1]

Preparatory section:

α initial situation

β^1 absentation (departure) of elders

β^2 death of parents

β^3 absentation (departure) of younger people

γ^1 interdiction

γ^2 order or command

δ^1 interdiction violated

δ^2 order or command carried out

ε^1 reconnaissance by the villain to obtain information about
the hero

ε^2 reconnaissance by the hero to obtain information about
the villain

ε^3 reconnaissance by other persons

ζ^1 the villain receives information about the hero

ζ^2 the hero receives information about the villain

ζ^3 information received by other means

η^1 deceitful persuasions of the villain

η^2 application of magical agents by the villain

η^3 other forms of deception or coercion

θ^1 the hero reacts to the persuasions of a villain

θ^2 the hero mechanically falls victim to the influence of
a magical agent

θ^3 the hero gives in or reacts mechanically to the deceit
of the villain

λ preliminary misfortune caused by a deceitful agreement

A **Villainy**

*A villainy accompanied by casting into a chasm etc. (in
the second move)

A^1 kidnapping of a person

A^2 seizure of a magical agent or helper

1. <u>MF</u> 147-154.

A^{ii} the forcible seizure of a magical helper

A^3 the ruining of crops

A^4 theft of daylight

A^5 plundering in various forms

A^6 mainming, mutilation

A^7 evocation of disappearance

A^{vii} the bride is forgotten (tale No. 219)

A^8 demand for delivery or enticement, abduction

A^9 expulsion

A^{10} casting into the sea

A^{11} the casting of a spell; a transformation

A^{12} false substitution

A^{13} an order to kill

A^{14} murder

A^{15} imprisonment, detention

A^{16} the threat of forced matrimony

A^{xvi} the threat of forced matrimony between relatives

A^{17} the threat of cannibalism

A^{xvii} the threat of cannibalism among relatives

A^{18} tormenting at night (vampirism)

A^{19} declaration of war

a **Lack, Insufficiency**

a^1 lack of a bride, of an individual

a^2 lack of a helper or magical agent

a^3 lack of wondrous objects

a^4 lack of the egg of death (of love)

a^5 lack of money or the means of existence

a^6 lacks in other forms

B **Mediation, the connective incident**

B^1 call for help

B^2 dispatch

B^3 release; departure

B^4 announcement of misfortune in various forms

B^5 transportation of banished hero

B^6 condemned hero released, spared

B^7 lament or plaintive song

C   <u>Consent to counteraction</u>

↑   <u>Departure, dispatch of the hero from home</u>

D   <u>The first function of the donor</u>

D^1 test of the hero

D^2 greeting, interrogation

D^3 request for a favor after death

D^4 entreaty of aprisoner for freedom

$*D^4$ entreaty of a prisoner for freedom, with preliminary
    imprisonment

D^5 request for mercy

D^6 request for division

d^6 argument without an expressed request for division

D^7 other requests

$*D^7$ other requests, with preliminary helpless situation
    of the person making the request

d^7 helpless situation of the donor without a stated request;
    the possibility of rendering service

D^8 attempt to destroy

D^9 combat with a hostile donor

D^{10} the offer of a magical agent as an exchange

E   <u>Reaction of the hero</u> (positive or negative)

E^1 sustained ordeal

E^2 friendly response

E^3 favor to a dead person

E^4 freeing of a captive

E^5 mercy to a suppliant

E^6 separation of disputants

E^{vi} deception of disputants

E^7 performance of some other service; fulfillment of
    a request; pious deeds

E^8 attempt at destruction averted

E^9 victory in combat

E^{10} deception in an exchange

F   <u>The acquisition, receipt of a magical agent</u>

F^1 the agent is transferred

f^1 the gift is of a material nature

F neg(F-)	the agent is not transferred
Fcontr(F=)	hero's negative reaction provokes cruel retribution
F^2	the agent is pointed out
F^3	the agent is prepared
F^4	the agent is sold, purchased
$F_4{}^3$	the agent is made on order
F^5	the agent is found
F^6	the agent appears of its own accord
F^{vi}	the agent appears from out of the earth
$F_9{}^6$	meeting with a helper who offers his services
F^7	the agent is drunk or eaten
F^8	the agent is seized
F^9	the agent offers its services, places itself at someone's disposal
f^9	the agent indicates it will appear of its own accord in some time of need

G	<u>Transference to a designated place; guidance</u>
G^1	the hero flies through the air
G^2	the hero rides, is carried
G^3	the hero is led
G^4	the route is shown to the hero
G^5	the hero makes use of stationary means of communication
G^6	a bloody trail shows the way

H	<u>The hero struggles with the villain</u>
H^1	fight in an open field
H^2	a contest, competition
H^3	a game of cards
H^4	weighing

I	<u>Victory over the villain</u>
I^1	victory in open battle
$*I^1$	victory by one hero while the other(s) hide
I^2	victory or superiority in a contest
I^3	winning at cards
I^4	superiority in weighing
I^5	killing of the villain without a fight
I^6	expulsion of the villain

J   Branding or marking the hero

J^1 application of a mark to the body

J^2 the transference of a ring or towel

K   The liquidation of misfortune or lack

K^1 direct acquisition through the application of force
      or cunning

K^1 the same, with one person compelling another to
      accomplish the acquisition in question

K^2 acquisition accomplished by several helpers at once

K^3 acquisition achieved with the help of an enticement
      or decoys

K^4 liquidation of misfortune as the direct result of
      previous actions

K^5 misfortune is done away with through the use of a
      magical agent

K^6 poverty is done away with through the use of a
      magical agent

K^7 object of search is captured

K^8 breaking of spell

K^9 resuscitation

K^{1x} the same, with the preliminary obtaining of the
      Water of Life

K^{10} release from captivity

KF   liquidation in form F, that is:
      KF^1 the object of a search is transferred;
      KF^2 the object of a search is pointed out, etc.

↓   Return of the hero

Pr   Pursuit of the hero

Pr^1 flight through the air

Pr^2 demand for the guilty person

Pr^3 pursuit, accompanied by a series of transformations
      into animals

Pr^4 pursuit, with transformations into enticing objects

Pr^5 attempt to devour the hero

Pr^6 attempt to destroy the hero

Pr^7 attempt to gnaw through a tree

Rs	<u>Rescue of the hero</u>
Rs^1	he is carried through the air or runs quickly
Rs^2	he throws comb, etcl, in the path of his pursuers
Rs^3	fleeing, with transformation into a church, etc.
Rs^4	fleeing, with concealment of the escape
Rs^5	concealment of the escape by blacksmiths
Rs^6	series of transformations into animals, plants and stones
Rs^7	warding off of the temptation of enticing objects
Rs^8	rescue or salvation from being devoured
Rs^9	rescue or salvation from being destroyed
Rs^{10}	leap to another tree

o	<u>Unrecognized arrival</u>

L	<u>Claims of a false hero</u>

M	<u>Difficult task</u>
N	<u>Solution (resolution) of a task</u>
*N	solution before a deadline

Q	<u>Recognition of the hero</u>

Ex	<u>Exposure of the false hero</u>

T	<u>Transfiguration</u>
T^1	new physical appearance
T^2	the building of a palace
T^3	new garments
T^4	humorous and rationalized forms

U	<u>Punishment of the false hero or villain</u>
neg.U	false hero or villain pardoned

W^*_*	<u>Wedding and accession to the throne</u>
W^*	wedding
W_*	accession to the throne
w^*	rudimentary form of marriage (tale no. 93)
w^1	promised marriage

w^2 resumed marriage

w^0 monetary reward and other forms of material gain
at the denouement

X   <u>Unclear or alien forms</u>

FUNCTION ANALYSIS OF THE JACOB CYCLE

25. [19]And these are the generations of Isaac, Abraham's son: Abraham begot Isaac. [20]And Isaac was forty years old when he took Rebekah, the daughter of Bethuel the Aramean, of Paddan-Aram, the sister of Laban the Aramean, to be his wife. [21]And Isaac entreated the LORD for his wife, because she was barren; and the LORD let Himself be entreated of him, and [1] Rebekah his wife conceived. [22]And the children struggled together within her; and she said: 'If it be so, wherefore do I live?' And she went to inquire of the LORD. [23]And the LORD said unto her:

Two nations are in thy womb,

And two peoples shall be separated from thy bowels;

And the one people shall be stronger than the other people;

And the elder shall serve the younger:

[24]And when her days to be delivered were fulfilled, behold, there were twins in her womb. [25]And the first came forth ruddy, all over like a hairy mantle; and they called his name Esau. [26]And after that came forth his brother, and his hand had hold on Esau's heel; and his name was called Jacob. And Isaac was threescore years old when she bore them. [27]And the boys grew; and Esau was a cunning hunter, a man of the field; and Jacob was a quiet man, dwelling in tents. [28]Now Isaac loved Esau, because he did eat of his venison; and Rebekah loved Jacob. [2] [29]And Jacob sod pottage; and Esau came in from the field, and he was faint. [30]And Esau said to Jacob: 'let me swallow, I pray thee, some of this red, red pottage; for I am faint.' Therefore was his name called Edom. [31]And Jacob said: 'Sell me first thy birthright.' [32]And Esau said: 'Behold, I am at the point to die; and what profit shall the birthright do to me?' [33]And Jacob said: 'Swear to me first'; and he swore unto him; and he sold his birthright unto Jacob. [34]And Jacob gave Esau bread and pottage of lentils; and he did eat

1. a^6 lacks in other forms.

2. Other forms of deception or coercion, η^3.

CHAPTER 25

Initial Situation

1. Temporal-spatial determination: vv 19-20.

2. Composition on the family.

3. Childlessness.

4. Prayer for the birth of a son: v 21.

9. Well-being, prior to complication: v 27.

13. The future hero.

19. The future false hero.

21. Argument of brothers over primacy: vv 28-30.

22. Result of the argument: vv 31-34.

CHAPTER 27

The Preparatory Section

Absentations:

27. Person performing: v 1.
28. Form of absentation: vv 2-4.

Violation of an interdiction:

30. Person performing: vv 5-6.
31. Form of violation: vv 7-8.
32. Motivation: vv 9-10.

Interrogation and reconnaissance:

37. b. The hero asks about the villain: vv 11-13.

Delivery:

40. Person betraying: vv 14-17.

Villainy:

47. The form of the villainy: vv 18-19.

The conjunctive moment:

52. Personage - intermediary dispatcher: vv 20-21.
60. External peculiarities of appearance on the scene: vv 30-35.
62. Form of dispatch of the hero: vv 41-42.
67. Dispatch of the hero from home: vv 42-45.

and drink, and rose up, and went his way. So Esau despised
his birthright.[3]

27.   And it came to pass, that when Isaac was old, and his
eyes were dim, so that he could not see, he called Esau his elder
son, and said unto him: 'My son'; and he said unto him:
'Here am I.' [2]And he said: 'Behold now, I am old, I know
not the day of my death. [3]Now therefore take, I pray thee,
thy weapons, thy quiver and thy bow, and go out to the field,
and take me venison; [4]and make me savoury food, such as I love,
and bring it to me that I may eat; that my soul may bless
thee before I die.[4] [5]And Rebekah heard when Isaac spoke to
Esau his son. And Esau went to the field to hunt for venison,
and to bring it. [6]And Rebekah spoke unto Jacob her son,
saying: 'Behold, I heard thy father speak unto Esau thy brother,
saying: [7]Bring me venison, and make me savoury food, that I
may eat, and bless thee before the LORD before my death. [8]Now
therefore, my son, hearken to my voice according to that which
I command thee. [9]Go now to the flock, and fetch me from
thence two good kids of the goats; and I will make them
savoury food for thy father, such as he loveth; [10]and thou
shalt bring it to thy father, that he may eat, so that he
may bless before his death.[5] [11]And Jacob said to Rebekah his
mother: 'Behold, Esau my brother is a hairy man, and I am a
smooth man. [12]My father peradventure will feel me, and I shall
seem to him as a mocker; and I shall bring a curse upon me and
not a blessing.' [13]And his mother said unto him: 'Upon me
be thy curse, my son; only hearken to my voice, and go fetch
me them.' [14]And he went, and fetched, and brought them to
his mother; and his mother made savoury food, such as his
father loved. [15]And Rebekah took the choicest garments of Esau
her elder son, which were, which were with her in the house,
and put them upon Jacob her younger son. [16]And she put the
skins of the kids of the goats upon his hands, and upon the

3. Preliminary misfortune caused by a deceitful agreement, λ.
4. Order or command, γ^2.
5. Villainy, A.

smooth of his neck.[6] [17]And she gave the savoury food and the
bread, which she had prepared, into the hand of her son Jacob.
[18]And he came unto his father, and said: 'My father'; and he
said: 'Here am I; who art thou, my son?' [19]And Jacob said unto
his father: 'I am Esau thy first-born; I have done according
as thou badest me. Arise, I pray thee, sit and eat of my
venison, that thy soul may bless me.'[7] [20]And Isaac said unto
his son: 'How is it that thou hast found it so quickly, my
son?' And he said: 'Because the LORD thy God sent me good
speed.' [21]And Isaac said unto Jacob: 'Come near, I pray thee,
that I may feel thee, my son, whether thou be my very son
Esau or not.' [22]And Jacob went near unto Isaac his father; and
he felt him, and said: 'The voice is the voice of Jacob, but
the hands are the hands of Esau.' [23]And he discerned him
not, because his hands were hairy, as his brother Esau's hands;
so he blessed him. [24]And he said: 'Art thou my very son Esau?'
And he said: 'I am. [25]And he said: 'Bring it near to me, and
I will eat of my son's venison, that my soul may bless thee.'
And he brought it near to him, and he did eat; and he brought
him wine, and he drank. [26]And his father Isaac said unto him:
'Come near now, and kiss me, my son.' [27]And he came near, and
kissed him. And he smelled the smell of his raiment, and
blessed him, and said:

See, the smell of my son
Is as the smell of a field which the LORD hath blessed.
[28] So God give thee of the dew of heaven,
And of the fat places of the earth,
And plenty of corn and wine.
[29] Let peoples serve thee,
And nations bow down to thee.
Be lord over thy brethren,
And let thy mother's sons bow down to thee.
Cursed by every one that curseth thee,
And blessed be every one that blesseth thee.[8]

6. Villainy, A.
7. Plundering in various forms, A[5];
   also the casting of spell; a transformation, A[11].
8. Seizure of magical agent, A[2].

[30]And it came to pass, as soon as Isaac had made an end of
blessing Jacob, and Jacob was yet scarce gone out from the
presence of Isaac his father, that Esau his brother came in
from his hunting. [31]And he also made savoury food, and brought
it unto his father; and he said unto his father: 'Let my
father arise, and eat of his son's venison, that thy soul
may bless me.' [32]And Isaac his father said unto him: 'Who
art thou?' And he said: 'I am thy son, thy first-born, Esau.'
[33]And Isaac trembled very exceedingly, and said: 'Who then is
he that hath taken venison, and brought it me, and I have
eaten of all before thou camest, and have blessed him? yea,
and he shall be blessed.' [34]When Esau heard the words of his
father, he cried with an exceeding great and bitter cry, and
said unto his father: 'Bless me, even me also, O my father.'
[35]And he said: 'Thy brother came with guile, and hath taken away
thy blessing.' [36]And he said: 'Is not he rightly named Jacob?
for he hath supplanted me these two times: he took away my
birthright; and, behold, now he hath taken away my blessing.'
And he said: 'Hast thou not reserved a blessing for me?' [37]And
Isaac answered and said unto Esau: 'Behold, I have made him
thy lord, and all his brethren have I given to him for servants;
and with corn and wine have I sustained him; and what then shall
I do for thee, my son?'[9] [38]And Esau said unto his father:
'Hast thou but one blessing, my father? bless me, even me
also, O my father.' And Esau lifted up his voice, and wept.[10]
[39]And Isaac his father answered and said unto him:

Behold, of the fat places of the earth shall be thy dwelling,
And of the dew of heaven from above;
[40]And by the sword shalt thou live,
and thou shalt serve thy brother;
And it shall come to pass when thou shalt break loose,
That thou shalt shake his yoke from off thy neck.[11]

[41]And Esau hated Jacob because of the blessing wherewith his
father blessed him. And Esau said in his heart: 'Let the days

9. Plundering in various forms, A[5].
10. The lack of a helper or magical agent, a[2].
11. Dispatch, B[2].

of mourning for my father be at hand; then will I slay my
brother Jacob.' [42]And the words of Esau her elder son were
told to Renekah; and she sent and called Jacob her younger
son, and said unto him: 'Behold, thy brother Esau, as touching
thee, doth comfort himself, purposing to kill thee. [43]Now
therefore, my son, hearken to my voice; and arise; flee thou
to Laban my brother to Harna; [44]and tarry with him a few days,
until thy brother's fury turn away; [45]until thy brother's anger
turn away from thee, and he forget that which thou hast done
to him; then I will send, and fetch thee from thence; why should
I be bereaved of you both in one day?'

[46]And Rebekah said to Isaac: 'I am weary of my life because
of the daughters of Heth. If Jacob take a wife of the
daughters of the land, what good shall my life do me?' [12]

12. Announcement of misfortune in various forms, B[4].

CHAPTER 28

Donors

70. Journey from home to donor: vv 1-5.

Donors:

72. Dwelling: vv 10-11.
76. Dialogue with the hero: vv 13-15.
79. a. Positive reaction of the hero: vv 16-22.

28.   And Isaac called Jacob, and blessed him, and charged
him, and said unto him: 'Thou shalt not take a wife of the
daughters of Canaan. [2]Arise, go to Paddan-aram, to the house
of Bethuel thy mother's father; and take thee a wife from
thence of the daughters of Laban thy mother's brother. [3]And
God Almighty bless thee, and make thee fruitful, and multiply
thee, that thou mayest be a congregation of peoples; [4]and give
thee the blessing of Abraham, to thee, and to thy seed with
thee; that thou mayest inherit the land of thy sojournings,
which God gave unto Abraham.' [5]And Isaac sent away Jacob;
and he went to Paddan-aram unto Laban, son of Bethuel the
Aramean, the brother of Rebekah, Jacob's and Esau's mother.[13]
[6]Now Esau saw that Isaac had blessed Jacob and sent him away
to Paddan-aram, to take him a wife from thence; and that
as he blessed him he gave him a charge, saying: 'Thou
shalt not take a wife of the daughters of Canaan'; [7]and that
Jacob hearkened to his father and mother, and was gone to
Paddan-aram; [8]and Esau saw that the daughters of Canaan
pleased not Isaac his father; [9]so Esau went unto Ishmael,
and took unto the wives that he had Mahalath the daughter of
Ishmael Abraham's son, the sister of Nebaioth, to be his wife.

[10]And Jacob went out from Beersheba, and went toward
Haran. [11]And he lighted upon the place, and tarried there all
night, because the sun was set; and he took one of the stones
of the place, and put it under his head, and lay down in
that place to sleep.[14] [12]And he dreamed, and behold a ladder
set up on the earth, and the top of it reached to heaven; and
behold the angels of God ascending and descending on it. [13]And
behold, the LORD stood beside him, and said: 'I am the LORD,
the God of Abraham thy father, and the God of Isaac. The
land whereon thou liest, to thee will I give it, and to thy
seed. [14]And thy seed shall be as the dust of the earth, and
thou shalt spread abroad to the west, and to the east, and
to the north, and to the south. And in thee and in thy
seed shall all the fimilies of the earth be blessed. [15]And,
behold, I am with thee, and will keep thee whithersoever thou

13. Departure of the hero from home, ↑ .
14. Test of the hero, D[1].

goest, and will bring thee back into this land; for I will
not leave thee, until I have done that which I have spoken
to thee of.' [16]And Jacob awaked out of his sleep, and he
said: 'Surely the LORD is in this place; and I knew it not.' [15]
[17]And he was afraid, and said: 'How full of awe is this place!
this is none other than the house of God, and this is the gate
of heaven.' [18]And Jacob rose up early in the morning, and
took the stone that he had put under his head, and set
it up for a pillar, and poured oil upon the top of it. [19]And
he called the name of that place Beth-el, but the name of
the city was Luz at the first. [20]And Jacob vowed a vow, saying:
'If God will be with me, and will keep me in this way that
I go, and will give me bread to eat, and raiment to put on,
[21]so that I come back to my father's house in peace, then
shall the LORD be my God, [22]and this stone, which I have set
up for a pillar, shall be God's house; and of all that Thou
shalt give me I will surely give the tenth unto Thee.' [16]

15. Request for mercy, D^5.

16. Other request, with preliminary helpless situation of the
    person making the request, $*D^7$.

CHAPTER 29

Entry of the Helper

90. Delivery to the appointed place: vv 1-6.
92. Details of the setting of the object sought for: vv 3-8.

In the case of lacks, the first appearance of the princess: vv 9-10.

99. Physical appearance: v 11.
101. Dialogue: vv 12-16.

Struggle with the Villain:

103. Actions preceding the fight: vv 18-25.
105. Forms of the struggle: vv 26-30.

Liquidation of misfortune or lack:

114. Interdiction of the helper: vv 31-35.

29.   Then Jacob went on his journey, and came to the land
of the children of the east. ^{2}And he looked, and behold a
well in the field, and lo three flocks of sheep lying there
by it.-- For out of that well they watered the flocks. And
the stone upon the well's mouth was great. ^{3}And thither
were all the flocks gathered; and they rolled the stone from
the well's mouth, and watered the sheep; and put the stone
back upon the well's mouth in its place.--^{4}And Jacob said
unto them: 'My brethren, whence are ye?' And they said:
'Of Haran are we.' ^{5}And he said unto them: 'Know ye Laban
the son of Nahor?' And they said: 'We know him.' And he
said unto them:^{6}'Is it well with him?' And they said: 'It
is well; and, behold, Rachel his daughter cometh with the
sheep.'^{17} ^{7}And he said: 'Lo, it is yet high day, neither is it
time that the cattle should be gathered together; water ye
the sheep, and go and feed them.' ^{8}And they said: 'We cannot,
until all the flocks be gathered together, and they roll the
stone from the well's mouth; then we water the sheep.'
^{9}While he was yet speaking with them, Rachel came with her
father's sheep, for she tended them. ^{10}And it came to pass,
when Jacob saw Rachel the daughter of Laban his mother's
brother, that Jacob went near, and rolled the stone from the
well's mouth, and watered the flock of Laban his mother's
brother.^{18} ^{11}And Jacob kissed Rachel, and lifted up his voice,
and wept. ^{12}And Jacob told Rachel that he was her father's
brother, and that he was Rebekah's son; and she ran and told
her father. ^{13}And it came to pass, when Laban heard the tidings
of Jacob his sister's son, that he ran to meet him, and
embraced him, and kissed him, and brought him to his house.
And he told Laban all these things. ^{14}And Laban said to him:
'Surely thou art my bone and my flesh.' And he abode with
him the space of a month.^{19} ^{15}And Laban said unto Jacob:
'Because thou art my brother, shouldest thou therefore serve
me for nought? tell me, what shall thy wages be?' ^{16}Now

17. Greeting and friendly response, D^2/E^2.
18. Test of the hero, greeting, and performance of service,
    D^1, D^2, E^7.
19. Greeting, D^2.

Laban had two daughters: the name of the elder was Leah,
and the name of the younger was Rachel. [17]And Leah's eyes
were weak; but Rachel was of beautiful form and fair to look
upon. [18]And Jacob loved Rachel; and he said: 'I will serve
thee seven years for Rachel thy younger daughter.'[20] [19]And
Laban said: 'It is better that I give her to thee, than that
I should give her to another man; abide with me.' [20]And Jacob
served seven years for Rachel; and they seemed unto him but a
few days, for the love he had to her.[21] [21]And Jacob said unto
Laban: 'Give me my wife, for my days are fulfilled, that I
may go in unto her.' [22]And Laban gathered together all the
men of the place, and made a feast. [23]And it came to pass in
the evening, that he took Leah his daughter, and brought
her to him; and he went in unto her. [24]And Laban gave Zilpah
his handmaid unto his daughter Leah for a handmaid.[22] [25]And it
came to pass in the morning that, behold, it was Leah; and
he said to Laban: 'What is this thou hast done unto me? did
not I serve with thee for Rachel? wherefore then hast thou
beguiled me?' [26]And Laban said: 'It is not so done in our
place, to give the younger before the first-born.[27]Fulfil
the week of this one, and we will give thee the other also
for the service which thou shalt serve with me yet seven other
years.'[23] [28]And Jacob did so, and fulfilled her week; and he
gave him Rachel his daughter to wife. [29]And Laban gave to
Rachel his daughter Bilhah his handmaid to be her handmaid.
[30]And he went in also unto Rachel, and he loved Rachel more
than Leah, and served with him yet seven other years.[24]

[31]And the LORD saw that Leah was hated, and he opened her
womb; but Rachel was barren. [32]And Leah conceived, and bore
a son, and she called his name Reuben, for she said: 'Because
the LORD hath looked upon my affliction; for now my husband will
love me.' [33]And she conceived again, and bore a son; and

20. Lack of a bride, a^1.
21. Other request with preliminary helpless situation of the
    person making the request, *D^7.
22. Wedding and deception in an exchange, W*/E^{10}.
23. Promised marriage, W^1, vv 25-27.
24. Test of the hero, other requests, and combat with hostile
    donor, $D^1/D^7/D^9$.

said: 'Because the LORD hath heard that I am hated, He hath therefore given me this son also.'   And she called his name Simeon. [35]And she conceived again, and bore a son; and said: 'Now this time will my husband be joined unto me, because I have borne him three sons.' Therefore was his name called Levi.   And she conceived again, and bore a son; and she said: 'This time will I praise the LORD.' Therefore she called his name Judah; and she left off bearing.

CHAPTER 30

Struggle with the villain:

117. Role of the helper: vv 1-3.
118. Means: vv 3-6.

120. Return: vv 25-43.

30.   And when Rachel saw that she bore Jacob no children,
Rachel envied her sister; and she said unto Jacob: 'Give me
children, or else I die.' [2]And Jacob's anger was kindled
against Rachel; and he said: 'Am I in God's stead, who hath
witheld from thee the fruit of the womb?'[25] [3]And she said:
'Behold my maid Bilhah, go in unto her, and she shall bear
upon my knees, and I also may be builded up through her.'[26]
[5]And Bilhah conceived, and bore Jacob a son. [6]And Rachel
said: 'God hath judged me, and hath also heard my voice,
and hath given me a son.' Therefore called she his name
Dan. [7]And Bilhah Rachel's handmaid conceived again, and bore
Jacob a second son. [8]And Rachel said: 'With mighty wrestlings
have I wrestled with my sister, and have prevailed.' And she
called his name Naphtali. [9]When Leah saw that she had left
off bearing, she took Zilpah her handmaid, and gave her to
Jacob to wife. [10]And Zilpah Leah's handmaid bore Jacob a
son. [11]And Leah said: 'Fortune is come!' And she called his
name Gad. [12]And Zilpah Leah's handmaid bore Jacob a second son.
[13]And Leah said: 'Happy am I! for the daughters will call me
happy.' And she called his name Asher.[27] [14]And Reuben went in
the days of wheat harvest, and found mandrakes in the field,
and brought them unto his mother Leah. Then Rachel said to
Leah: 'Give me, I pray thee, of thy son's mandrakes. [15]And
she said unto her: ' Is it a small matter that thou hast taken
away my husband? and wouldest thou take away my son's mandrakes
also?' And Rachel said: 'Therefore he shall lie with thee
to-night for thy son's mandrakes.' [16]And Jacob came from the
field in the evening, and Leah went out to meet him, and said:
'Thou must come in unto me; for I have surely hired thee
with my son's mandrakes.' And he lay with her that night.[28]
[17]And God hearkened unto Leah, and she conceived, and bore
Jacob a fifth son. [18]And Leah said: 'God hath given me my
hire, because I gave my handmaid to my husband.' And she
called his name Issachar. [19]And Leah conceived again, and bore

25. Sustained ordeal, E^1.
26. Friendly response, E^2.
27. Misfortune is done away with by the magical agent, K^5.
28. The offer of a magical agent as an exchange, D^{10}.

a sixth son to Jacob. [20]And Leah said: 'God hath endowed me with a good dowry; now will my husband dwell with me, because I have borne him six sons.' And she called his name Zebulun. [21]And afterwards she bore a daughter, and called her name Dinah. [22]And God remembered Rachel, and God hearkened to her, and opened her womb. [23]And she conceived, and bore a son, and said: 'God hath taken away my reproach.' [24]And she called his name Joseph, saying: 'The LORD add to me another son.'

[25]And it came to pass, when Rachel had borne Joseph, that Jacob said unto Laban: 'Send me away, that I may go unto mine own place, and to my country. [26]Give me my wives and my children for whom I have served thee, and let me go; for thou knowest my service wherewith I have served thee.'[29] [27]And Laban said unto him: 'If now I have found favour in thine eyes-- I have observed the signs, and the LORD hath blessed me for thy sake.' [28]And he said: 'Appoint me thy wages, and I will give it.' [29]And he said unto him: 'Thou knowest how I have served thee, andhow thy cattle have fared with me. [30]For it was little which thou hadst before I came, and it hath increased abundantly; and the LORD hath blessed thee whithersoever I turned. And now when shall I provide for mine own house also?' [31]And he said: 'What shall I give thee?' And Jacob said: 'Thou shalt not give me aught; if thou wilt do this thing for me, I will again feed thy flock and keep it. [32]I will pass through all thy flock to-day, removing from thence every speckled and spotted one, and every dark one among the sheep, and the spotted and speckled among the goats; and of such shall be my hire. [33]So shall my righteousness witness against me hereafter, when thou shalt come to look over my hire that is before thee: every one that is not speckled and spotted among the goats, and dark among the sheep, that if found with me shall be counted stolen.'[30] [34]And Laban said 'Behold, would it might be according to thy word.' [35]And he removed that day the he-goats that were streaked and spotted, and all the she-goats that were speckled and spotted, every one that had white in it, and all the dark ones among the sheep,[31]

29. The acquisition, receipt of a magical agent, F.

30. The gift is of a material nature, f^1.

and gave them into the hand of his sons. [36]And he set three days' journey betwixt himself and Jacob. And Jacob fed the rest of Laban's flocks. [37]And Jacob took him rods of fresh poplar, and of the almond and of the plane-tree; and peeled white streaks in them, making the white appear which was in the rods. [38]And he set the rods which he had peeled over against the flocks in the gutters in the watering-troughs where the flocks came to drink.[31][31α][39]And the flocks conceived at the sight of the rods, and the flocks brought forth streaked, speckled, and spotted. [40]And Jacob separated the lambs-- he also set the faces of the flocks toward the streaked and all the dark in the flock of Laban-- and put his own droves apart, and put them not unto Laban's flock. [41]And it came to pass, whensoever the stronger of the flock did conceive, that Jacob laid the rods before the eyes of the flock in the gutters, that they might conceive among the rods; [42]but when the flock were feeble, he put them not in; so the feebler were Laban's, and the stronger Jacob's. [43]And the man increased exceedingly, andhad large flocks, and maidservants and men-servants, and camels and asses.[32]

31. The agent is pointed out, F^2.

31α. The agent is prepared, F^3.

32. Deception in exchange, E^{10}, vv 34-43.

CHAPTER 31

Pursuit:

121. Forms of notifying the villain about the escape: vv 1-22.

Rescue from pursuit:

126. Forms of rescue: vv 24-54.

31.   And he heard the words of Laban's sons, saying: 'Jacob
hath taken away all that was our father's and of that which
was our father's hath he gotten all this wealth.' [2]And Jacob
beheld the countenance of Laban, and, behold, it was not
toward him as beforetime. [3]And the LORD said unto Jacob:
'Return unto the land of thy fathers, and to thy kindred;
and I will be with thee.' [4]And Jacob sent and called Rachel
and Leah to the field unto his flock,[33] [5]and said unto them:
'I see your father's countenance, that it is not toward me
as beforetime; but the God of my father hath been with me.
[6]And ye know that with all my power I have served your father.
[7]And your father hath mocked me, and changed my wages ten
times; but God suffered him not to hurt me. [8]If he said thus:
The speckled shall be thy wages; then all the flock bore
speckled; and if he said thus: The streaked shall be thy
wages; then bore all the flock streaked. [9]Thus God hath
taken away the cattle of your father, and given them to me.
[10]And it came to pass at the time that the flock conceived,
that I lifted up mine eyes, and saw in a dream, and, behold,
the he-goats which leaped upon the flock were streaked, speckled,
and grizzled. [11]And the angel of God said unto me in the dream:
Jacob; and I said: Here am I. [12]And he said: Lift up now
thine eyes, and see, all the he-goats which leap upon the
flock are streaked, speckled, and grizzled; for I have seen
all that Laban doeth unto thee. [13]I am the God of Beth-el
where thou didst anoint a pillar, where thou didst vow a vow
unto Me. Now arise, get thee out from this land, and return
unto the land of thy nativity.'[34] [14]And Rachel and Leah answered
and said unto him: 'Is there yet any portion or inheritance
for us in our father's house? [15]Are we not accounted by him
strangers? for he hath sold us, and hath also quite devoured
our price. [16]For all the riches which God hath taken away
from our father, that is ours and our children's. Now then,
whatsoever God hath said unto thee, do.'[35] [17]Then Jacob rose up,

33. The hero's negative reaction provokes cruel retribution,
    F contr.(F=).
34. The route is shown to the hero, G^4, vv 10-13.
35. The agent is seized, F^8.

and set his sons and his wives upon the camels; [18]and he carried away all his cattle, and all his substance which he had gathered, the cattle of his getting, which he had gathered in Paddan-aram, to go to Isaac his father unto the land of Canaan. [19]Now Laban was gone to shear his sheep. And Rachel stole the teraphim that were her father's. [20]And Jacob out-witted Laban the Aramean, in that he told him not that he fled. [21]So he fled with all that he had; and he rose up, and passed over the River, and set his face toward the mountain of Gilead.[36]

[22]And it was told Laban on the third day that Jacob was fled. [23]And he took his brethren with him, and pursued him seven days' journey; and he overtook him in the mountain of Gilead. [24]And God came to Laban the Aramean in a dream of the night, and said unto him: 'Take heed to thyself that thou speak not to Jacob either good or bad.' [25]And Laban came up with Jacob. Now Jacob had pitched his tent in the mountain; and Laban with his brethren pitched in the mountain of Gilead. [26]And Laban said to Jacob: 'What hast thou done, that thou hast outwitted me, and carried away my daughters as though captives of the sword? [27]Wherefore didst thou flee secretly, and outwit me; and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp; [28]and didst not suffer me to kiss my sons and my daughters? now hast thou done foolishly.[37] [29]It is in the power of my hand to do you hurt; but the God of your father spoke unto me yesterday night, saying: Take heed to thyself that thou speak not to Jacob either good or bad. [30]And now that thou art surely gone, because thou sore longest after thy father's house, wherefore hast thou stolen my gods?' [31]And Jacob answered and said to Laban: 'Because I was afraid; for I said:Lest thou shouldest take thy daughters from me by force. [32]With whomsoever thou findest thy gods, he shall not live; before our brethren discern thou what is thine with me, and take it to thee.'—— For Jacob knew not that Rachel had stolen them.——[33]And Laban went into Jacob's tent, and into

36. Pursuit of the hero, Pr.
37. Attempt to devour the hero, Pr[5].

Leah's tent, and into the tent of the two maid-servants; but he found them not. And he went out of Leah's tent, and entered into Rachel's tent.[38] [34]Now Rachel had taken the teraphim, and put them in the saddles of the camel, and sat upon them. And Laban felt about all the tent, but found them not. [35]And she said to her father: 'Let not my lord be angry that I cannot rise up before thee; for the manner of women is upon me.' And he searched, but found not the teraphim; [36]And Jacob was wroth, and strove with Laban. And Jacob answered and said to Laban: 'What is my trespass? what is my sin, that thou hast hotly pursued after me? [37]Whereas thou hast felt about all my stuff, what hast thou found of all thy household stuff? Set it here before my brethren and thy brethren, that they may judge betwixt us two. [38]These twenty years have I been with thee; thy ewes and thy she-goats have not cast their young, and the rams of thy flocks have I not eaten. [39]That which was torn of beasts I brought not unto thee; I bore the loss of it; of my hand didst thou require it, whether stolen by day or stolen by night; and my sleep fled from mine eyes. [40]These twenty years have I been in thy house: I served thee fourteen years for thy two daughters, and six years for thy flock; and thou hast changed my wages ten times. [41]Except the God of my father, the God of Abraham, and the Fear of Isaac, had been on my side, surely now hadst thou sent me away empty. God hath seen mine affliction and the labour of my hands, and gave judgment yesternight.'[39] [43]And Laban answered and said unto Jacob: 'The daughters are my daughters, and the children are my children, and the flocks are my flocks, and all that thou seest is mine; and what can I do this day for these my daughters, or for their children whom they have borne? [44]And now come, let us make a covenant, I and thou; and let it be for a witness between me and thee.' [45]And Jacob took a stone and set it up for a pillar. [46]And Jacob said unto his brethren: 'Gather stones'; and they took stones, and made a heap. And they did eat there by the heap. [47]And Laban called

38. Acquisition achieved with the help of decoys, K^3. The liquidation of misfortune as the direct result of previous actions, K^4.

39. Demand for the guilty person, Pr^2.

it Galeed. [48]And Laban said: 'This heap is witness between me and thee this day.' Therefore was the name of it called Galeed;[49]and Mizpah, for he said: 'The LORD watch between me and thee, when we are absent one from another. [50]If thou shalt afflict my daughters, and if thou shalt take wives besides my daughters, no man being with us; see, God is witness betweixt me and thee.' [51]And Laban said to Jacob: 'Behold this heap, and behold the pillar, which I have set up betwixt me and thee. [52]This heap be witness, and the pillar be witness, that I will not pass over this heap to thee, and that thou shalt not pass over this heap and this pillar unto me, for harm. [53]The God of Abraham, and the God of Nahor, the God of their father, judge betwixt us.' And Jacob swore by the Fear of his father Isaac. [54]And Jacob offered a sacrifice in the mountain, and called his brethren to eat bread; and they did eat bread, and tarried all night in the mountain.[40]

40. Solution of a task, N.

CHAPTER 32

Recognition:

142. Form of the hero's appearance on the scene: vv 4-23.

The difficult task:

132. The person who sets it: vv 25-26.

133. Motivation for the task by the person who sets it: v 27.

Resolution of the task:

137. Dialogue with the helper: vv 27-30.

139. Form of the solution: vv 28-31.

32.   And early in the morning Laban rose up, and kissed
his sons and daughters, and blessed them. And Laban departed,
and returned unto his place. ^{2}And Jacob went on his way, and
the angels of God met him. ^{3}And Jacob said when he saw them:
'This is God's camp.' And he called the name of the place
Mahanaim.^{41} ^{4}And Jacob sent messengers before him to Esau his
brother unto the land of Seir, the field of Edom. ^{5}And he
commanded them, saying: 'Thus shall ye say unto my lord Esau:
Thus saith thy servant Jacob: I have sojourned with Laban,
and stayed until now. ^{6}And I have oxen, and asses and flocks,
and men-servants and maid-servants; and I have sent
to tell my lord, that I may find favour in thy sight.' ^{7}And
the messengers returned to Jacob, saying: 'We came to thy
brother Esau, and moreover he cometh to meet thee, and four
hundred men with him.' ^{8} Then Jacob was greatly afraid and
was distressed. And he divided the people that was with him,
and the flocks, and the herds, and the camels, into two
camps. ^{9}And he said: 'If Esau come to the one camp, and smite
it , then the camp which is left shall escape.' ^{10}And Jacob
said: 'O God of my father Abraham, and God of my father
Isaac, O LORD, who saidst unto me: Return unto thy country,
and to thy kindred, and I will do thee good; ^{11} I am not worthy
of all the mercies, and of all the truth, which Thou hast
shown unto thy servant; for with my staff I passed over this
Jordan; and now I am become two camps. ^{12} Deliver me, I pray
Thee, from the hand of my brother, from the hand of Esau;
for I fear him, lest he come and smite me, the mother with
the children. ^{13}And Thou saidst: I will surely do thee good,
and make thy seed as the sand of the sea, which cannot be
numbered for multitude.'^{42} ^{14}And he lodged there that night;
and took of that which he had with him a present for Esau his
brother: ^{15}two hundred she-goats and twenty he-rams,^{16}thirty
milch camels and their colts, forty kine and ten bulls,
twenty she-asses and ten foals. ^{17}And he delivered them into
the hand of his servants, every drove by itself; and said
unto his servants: 'Pass over before me, and put a space

41. Return of the hero, $\downarrow$.
42. Attempt to destroy the hero, Pr^6.

betwixt drove and drove.' [18]And he commanded the foremost,
saying: 'When Esau my brother meeteth thee, and asketh thee,
saying: Whose art thou? and whither goest thou? and whose
are these before thee?[19]then thou shalt say: They are thy
servant Jacob's; it is a present sent unto my lord, even
unto Esau; and, behold, he also is behind us.' [20]And he
commanded also the second, and the third, and all that followed
the droves, saying: 'In this manner shall ye speak unto Esau,
when ye find him; [21]and ye shall say: Moreover, behold, thy
servant Jacob is behind us.' For he said: 'I will appease
him with the present that goeth before me, and afterward I
will see his face; peradventure he will accept me.' [22]So the
present passed over before him; and he himself lodged that
night in the camp.

[23]And he rose up that night, and took his two wives, and
his two hand-maids, and his eleven children, and passed over
the ford of the Jabbok. [24]And he took them, and sent them
over the stream, and sent over that which he had. [25]And Jacob
was left alone; and there wrestled a man with him until the
breaking of the day. [26]And when he saw that he prevailed not
against him, he touched the hollow of his thigh; and the
hollow of Jacob's thigh was strained, as he wrestled with him.[43]
[27]And he said: 'Let me go, for the day breaketh.' And he said:
'I will not let thee go, except thou bless me.'[44] [28]And he said
unto him: 'What is thy name?' And he said: 'Jacob' [29]And
he said: 'Thy name shall be called no more Jacob, but Israel;
for thou hast striven with God and with men, and hast
prevailed.' [30]And Jacob asked him, and said: 'Tell me, I pray
thee, thy name.' And he said: 'Wherefore is it that thou
dost ask after my name?' And he blessed him there. [31]And
Jacob called the name of the place Peniel: 'For I have seen
God face to face, and my life is preserved.' [32]And the sun
rose upon him as he passed over Peniel, and he limped upon
his thigh. [33]Therefore the children of Israel eat not the
sinew of the thigh-vein which is upon the hollow of the thigh,

43. New physical appearance, T^1.
44. Meeting with the helper, F^6. The helper offers his
     service, F^9, vv 24-27.
45. Recognition of the hero, Q.

unto this day; because he touched the hollow of Jacob's thigh,
even in the sinew of the thigh-vein.

45. Recognition of the hero, Q.

CHAPTER 33

Recognition:

142. Form of the hero's appearance on the scene: vv 1-10.
143. Form of recognition: vv 11-16.

Exposure:

145. Manner of exposing: vv 15-16.

33.   And Jacob lifted up his eyes, and looked, and, behold,
Esau came, and with him four hundred men. And he divided the
children unto Leah, and unto Rachel, and unto the two handmaids.
[2]And he put the handmaids and their children foremost, and
Leah and her children after, and Rachel and Joseph hindermost.
[3]And he himself passed over before them, and bowed himself to
the ground seven times, until he came near to his brother.
[4]And Esau ran to meet him, and embraced him, and fell on his
neck, and kissed him; and they wept. [5]And he lifted up his
eyes, and saw the women and the children; and said: 'Who are
these with thee? And he said: 'The children whom God hath
graciously given thy servant.' [6]Then the handmaids came
near, they and their children, and they bowed down. [7]And Leah
also and her children came near, and bowed down; and after
came Joseph near and Rachel, and they bowed down. [8]And he
said: 'What meanest thou by all this camp which I met?' And
he said: 'To find favour in the sight of my lord.' [9]And
Esau said: 'I have enough; my brother, let that which thou
hast be thine.'[46][10]And Jacob said: 'Nay, I pray thee, if now
I have found favour in thy sight, then receive my present at
my hand; forasmuch as I have seen thy face, as one seeth
the face of God, and thou wast pleased with me. [11]Take, I
pray thee, my gift that is brought to thee; because God hath
dealt graciously with me, and because I have enough.' And
he urged him, and he took it.[47] [12]And he said: 'Let us take
our journey, and let us go, and I will go before thee.' [13]And
he said unto him: 'My lord knoweth that the children are tender,
and that the flocks and herds giving such are a care to me;
and if they overdrive them one day, all the flocks will die.
[14]Let my lord, I pray thee, pass over before his servant;
and I will journey on gently, according to the pace of the
cattle that are before me and according to the pace of the
children, until I come unto my lord unto Seir.'[48] [15]And Esau
said: 'Let me now leave with thee some of the folk that are
with me.' And he said: 'What needeth it? let me find favour
in the sight of my lord.' [16]So Esau returned that day on

46. Solution of a task, N.
47. Rescue or salvation from being destroyed, Rs[9].

his way unto Seir.   [17]And Jacob journeyed to Succoth, and built him a house, and made booths for his cattle.   Therefore the name of the place is called Succoth.

[18]And Jacob came in peace to the city of Shechem, which is in the land of Canaan, when he came from Paddan-aram; and encamped before the city.   [19]And he bought the parcel of ground, where he had spread his tent, at the hand of the children of Hamor, Shechem's father, for a hundred pieces of money.   [20]And he erected there an altar, and called it El-elohe-Israel.[49]

49. The building of a palace, T^2.

CHAPTER 34

The narrative returns to start of a new villainy.

<u>Villainy</u>:

46-47. The person performing and the form of the villainy: vv 1-3.
48. Object of lack: vv -4-12.

<u>Preparation for the transmission of a magical agent</u>:

78. a. tasks: vv 13-25.
78. c. skirmish: vv 26-29.
79. b. Negative reaction of the hero: vv 30-31.

34.

And Dinah the daughter of Leah, whom she had borne unto
Jacob, went out to see the daughters of the land. [2]And
Shechem the son of Hamor the Hivite, the prince of the land,
saw her; and he took her, and lay with her, and humbled her.[50]
[3]And his soul did cleave unto Dinah the daughter of Jacob,
and he loved the damsel, and spoke comfortingly unto the damsel.
[4]And Shechem spoke unto his father Hamor, saying: 'Get me this
damsel to wife.'[51] [5]Now Jacob heard that he had defiled Dinah his
daughter; and his sons were with his cattle in the field; and
Jacob held his peace until they came. [6]And Hamor the father
of Shechem went out unto Jacob to speak with him. [7]And the sons
of Jacob came in from the field when they heard it; and the
men were grieved, and they were very wroth, because he had
wrought a vile deed in Israel in lying with Jacob's daughter;
which thing ought not to be done.[52] [8]And Hamor spoke with them,
saying: 'The soul of my son Shechem longeth for your daughter.
I pray you give her unto him to wife. [9]And make ye marriages
with us; give your daughters unto us, and take our daughters
unto you. [10]And ye shall dwell with us; and the land shall
be before you; dwell and trade ye therein, and get you
possessions therein.'[53] [11]And Shechem said unto her father and
unto her brethren: 'Let me find favour in your eyes, and what ye
shall say unto me I will give. [12]Ask me never so much dowry
and gift, and I will give according as ye shall say unto me;
but give me the damsel to wife.' [13]And the sons of Jacob
answered Shechem and Hamor his father with guile, and spoke,
because he had defiled Dinah their sister, [14]and said unto
them: 'We cannot do this thing, to give our sister to one
that is uncircumcised; for that were a reproach unto us.
[15]Only on this condition will we consent unto you: if ye will
be as we are, that every male of you be circumcised;[54] [16]then
will we give our daughters to you, and we will take your
daughters to us, and we will dwell with you, and we will be-

50. Preparatory section, α .
51. Order or command, γ^2 .
52. Villainy, A.
53. Demand for delivery or enticement, abduction, A^8.
54. Demand for delivery or enticement, abduction, A^8.

come one people. [17]But if ye will not hearken unto us, to be circumcised; then will we take our daughter, and we will be gone.' [18]And their words pleased Hamor, and Shechem Hamor's son. [19]And the young man deferred not to do the thing, because he had delight in Jacob's daughter. And he was honoured above all the house of his father. [20]And Hamor and Shechem his son came unto the gate of their city, and spoke with the men of their city, saying:[55] [21]'These men are peaceable with us; therefore let them dwell in the land, and trade therein; for, behold, the land is large enough for them; let us take their daughters to us for wives, and let us give them our daughters. [22]Only on this condition will the men consent unto us to dwell with us, to become one people, if every male among us be circumcised, as they are circumcised. [23]Shall not their cattle and their substance and all their beasts be ours? only let us consent unto them, and they will dwell with us.' [24]And unto Hamor and unto Shechem his son hearkened all that went out of the gate of his city; and every male was circumcised, all that went out of the gate of his city.[56] [25]And it came to pass on the third day, when they were in pain, that two of the sons of Jacob, Simeon and Levi, Dinah's brethren, took each man his sword, and came upon the city unawares, and slew all the males. [26]And they slew Hamor and Shechem his son with the edge of the sword, and took Dinah out of Shechem's house, and went forth. [27]The sons of Jacob came upon the slain, and spoiled the city, because they had defiled their sister. [28]They took their flocks and their herds and their asses, and that which was in the city and that which was in the field;[29]and all their wealth, and all their little ones and their wives, took they captive and spoiled, even all that was in the house. [30]And Jacob said to Simeon and Levi: 'Ye have troubled me, to make me odious unto the inhabitants of the land, even unto the Canaanites and the Perizzites; and, I being few in number, they will gather themselves together against me and smite me; and I shall be destroyed, I and my house.' [31]And they said: 'Should one deal with our sister as with a harlot?'[57]

55. Application of a mark to the body, J^1.

56. Direct acquisition by force or cunning, K^1.

57. Acquisition accomplished by several helpers at once, K^2.

CHAPTER 35

120. Return: vv 1-4.

Pursuit:

122. Forms of pursuit: vv 5-7.

Rescue from pusuit:

126. Forms: vv 7-8.
125. The rescuer: vv 9-14.

147. Transformation: v 15.

35. And God said unto Jacob: 'Arise, go up to Beth-el, and
dwell there; and make there an altar unto God, who appeared
unto thee when thou didst flee from the face of Esau thy brother.'
[2]Then Jacob said unto his household, and to all that were
with him: 'Put away the strange gods that are among you, and
purify yourselves, and change your garments; [3]and let us arise,
and go up to Beth-el; and I will make there an altar unto God,
who answered me in the day of my distress, and was with me in
the way which I went.' [4]And they gave unto Jacob all the
foreign gods which were in their hand, and the rings which
were in their ears; and Jacob hid them under the terebinth
which was by Shechem. [5]And they journeyed; and a terror of
God was upon the cities that were round about them, and they did
not pursue after the sons of Jacob.[58] [6]So Jacob came to Luz,
which is in the land of Canaan - the same is Beth-el - he
and all the people that were with him. [7]And he built there an
altar, and called the place El-beth-el, because there God was
revealed unto him, when he fled from the face of his brother.[59]
[7]And Deborah Rebekah's nurse died, and she was buried below
Beth-el under the oak; and the name of it was called Allon-
bacuth.

[9]And God appeared unto Jacob again, when he came from
Paddan-aram, and blessed him. [10]And God said unto him: 'Thy
name is Jacob: thy name shall not be called any more Jacob,
but Israel shall be called thy name': and He called his name
Israel. [11]And God said unto him: 'I am God Almighty. Be
fruitful and multiply; a nation and a company of nations shall
be of thee, and kings shall come out of thy loins; [12]and the
land which I gave unto Abraham and Isaac, to thee I will
give it, and to thy seed after thee will I give the land.'[60]
[13]And God went up from him in the place where He spoke with him.
[14]And Jacob set up a pillar in the place where He spoke with him,
a pillar of stone, and he poured out a drink-offering thereon,
and poured oil thereon. [15]And Jacob called the name of the

58. Liquidation of misfortune as the direct result of previous
actions, K^4.
59. Misfortune is done away with instantly through the use of
a magical agent, K^5.
60. New physical appearance, T^1.

place where God spoke with him, Beth-el;[61] and there was still
som way to Ephrath; and Rachel travailed, and she had
hard labour. [17]And it came to pass, when she was in hard labour,
that the midwife said unto her: 'Fear not; for this also is
a son for thee.' [18]And it came to pass, as her soul was in
departing - for she died - that she called his name Ben-oni;
but his father called him Benjamin. [19]And Rachel died, and was
buried in the way to Ephrath - the same is Bethlehem. [20]And
Jacob set up a pillar upon her grave; the same is the pillar
of Rachel's grave unto this day. [21]And Is rael journeyed, and
spread his tent beyond Migdal-eder.[62]

61. Building of a palace, T^2.
62. Accession to the throne, W. n.b. in the case of Jacob cycle,
    the throne can be interpreted as Jacob accepting fully
    the role of the patriarch.

CONCLUSION

Literary criticism has produced a sizeable corpus of analytical studies on the development and growth of the biblical narratives, thus it is considered as an acceptable methodology in Old Testament studies. However, it has become apparent that the literary critics were unaware of an important binary distinction which is made in structuralism. This distinction is between the compositional origins and the creative origins of the narrative.[1] The compositional origins are the raw material out of which the narrative tradition developed. This tradition is not stationary, on the contrary, it is continually developing. The creative origins are the characteristics in the narrative which reflect the world-wide phenomenon of narration. Thus the creative origins impose the universal characteristics as well as the idiosyncratic characteristics on the narrative. The compositional origins and creative origins are mutually dependent for the text is a product of both.

If this distinction is applied to biblical studies, the weakness in the methodology of Old Testament scholarship from such critics as Hermann Gunkel and Martin Noth is revealed. Heinrich Ewald, Hermann Gunkel, and Martin Noth all held that the Genesis narratives were, at some stage in their earliest development, oral or folk narratives. However, the arguments they chose to prove this assumption have been seen to be based on superficial readings of the text. The literary critics' account of the compositional origins of the Jacob cycle should be understood as their attempt to identify the development of the narrative tradition; for the Jacob cycle,

1. For a discussion on the distinction structural analysis makes between compositional origins and creative origins, various texts can be referred to; however, of the more important ones is J. Auzias, Clefs pour le structuralisme, third edition, Paris, 1971; see also W. Whallon, Formula, Character and Context, Cambridge, 1969.

the narrative traditions were identified as the J and the E literary texts. The creative origins of the Jacob cycle are those literary phenomena which occur both in the cycle and in the narrative traditions of many cultures, and which manifest themselves in various recognisable and assumed parallel themes.

By replacing literary criticism with the methodologies of structural analysis, the limitations of Gunkel's 'Gattungen' can be illustrated. In Formula, Character and Context, William Whallon outlines the limitations and disadvantages in Gunkel's methodology as:

1. There are no objective criteria that once and for all define with respect to each other a usefully small number of different Gattungen.

2. The classification does not observe that certain passages, though different in the Gattungen to which they have been assigned, have nevertheless a hemistich or distich in common.

3. There is no road from the classification to any further theory concerning the origin of the poetry.[2]

Whallon's criticis_m and in particular, observation number three, is also helpful in identifying further disadvantages in literary critics' methodology. Whallon suggests that one of the problems in literary criticism is that two terms are employed as if they were interchangeable; these terms are 'oral tradition' and 'traditional'. Thus, what is considered by the literary critics to be one process of narrative transmission, is actually a twofold process of composition and transmission.[3] Whallon indicates that the biblical critics should make a distinction between tradition and traditional. Tradition implies the process of composition, while traditional

2. W. Whallon, Formula, Character and Context, Cambridge, 1969, 162.
3. 139.

implies the nature of the process. This binary distinction
is encouraged by structural analysts, although the terminology
is different.

Whallon delineates a distinction between tradition and
traditional, whereas the structuralist delineates a distinction
between compositional origins and creative origins. Whallon's
concept of 'tradition' parallels the structuralist classification
of compositional origins; likewise Whallon's concept of
'traditional' parallels the structuralist classification of
creative origins.

There is a need to consider further the differences
between biblical studies and folklore studies in their perspec-
tive of the process involved in traditional literature.
While Gunkel may have been correct in suggesting that within
the corpus of Old Testament narratives there is a complete
separation of styles, his methodology to identify these
various styles is faulty. Thus, as his methodology was faulty,
his analytical theories should be re-evaluated. Whallon
summarizes the limitations in Gunkel's methodology as thus:

> For in actual practice the classification of a poem
> can seldom be made without uncertainty. Typical scenes,
> or themes, or motifs, are found in Homeric, old English,
> old French poetry, and a close look at them is often
> rewarding, but to analyse the _Iliad_ or _Beowolf_ or the _Song
> of Roland_ exhaustively by categories would be disillusioning.
> The meaning is intractable, too complex for the reduction
> into parts, and no less intractable is the meaning of Job
> or Isaiah.[4]

Whallon's analysis of the limitations in biblical literary
criticism is an important innovation. This should encourage
the biblical analyst to reconsider the methodologies of literary
criticism. An alternative suggested by this thesis is that
more attention should be given to the internal structure of

4. Whallon, 161-162.

the cycle. The importance of this internal structure is emphasised by Whallon, who is concerned that literary criticism has 'led us away from the treasury of formulas'[5]. Thus, Whallon's studies are indications that there may be a need to reconsider the methodologies of literary criticism.

It has become an accepted analytical method to fragment the narrative text into literary units. In contrast, this thesis suggests that one should commence an analysis of the biblical narratives by accepting the narrative as a coherent textual whole. Any phenomenon in the narrative can be examined in two ways. It may be seen as part of a total system contemporaneous with itself (synchronically), or as part of a sequence of phenomena (diachronically). Thus the appearance of an event in the narrative text can be examined synchronically as related to other episodes in other narratives; or that same episode can be analysed diachronically, as related to previous episodes in the same narrative. It follows from this that a synchronic analysis of the narrative text provides a view of the narrative system as a whole.

In his article on Literary Evolution, Jurij Tynjanov illustrates the structuralist approach, which regards the narrative as being adequate in every stage of its historical development; Tynjanov holds:

> it must be argued that a literary work is a system, as
> is literature itself. Only after this basic argument
> has been established is it possible to create a literary
> science which does not superficially examine diverse
> phenomena but studies them closely. In this way the
> problem of the role of contiguous systems in literary
> evolution is actually posited instead of being rejected.[6]

5. Whallon, 172.
6. Jurij Tynjanov, 'On Literary Evolution', translated by
   C. A. Luplow,; first published in Russian, 1927. Reprinted
   in Readings in Russian Poetics, edited by L. Matejka and
   K. Pomorska, Cambridge, 1971, 67.

Emile Benveniste further expands this concept, and in his
study on the nature and structure of language, he holds:

> Granting that language is a system, it is then a matter
> of analysing its <u>structure</u>. Each system, being formed
> of units that mutually affect one another, is distinguished
> from the other system by internal arrangements of these
> units, an arrangement which constitutes its structure.
> Certain combinations are frequent, others fairly rare,
> still others, while theoretically possible, are never
> realized. To envisage a language (or each part of a
> language, such as its phonetics, morphology, etc.) as a
> system organized by a structure to be revealed and
> described is to adopt the 'structuralist' point of view.[7]

The quotation above encapsulates the difference between the
approach of the literary critics and the approach of the
structuralist. It has been stressed in previous sections that
by applying the methods of literary criticism, the analysts claim
to penetrate to the pre-literary sources of the narrative is
not realistic. His analytical approach has been seen to be
based on quasi-historical readings of the narrative or on the
comparison of the narratives with external literary parallels.
My criticism is not that the literary critics attempted to
analyse the phenomena of oral tradition in the biblical
narratives; but that they did not achieve what was claimed
by their analytical methods. Given that current knowledge
of historical events in patriarchal times is very limited, the
analytical tools used by literary critics are very inadequate.
Thus, the compositional origins of the Jacob cycle cannot be
discovered by this process.

As it has been suggested above, the compositional origins
of the Jacob cycle are most difficult to identify. However,
it has been suggested by this thesis that by the analyst
examining the 'structure' of the narrative text, he is able

7. E. Benveniste, <u>Problems in General Linguistics</u>, Coral
   Gables, 1971, 82.

to identify its various textual elements and characteristics.
The various analytical methodologies associated with the
structuralist school are not traditionally reserved for biblical
studies. However the successful adaptation of Vladimir Propp's
functions or Stith Thompson's motifs to the Jacob cycle,
suggests that the biblical analyst should be aware of the
internal structures of the biblical narratives as well as
the external cultural characteristics. At the same time,
the adaptability of the biblical narratives to structural
analysis encourages the biblical analyst to develop and to
explore further analytical tools hitherto not applied to the
biblical narratives. To aid the analyst further in re-evaluating
his analytical tools, this thesis suggests that two additional
approaches may provide more information on the structure of
traditional narrative. These approaches can be termed the
linguistic approach and the psychological approach.

The linguistic approach of Noam Chomsky identifies a
distinction in language structure which he characterises as
(the) deep structure and (the) surface structure. Chomsky's
vocabulary is applicable to the composition of the Jacob
cycle, and it is helpful to construct a parallel between
the vocabulary of Chomsky and the vocabulary of Vladimir Propp
or Claude Lévi-Strauss. Chomsky is a linguist of the
structural school,[8] whose theory on the nature of language can
be summarized as being an innate predisposition in man to
organize his linguistic possibilities in a certain way. Thus
all men participate in a knowledge of a 'universal grammar'
which enables each one to learn his own language, while at the
same time, possessing creative means to generate new sentences
to suit his own communicative ends. Chomsky's surface
structure in language can also be described as Propp's
narrative variables and Chomsky's deep structure in language

8. For further discussion on the theories of structural
   linguistics, refer back to the section on R. C. Culley.

can be expressed as   Propp's invariables in the process
of narrative composition:

> Lévi-Strauss posited a theory which indicates that
> inherent in the human mind is the analytical means
> to impose a binary distinction on events. In translating
> these events into narrative form, the process of narration
> arranges them in a culturally appropriate order. Lévi-
> Strauss argues that every stage in the development of
> the human mind imposes this binary distinction on the
> world about it. Thus, it is now possible to construct
> a parallel between Chomsky's binary language structure
> and Lévi-Strauss's reduction of narrative to binary
> distinctions which are imposed on to the narrative
> irrespective of its cultural phenomena.

The deep structure in language is a function of the
unconscious mind, and thus, this regulates the means by which
man employs the rules of his language structure; Chomsky states
thus:

> Notice, incidentally, that a person is not generally
> aware of the rules which govern a sentence - interpretation
> in the language he knows; nor, in fact, is there any
> reason to suppose that these rules can be brought to
> consciousness. Furthermore, there is no reason to expect
> him to be fully aware of the empirical consequences of
> these internalized rules - that is, of the way in which
> signs are assigned semantic interpretation by the rules
> of the language that he knows (and by definition knows
> perfectly). It is important to realize that there is
> no paradox in this; in fact, it is precisely what is

9. Refer back to the section on V. Propp for the explanation
   of variable and invariable narrative elements.

to be expected.[10]

Chomsky indicates in this quotation above that an important element in linguistic analysis, is a realization that even if the society which has developed the language is not aware of its internalized rules, this does not negate the structure's existence. This theory in structural linguistics is also applicable to the structural analysis of traditional narrative. Thus, in applying this theory to narrative analysis, the implications are that even if the narrator of the traditional narrative is not aware of the structures inherent in their tradition, this does not negate the possibility of the existence of these structures.

Chomsky's approach to language structure is further expanded by Lévi-Strauss with his theory of a binary distinction in cognition. This distinction of the process of cognition is a function of the unconscious, just as Chomsky's deep structure is a function of the unconscious. Thus, a parallel can be drawn between the theories of Chomsky and Lévi-Strauss, and the implications in the oral theory formulated by Milman · Parry and Albert Lord. In the oral theory, the critic can view how an unconscious language structure works in practical application. In the section concerning the oral theory, I stressed that the oral poet composes his narrative with various culturally appropriate phrases and formulae; while at the same time, the poet is free to select the formulae he needs, and embellish them according to his poetic ability. Nonetheless, there are restrictions on his compositional style, and these restrictions are the cultural conditioning and cultural perspective of the poet. While the poet is free to select the formulae at his own discretion, the application is unconsciously guided by the structure of his language and society. Thus, just as the internal structure of a language may be unknown by those who employ the language, so the implications

10. N. Chomsky, 'Topics in the Theory of Generative Grammar,' reprinted in Chomsky: Selected Readings, edited by J.P.B. Allen and P. van Buren, Oxford, 1971, 8.

of the oral theory[11] may not be understood by those poets who employ the technique.

The common structure of all narratives is an important assumption in the structuralist school. George Steiner,[12] in conversation with Lévi-Strauss, suggests that a key factor in the structuralist approach is the attempt to reduce language to a common syntax of perception. This common perception is possible because of the structure of the brain which should be considered as universal. Thus, as we found with the ideas of Chomsky, there is an insistence in the structuralist school that the act of perception is a universal one; and therefore not confined by culturally imposed phenomena. The universality of language structure is a concept which had its origins in the writings of I. Kant; Lévi-Strauss expounds this connection as:

> Ethnology appeared to me as a means (and perhaps the only means) to bridge the gap between a philosophical approach and a scientific approach to the problem of man. I mean the philosophical approach such as we find it, for instance, in the work of Kant. It consists, of course, of trying to understand the human mind from the outside but from the limited outside, that is the study of his own mind by the philosopher himself, or the study of the mind at work in the scientific thought of his society and of his time.[13]

11. In the Structural Study of Myth, Lévi-Strauss argues that myth does not convey its meaning on the temporal-linguistic level (its surface structure), the meaning of myth, however, is to be found in the temporal level (its deep structure). This parallels the suggestions in transformational grammar that it is the deep structure, as opposed to the surface structure which conveys the meaning of language.
12. G. Steiner, 'Conversation with Lévi-Strauss,' Encounter, 25 April 1966.
13. Encounter, 33.

Thus, it is from the inheritance of Kant that the theories
of structural analysis first developed. For it was Kant who
first attempted to delineate a methodology to identify the
modes of cognition. Saussure furthered this tradition by
indicating that language is a binary process of universal
concepts and culturally conditioned sounds. Lévi-Strauss,
next, developed Saussure's theories and adapted them for his
studies of traditional narrative. Thus, the structuralist
tradition has not been concerned with identifying the origins
or genesis of the narrative, and it is this position which
contrasts structural analysis with literary criticism.
Where structural analysis is concerned with the narrative as
a whole, literary criticism as practised in biblical studies is
concerned with identifying the possible origins of the narrative,
and thus fragments the narrative into what is considered to
be its textual components. Independent of all practical
purposes, structuralism can obliquely inform the analyst of the
nature of reality behind the text, for it is aware that the
process of cognition and the process of narration are in some
way mutually dependent. It is now possible to establish
the two mutually dependent relationships which are important
in structural analysis. There is a mutual relationship
between cognition and narration as well as a mutual relation-
ship between context and content. As structural analysis
is concerned with approaching the narrative text as a
coherent entity, it may be considered as a 'holistic' critical
methodology.

The linguistic structure allows the analyst to examine
the information or narratives which are found to contain
similar structures in the process of interpretation. The
linguistic distinction is dependent on the idea that the
human mind functions according to set conditions, irrespective
of the sophistications of the culture. This idea introduces
the importance of the psychological approach.

The psychological approach is expressed by Carl Jung
and his followers. The emphasis of the psychological origins
is a direct result of observations that modern society
denies man a modern myth. Mircea Eliade is the modern

expounder of the theories of Jung, and in <u>Myths Dreams and</u>
<u>Mysteries</u>,[14] he describes the condition of modern man deprived
of a myth; he states: '... the crisis of the modern world
is on a great part due to the fact that the Christian symbols
and "myths" are no longer lived by the whole human being;
they have been reduced to words and gestures deprived of life,
fossilised, externalised, and therefore no longer of any use
for the deeper life of the psyche.'[15] A methodology which
then enables the critic to explore this 'deeper life of the
psyche' is the archetype. The contribution of the archtype in
a textual analysis can be found in Eliade's description of the
archetype as 'Jung's discovery of a collective unconscious, of
the series of psyche structures prior to the individual psyche,
which cannot be said to have been forgotten since they were
not constituted by individual experience.'[16] Thus the arche-
type can be considered as being external to a linear temporal
sequence, and not classified in a historical development.
To return to Eliade once more: 'The world of the archetypes
of Jung is like the platonic world of Ideas, in that archetypes
are impersonal and do not participate in the historical time of
the individual life, but in the Time of the species - even of
organic life itself.'[17]

The idea that there are archetypes which are inherent
in man's formation of language, provides useful tools to explain
the complexities in the biblical narratives. Jung holds
that the human mind has the ability - if not the need - to
express various experiences or ideas in a manner which contains
the essence, or epitomizes the idea or experience. Hence,
there is an archetypal hero or heroic encounter. Inherent
in the development of the archetype is that it is universal
in its nature, and thus it is relevant to the study of
traditional narrative. Whereas Lévi-Strauss would hold to a

14. M. Eliade, <u>Myths Dreams and Mysteries</u>. Translated by
    P. Mairet, New York, 1960.
15. Eliade, 29.
16. <u>IBID</u>, 54.
17. <u>IBID</u>, 54.

universality in cognition, Jung holds to a concept of a collect-
ive unconscious - or, a universal unconscious; where myths
and narratives arise from the experience of the psyche. Many
of the experiences are biological or life-related and this
explains why they are universal. This universal factor manifests
itself in the various similarities in myth, narrative, and
dream motifs. One such recurring motif that Jung identifies
is the 'anima'. Often in dreams this 'anima' appears as an
old woman and symbolizes man's unconscious self. Jung holds
that the anima appears as a woman because she is also 'the
psychic representation of the minority of female genes in
a male body.'[18] The biological accuracy of this statement is
not important. Even so, one wonders how biological information
would enter the narratives of cultures in which the amount
of scientific information is limited. However, what is
important in Jung's statement is that he identifies the
repetition of the appearance of the 'anima' in various
cultural narratives.

I am keenly aware of the errors of the older psycho-
analysts and literary critics who have generalised the
interpretation that traditional narrative often expresses the
unconscious working of the human mind.[19] However, all too
often, Jung is accused of implying that the expression of the
archetype will maintain the same characteristics in every
cutlture. Yet Jung holds that it is the essence of the
archetype which is the invariable; it is only in its cultural
manifestations that the archetype is culturally variable.

An approach to the theories of Jung which would avoid
the errors of older analysts who followed in his tradition,
would be one which combines the emphasis of the content of
Jung with the form of Lévi-Strauss; with this combined
perspective, the analyst is then able to view the narrative

18. C. G. Jung, Psychology and Religion, 1938, New Haven, 33.
19. Refer to O. Rank's, The Myth of the Birth of the Hero, trans-
     lated by F. Robbins and S. M. Jelliffe, New York, 1914.

in a manner that does not negate any important constructional
elements. In so doing the analyst would no longer be susceptible
to the criticism Lévi-Strauss makes of Jung. As Lévi- Strauss
holds:

> I believe that content never has a meaning in itself;
> that it is the only way which the different elements
> of the content are combined together which gives a meaning.
> That is, I don't believe that water, sun, fire, have any
> meaning. I think that what is important is the words,
> the mythical words, which are built by each culture,
> using these elements which themselves are entirely
> devoid of meaning.[20]

As it was stressed above, the archetypes cannot be
placed in their historical context, for the question of
historicity of the Jacob narratives has not been touched on
in this thesis, for it is not considered at present to be
in the realm of folklore analysis. The archetypes are not
historical developments but are inherent characteristics of
the human experience; and as the archetype is inherent to
the human mind, it is not dependent on the sophistication of
the culture in which it is found. This idea parallels the
important distinction between the critical approach of the
literary critics and that of the structuralist. Whereas the
literary critic attempts to distinguish between historical fact
and editorial modification in the narrative text, the structuralist
makes no attempts to establish such distinctions. Once more,
I would like to stress, that as we saw with the appearance
of motifs and functions in the Jacob narratives this concept
of the archetype indicates that the significance of the
narrative is dependent upon two inseparable components, content
and form. With regard to the question of historicity, Boris
Ejxenbaum, in an essay on 'literary environment' [21] holds:

20. Encounter, 34.
21. Boris Ejxenbaum, 'Literary Environment', translated by
     I. R. Titunik; first published in Leningrad, 1929; reprinted
     in Readings in Russian Poetics, edited by L. Matejka and
     K. Pomorska, Cambridge, 1971, 59.

>History is, in effect, a science of complex analogies,
>a science of double vision: the facts of the past have
>meanings for us that differentiate them and place them,
>invariably and inevitably, in a system under the sign of
>contemporary problems. Thus one set of problems supplants
>another, one set of facts overshadows another. History
>in this sense is a special method of studying the present
>with the aid of the facts of the past.
>
>The successive changes of problems and conceptual
>signs leads to the reassortment of traditional material
>and the inclusion of new facts excluded from an earlier
>system because of the latter's innate limitations. The
>incorporation of a new set of facts (under the sign of
>some particular correlation) strikes us as being the
>discovery of those facts, since their existence outside
>a system (their 'contingent status') had been from a
>scientific point of view equivalent to their non-
>existence.[22]

This passage is worthy of close consideration. Typical to
structural thought is the assumption that truth is often
relative to the culture, and that this relative truth is
created rather than discovered. This assumption does not
deny the reality of facts; it only maintains that facts must
be organized by a conceptual system. This assumption
recognizes that context and form are inter-related; and it is
on this assumption that the structuralists formulate their
theory on historicity and narrative construction. Ejxenbaum
turns to one specific problem in criticism, that of the question
of the nature of the literary data. What, he asks, is a
literary-historical fact? The answer he suggests depends on
the approach to the question, that is, the relation the
analyst perceives between the text and its culture. Ejxenbaum
holds that:

22. Ejxenbaum, 56.

The traditional literary-historical system was forged
without regard to the fundamental distinction between
the concepts of genesis and evolution, these having
been taken instead for synonymous. Likewise, it made do
without attempting to establish what was meant by a
literary-historical fact. The consequence was a naive
theory about 'lineal descent' and 'influence' and an
equally naive psychological biographism'.[23]

The biblical analyst can find in the quotations above further
reasons to abandon the assumptions of the literary critics.
The structuralist holds that literature is separate from
historical accounts; one should not be employed to discover
the other. To return to Ejxenbaum:

Literature, like any other specific order of things, is
not generated from facts belonging to other orders and
therefore cannot be reduced to such facts. The relations
between the facts of the literary order and facts
extrinsic to it cannot simply be causal relations but can
only be the relations of correspondence, interaction,
dependency or conditionality.[24]

Thus, where the literary critics would study the influence of
historical narrative upon the transmission of the biblical
texts the structuralist would study the actual form of the
narrative. The structuralist's aim is the identification of
the basic narrative structure: the essential compositional
elements and their laws of combination. This raises the issue
of the reason for such theoretical descriptions as the
structuralist approach.

In the structuralist vision of man and history, an
awareness of a process of thought has led to a theory of
human universality. Structuralism emphasizes the universal
and systematic over the individual and idiosyncratic.

23. Ejxenbaum, 59.
24. Ejxenbaum, 61.

That folklorists who are concerned with the evolution of
cultural phenomena were attracted to this methodology, ought not
to be surprising. The implications of structural analysis can
be clearly illustrated by contrasting it with another analytical
system: Existentialism. Existentialism produces an ethic
that places freedom in the centre of the human condition. At
the same time, existentialism assumes that man is in history,
and that this history is always developing and moving towards
an uncertain future. In contrast, structuralism assumes that
any system that man is in will not be arranged for his
advantage or his disadvantage. In structural theories,
history does not evolve towards a more sophisticated or better
future, but rather, it considers that the distinction between
primitive and sophisticated societies to be externally
imposed. There is no 'progress' in the sense which it is
applied to a linear view of man and society. This theoretical
perspective of the structuralist was shared by the Russian form-
alist-structuralists; and it was their theoretical perspectives
which created the conflicts between them and the post-Revolutionary
government of Russia in the 1920's.[25]

The theories inherent in structural analysis can also be
considered as a response to nineteenth century diachronic
studies of various 'comparative' schools. In refuting
nineteenth century philosophic and philological studies, the
formalists experienced their greatest governmental rebuke.
An important theory of sturctural-formalist literary criticism
is that extra-linguistic influences on language are irrelevant.
Thus they stressed that language is self-determined. This
theory contradicted the current Marxist view that as history
inevitably influences every phenomenon in a society, there
is nothing that is self-determined. Thus for the structuralist
the question of historicity is irrelevant, while for the
Marxist, it is essential. This conflict over the importance

25. The Russian formalist movement. corresponded to the struct-
    uralist school in the early nineteen twenties; it is
    possible to use exterchangeably the label 'Formalist'
    with the label 'Structuralist'.

of a narrative's historicity is relevant to biblical studies
as well. The structuralist considers a text to be adequate
in every stage of development. There is no goal for the text
to reach, for it has already achieved that goal. Thus the
question of historicity is inapplicable, for there is not
one history but many; and each contains a different - but valid -
perspective. In Literature and Revolution,[26] Leon Trotsky
criticised the formalists for their association with Kant and
their rejection of a progress flow to history; Trotsky states:

> the Formalists (and their greatest genius was Kant) do
> not look at the dynamics of development, but at a cross
> section of it, on the day and on the hour of their own
> philosophical revelation. At the crossing of the line
> they reveal the complexity and the multiplicity of the
> object not of the process, because they do not think
> of processes. This complexity they analyse and classify.
> They give names to the elements, which are at once
> transformed into essences, into absolutes, without
> father or mother; to wit, religion, politics, morals,
> law, art ... Just as Kantian idealism represents hist-
> orically a translation of Christianity into the languages
> of rationalistic philosophy so all the varieties of
> idealistic formalization, either openly or secretly
> lead back to a God, the cause of all causes. In comparison
> with the oligarchy of a dozen sub-absolutes of the
> idealistic philosophy, a single personal creator is
> already an element of order. Here lies the deepest
> connection between the Formalist refutations of Marxism
> and the theological refutations of Darwinism.
>
> The Formalist school represents an abortive idealism
> applied to the question of art. The Formalists show a
> fast ripening religiousness. They are followers of St.
> John. They believe that 'in the beginning was the Word'.
> But we believe that in the beginning was the

26. L. Trotsky, Literature and Revolution, translated by
R. Stravinsky, London 1925.

deed.[27] The word followed as its phonetic shadow.[28]

It was Lévi-Strauss who first adapted the implications of the structuralist view of history in his consideration of the historicity of traditional narrative. According to Lévi-Strauss there is one common mythology, and each historical perspective is a variant; thus there is not one history but many historical views. Therefore what to the Marxist-Existentialist appears to be progress, is transformation to the structuralist, for the structuralist regards that the traditions and values of one society are the transformation of the traditions and values of another. So, every society has the 'best' values and the 'correct' perspective for any given situation. The implications behind a structural approach for biblical studies is evident bb contrasting the methodologies of literary criticism and structural analysis. The literary critics claim that their methodology is a process which allows the analyst to discover the original components of the narrative, and the impact that these original units had upon the early Israelites. Structuralism however, with its emphasis upon the text as a coherent whole, illustrates that the attempts of the literary critics are unrealistic. In contrast to literary criticism, structural analysis delineates the form of the narrative - both content and context - and how this form reflects the concerns of Israelite society. One of the analytical methodologies employed by the structuralist is an attempt to illustrate the microstructures in the traditional narrative.

The answer that the structuralist gives to the issue of why the analyst should seek the microstructures of narrative composition, is that if the universal elements of narrative are

27. There is a parallel between Trotsky's referring of the quotation from St. John and the rendering found in J. W. Goethe's, Faust Part I, 1225-1237. However what correlations, if any, should be drawn from this is not indicated in Trotsky's writing.

28. L. Trotsky, Literature and Revolution, London, 1925, 182-183.

agreed upon, then it is also possible to agree upon a termin-
ology which will describe these narrative elements. Once
this is accomplished, it will then be possible to make compari-
sons and discriminations which are the basis of a literary
understanding, and to make these distinctions much more
systematically than does the literary critic. The ultimate
value of structural analysis is, perhaps, that it increases
the critic's awareness of the certain layers of meaning that
the narrative contains. Once more, this idea brings us back
to my suggestion that what is contained in the biblical
narratives is the inherent concerns and tension in Israelite
society. The literary critics attempted to discover a
narrative characteristic which is unreachable. This was
because their methodology and goals were unrealistic. The
aim of structural analysis is not the debate over the origins
or the sources of the biblical narrative, rather structural
analysis directs the biblical analyst to and enables him
to discern the questions and the issues which can be answered
with some certainty.

The contrast between the uncertainty of the goals of
literary critics and the certainty of the goals of structuralism
is important in discussing the reliability of the methodology
of the literary critics. The literary critics' idealistic
tendency of identifying and isolating 'original sources' is
sui generis and it cannot be fully demonstrated that the original
sources were at one time separate independent narrative
traditions. Literary critics with their methodology of
fragmenting the narrative text in order to identify the
original sources, assume a purely technical function of analysis.
On the otherhand, structuralism stresses that the narrative
contains a unique cognative value, and that textual analysis
is more complex than just a technical evaluation.

Structural analysis is not invalidated when it discovers
that some questions do not have finite answers; it assumes
that either the questions are incorrectly expressed, or that,
given current understanding, there are no answers to the
questions. In contrast, literary criticism seems to be plagued
by an excess of possibilities as to what it is and what its

goals are. What is needed in biblical studies are limits,
guidelines, and ways of focusing the perspective of inquiry.
Structuralism offers such a possibility. I should like to
think that the varied analyses of the Jacob cycle offered in
this thesis present the possibility of reconsidering the
methodology of literary criticism. However, the biblical
analyst should be aware that structuralism is a tool, it is
not an explanation of the origins of the narrative text. As
it is a tool, it can be considered as a means to redirect the
questions and inquiries of the biblical analyst.

In _Russian Formalist Theory and its Poetic Ambiance_,[29]
Krystyna Pomorska expresses one of the concerns of the formalist
(structural) critics was an emphasis on the narrative; that
is an emphasis on:

> the _product itself_, not on the _process_ or _genesis_ of the
> product; they concentrate on strictly literary, artistic,
> or linguistic factors; and not on aspects lying beyond
> the sphere of the 'text' itself. They talk about a
> _product_ in contradistinction to an _activity_ or the
> conditions of the coming into existence of these products
> (surroundings, personality of the creator and so on).
> The main problem, then is to inquire _what kind of product_
> we are dealing with in each case.[30]

Thus, as this methodology is not concerned with delineating
the genesis of the narrative, it eliminates the necessity of
accepting the Documentary Hypothesis in biblical studies.
The genesis, or compositional origins, of the narrative
cannot be discovered with the means suggested by the literary
critics. However, instead of speculating on the origins of
the narrative, there are characteristics of the narrative
which can be illustrated. These characteristics are the
various microstructures of the textual product. In contrast

29. K. Pomorska, _Russian Formalist Theory and its Poetic Ambiance_,
    The Hague, 1971.
30. Pomorska, 21.

to the Documentary Hypothesis, identifying the microstructures
in the narrative does not require the analyst to fragment
the narrative. In fact, the microstructures indicate that
narrative analysis should regard the text as a coherent
entity.

The implication that there are structures in traditional
narrative does not indicate that these structures are finite.
Boris Ejxenbaum suggests that the opposite may be the case.
Ejxenbaum suggests that the nature of Formalistic-Structuralist
inquiries illustrate that their textual theories are flexible
to suit; Ejxenbaum states:

> If the material requires their further elaboration or
> alteration, we go ahead and elaborate or alter them.
> In this sense we are relatively detached from our own
> theories, as indeed a science should be, seeing that
> there is a difference between theories and convictions.
> There are no ready made sciences. The vitality of
> science is not measured by its establishing truths
> but by its overcoming error.[31]

Thus once more we return to an important characteristic of
structural analysis: its flexibility and adaptability to a
variety of phenomena. This adaptability should be given
further consideration for structural analysis can aid the
analyst to determine the form of the narrative.

What remains now is a general summary. The evolution of
structural analysis is a means which delineates the internal
form of narration and narrative. Even as a theoretical
perspective, structuralism is not a static philosophy.
It has developed - and will be continually developing - since

31. Ejxenbaum, 'The Theory of the Formal Method,' translated
    by I. R. Titunik, first published in 1926; reprinted in
    Readings in Russian Poetics, 3-4.

it was first formulated. As structural analysis encounters
new analytical concerns, its vocabulary and methodology
either adapt of expand to include these concerns in its
theoretical scope. Ejxenbaum describes that this aspect
is because 'science itself is evolving, and we are evolving
together with it'.[32]

The theory that structuralism is not a static methodology
is considered by Robert Scholes. In Structuralism and Literature
Scholes clarifies this concept by paralleling structuralism
with post-Einstein physics and states:

> ... the structuralist sees human truth embodied in
> the physical principle of relativity. What Einstein
> demonstrated in the early part of this century was that
> all measurement is a matter of the frame of reference
> in which the measurement is made. One and one make two
> - sometimes. Other times, seen from another standpoint,
> they add up to one, not two.[33]

Thus Scholes argues that structuralism is a methodology which
enables the critic to observe the relativity of his perception
and cognition. The distinguishing characteristic of structuralism
is that order is perceived where before only undifferentiated
phenomena had seemed to exist. This order which the critic
delineates from the narrative is not externally imposed, but
rather the order is inherent in the text.

In these final comments, it should be stressed that
although the compositional origins of the Jacob cycle cannot
be isolated or identified, the creative origins can be
delineated. The various analytical methods developed by the
structuralists aid in perceiving the phenomena of the relation-
ship between context and content. This relationship is one of
mutual dependency, and suggests that the context and content
deserve equal attention from the textual analyst.

32. Ejxenbaum, 'The Theory of the Formal Method', 34.
33. R. Scholes, Structuralism in Literature, New Haven, 1974, 194.

Structuralism is not to be considered as an absolute
means by which the analyst is able to refute the critical
method of the literary school. The complexity of the composition
of the Jacob cycle can be illustrated, but this process of
identification will not enable the analyst to penetrate to
the life-experience which first produced the oral or written
text. The analytical exercise of applying various structural
analyses to the Jacob cycle reveals that the structure of the
biblical narrative is similar to a wider body of folk
narratives. Stith Thompson and Vladimir Propp provide analytical
systems which will enable the analyst to urge caution regarding
the claims of the literary critics that the narrative should
be divided into literary traditions. Thus, it is the contention
of the structuralist theory that it is far better to concentrate
on the internal characteristics of the narrative than to
concentrate on its external characteristics. Structuralism
allows the analyst a synchronic approach to the Jacob cycle
in order to see how this biblical narrative is an expression
of the hope, and tensions which were intrinsic to Israelite
society.

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