

REPETITION IN A
BIBLICAL NARRATIVE

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GENESIS 6-9

BY

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Abstract

The objectives of this thesis are concerned with the peculiar feature of repetitions in the so-called 'Flood-Narrative', Genesis 6-9. The presence of these repetitions has provoked many arguments amongst twentieth century biblical critics as to their origin, their function and even their form.

The first objective of the thesis is to review critically a wide spectrum of research done on the repetitive phenomenon, outline the resultant opinions and to weigh the merits or weaknesses of any particular methodology as it relates to how the function of repetitive features is to be understood. The first chapter presents this critical view and finds that up to now, most research done on the text has not been free of methodological bias, with the result that only those repetitions useful to an approach are dealt with, to the exclusion of other repetitive features.

The second objective is to catalog and describe the repetitive features of the text in an objective manner, free from methodological or exegetical bias. Chapter II arranges and classifies the repetitions that are evident in Gen. 6-9 and comments on possible patterns or forms suggested by the repetitions.

The last objective of the thesis is to look at the repetitions from some perspectives of modern narrative theory to find if this viewpoint can shed any light on the function of repetitive forms.

The last chapter of the thesis concludes that explanatory devices

from narrative theory which rely on pre-established criteria apart from the text itself, are as well too short-sighted to be useful in coming to grips with repetitive function. However, those approaches which stress certain subjective, exegetical endeavors, or which emphasize a reader's response are found to provide useful insights for the perception of repetitive function.

Table of Contents

	Page
Descriptive Note	ii
Abstract	iii
Table of Contents	v
Chapter I	1
Footnotes for Chapter I	28
Chapter II	30
Footnotes for Chapter II	84
Chapter III	85
Footnotes for Chapter III	113
Bibliography	116

Chapter 1

In this chapter we seek to present the responses modern biblical scholarship has exhibited towards repetitions in Genesis 6-9. No scholar has ever denied that repetitions are present in the Flood narrative, although various commentators have perceived different forms of repetitive features than others. Yet even in this respect no serious irreconcilable difficulties arise. The real cause for argumentation comes when the question is asked 'Why are these repetitions here?'

Responses to this query have been divided essentially between two positions. On the one hand, repetitions have been described as being unnecessary, redundant, or non-functional in terms of their employment in the narrative. While unimportant for the unfolding of the story, however, they are immensely important for other things, such as delineating the constituent sources of the composite work of two authors. On the other hand, the repetitions have been seen as functional: necessary in the development of the tale and essential for the reader's appreciation of it. Yet those who respond to the presence of repetitions in this way deliver no consensus of opinion, other than in the general manner we have phrased above. Many diverse views on the function of the form are put forth, many of them antithetical.

Now these two categories of responses (non-functional and functional) are meant only to be a general aid helping us to systematize the diverse reactions to the feature of repetition in the Flood narrative. Indeed some works straddle the two categories. To present a more accurate picture of the responses of 20th century biblical schol-

arship, therefore, it is necessary to address specific theories regarding the repetitions. We will begin with those of the non-functional type and progress onwards.

The most classic and important response of the non-functional variety is that of the source-critical school. Representative of that school is the work of John Skinner whose commentary of Genesis¹ will be the basis of the present discussion. Within the story Skinner notes that there are 'duplicate' passages revolving around a common theme.

These are as follows:

Occasion of the Flood:.....6:5-8	duplicates 6:11-13
Command to enter Ark;	
Announcement of the Flood.....7:1-5	duplicates 6:17-22
Entering the Ark:.....7:4	duplicates 7:13
Coming of Flood:.....7:10	duplicates 7:11
Increase of Water, Floating of the Ark:.....7:17b	duplicates 7:18
Destruction of terrestrial life:.....7:22f	duplicates 7:21
Abatement of Flood.....8:2b, 3a	duplicates 8:1f
Drying of earth:.....8:13b	duplicates 8:13a, 14
Promise that Flood will not recur:.....8:20-22	duplicates 9:8ff

On the strength of his observation Skinner constructs the following argument to account for the presence of this seemingly redundant duplication. Theoretically, the two duplicatory lists can be read individually and still relate substantially the same story common to each. Thus, the two series of passages form, in effect, two continuous narratives. Yet when viewed individually, these narratives exhibit distinctive features (often contradictory) which consistently are present in one but not the other and vice-versa.² Among these features is the distinction between the divine names, YHWH and Elohim. Other features include what Skinner calls 'characteristic expressions' (p.148) such

as in verbs of dying, sexual nomenclature, various combinations of numbers or dates, and certain verbal, adjectival or prepositional phrases, all different from each other. Skinner reasons that because of the obvious, duplicatory parallels, each with its distinctive language and manner, the repetitions are evidence that here are two contemporaneous recensions, or sources, made independently of each other and codified in the present composite form by a redactor (p.xxx). Based on the literary evidence (i.e. the 'characteristic expression') Skinner and other literary critics have seen similar evidence in the whole of the Flood narrative (6:5-9:17) which leads them to delineate the whole narrative into two narratives representative of two sources called J and P. The arrangement of Gen. 6:5-9:17 according to the respective sources is as follows:

J:	6:5-8	7:1-5	7:(8,9)10	12	16b	17b
P:	9-22	6		11	13-16a	17a
J:	22,23		2b,3a	6-12	13b	
P:	18-21	7:24-8:1,2a		3b-5	13a	14-19
J:	20-22					
P:	9:1-17	(p.148)				

Skinner argues that this

...section...is...the first example in Gen. of a truly composite narrative; i.e., one in which the compiler "(quoting Driver) instead of excerpting the entire account from a single source, has interwoven it out of excerpts taken alternatively from J and P, preserving in the process many duplicates, as well as leaving unaltered many striking differences of representation and phraseology". (p.147)

He goes on to remark that

The resolution of the compound narrative into its constituent elements in this case is justly reckoned amongst the most brilliant achievements of purely literary criticism, and affords a particularly instructive lesson

in the art of documentary analysis...(p.147).

As we have seen, the identification of repetitive features has played a vital role in providing the framework from which the sources are extrapolated. Indeed it is Skinner's obvious intent to perceive the text in such a fashion as to alter the fact that there are repetitions. Instead, he has seen two stories with differing view-points woven into one, yet still distinguishable. He does not see one story with repetitive features having a function within it.

Particular notice must be taken of the kind of repetitions perceived by Skinner and the name by which he uses to represent them. He isolates only one kind of a large variety of repetitions. His literary analysis is dependent entirely on what we will call 'thematic repetitions'. He calls it 'duplication'. Thus he has effectively ignored the other kinds of repetitions (lexical and structural) in favor of only a specific kind. It is apparent, therefore, that it is only these 'duplications' which interest him to the exclusion of all else. And for no wonder. As we have seen, much depends upon those duplications. They are the underpinning for his entire analysis.

Calling these thematic parallels duplications is misleading and points to a substantial weakness, and perhaps confusion, in Skinner's usage of the parallels. Duplication, in its strictest sense, means something akin to 'replication'. The repetitions isolated are in no way exact replicas of each other. They are only associated by theme. Skinner himself contradicts the aptness of his terminology by pointing out that one unit does not share the same vocabulary as another, even though their thematic associations are clear. This feature, how-

ever, he explains as being proof of a particular literary style.

Let us look closely at a particular example. Skinner isolates 6:5-8 and 6:11-13 as duplicates centering around the theme he calls the occasioning of the Flood (p.148). In 6:7, the verbal root mh is said to be characteristic of J; in 6:13 the verbal root sh is characteristic of P. Both are verbs of destruction. However, Skinner does not pay attention to the form assumed by the respective roots in their contexts. He failed to note that mh in 6:7 where YHWH is talking to himself is an imperfect Qal, signifying a future action or intention; while in 6:13 where Elohim is speaking directly to Noah the verb sh is a Hiphil participle, indicative of an imminent action, followed by the command to build the ark. Clearly a sense of time is involved here, and a progression of action essential to the development of the story. For instance, in 6:7 God resolves within himself to do something; 6:13 God tells Noah what will happen -- the word is spoken and an irrevocable chain of events is set into motion. This is certainly not redundant duplication. The context proves this assertion false. Because of Skinner's demonstrable insensitivity to the narrative's context, his narrow perception of repetitive features and his erroneous conception of repetition evinced by the poor choice of a descriptive name, his entire hermeneutical system is immediately suspect.

Skinner's work is representative of main-stream scholarship prevalent in the early 20th century. Later commentators still embraced the principles of source criticism as a workable hypothesis.³ Authors continued to lift the two strands entirely out of their contexts and analyze them independently. D.L. Petersen⁴ speaks about J's narrative

skills and how the outlook of J differed from P's in the narrative, completely ignoring the possibility that it is one narrative. Thus Petersen perceives no repetitions in a single narrative because he sees two narratives. Obviously, therefore, his view of what constitutes repetition is as limited as Skinner's. He is more interested in the so-called sources (and their theologies) behind the narrative than in the narrative itself. This prior presupposition necessarily limits Petersen's approach to the text, thus accounting for his disregard of any other kind of repetition.

The treatment of repetitive phenomena which in the past has formed the basis of source analysis, such as we have been discussing, has been called into question by subsequent commentators. For instance, Claus Westermann remarks that:

Wird, wie den meisten Kommentaren, die Fluterzahlung von J und die von P gesondert ausgelegt, so droht dabei die Eigenwart der Erzahlgestalt, wie sie uns überliefert ist, zu kurz zu kommen. Man kann aber nicht davon absehen, dass die Gestaltung der kombinierten Erzählung durch R eine gewichtige eigene Stimme darstellt, und dass die Wirkungsgeschichte der Fluterzahlung weder die des J nach die P sondern des R ist.⁵

Using Westermann's challenge to the traditional source-critical presuppositions as a basis, B.W. Anderson approaches the Flood narrative, and the inherent repetitions, with a different perspective.⁶ He argues that the flood narrative is composed of a sequence of episodic units, each of which has an essential function in the dramatic movement of the whole. Thus, the story as a totality deserves attention.⁷ In his analysis Anderson pays some attention to repetitive features, in addition to those thematic parallels which the source critics identified. For instance he comments on the repetition of the

verbal root šht in 6:11-12, arguing that its function in these verses is to underscore the sense of 'ruination', the essential thematic thrust of the verses (p.33). As well he argues that the unit of 7:11-16 clearly involves repetition. It resumes and summarizes the earlier narrative (ending with 7:10) and harks back to the command regarding the saving of life which, he affirms, was anticipated in 6:18b-21 and mandated and executed in 7:1-10 (pp.34-5). To this he adds that in the repetitive unit of 7:11-16, there is nevertheless announced a new element in the dramatic movement of the story which was not present in the earlier units which this one recalls. Thus, the chief function of this unit is to indicate the inception of a particular scene of the narrative (the disaster) and provide another opportunity to rehearse God's commands (p.35).

Anderson identifies other repetitions which in his view play an important role within the narrative. In the three verses of 7:18,19, 20 he draws attention to the key words "the water prevailed". This repetition, he argues, portrays the swelling of the waters. In another case verses 22 and 23 of chapter 7 repeat the content of verse 21. Anderson avers that this repetition heightens the dramatic contrast between the perishing of "every human" (vs. 21) and the climactic statement "only Noah was left" (7:23b) (p.35). Elsewhere he argues that the repetition of the sending out of the birds in 8:6-14 has a definite narrative function. It effectively portrays the gradual ebbing of the waters. The details retard and extend the dramatic moment in the narrative.

Anderson is obviously more sensitive to the presence of func-

tional repetitive features in the text than Skinner, or even Peterson are. In addition, he makes persuasive arguments in showing how he thinks they function. Yet while he and Westermann both think that the text, as it stands, should be read as a whole, they continue to speak about the J and P strands which putatively make up the present text. By using this terminology, Anderson affirms that the documentary hypothesis, with its use of the so-called duplicates to substantiate its claims, is credible. It must be recalled that these duplicates were perceived to be often times irregular or inconsistent. The two-source theory was meant to explain this phenomenon. So, Anderson perceives that the duplicates are sometimes contradictory. Yet at the same time he argues that the duplicates are part of the sequence of episodic units (p.32) which each have an essential function aside from any talk of J or P. It appears that Anderson is attempting to tread a line between two approaches to the text. At this juncture he is certainly willing to view a larger scope of repetitive features and assign them an important function in the development of the narrative, but it also is evident that he is not willing to lay aside a fundamental idea that the text has definable Vorlagen.

Be this as it may, Anderson's detour into experimenting with the text as a piece of literature marks a transitional point between the non-functional and functional view of repetition in the Flood narrative. His detour introduces us to the next stage of discussion: the functional interpretation of repetition. We shall see here a fairly diverse scope of ideas with no consensus.

In his book Oral Tradition⁸ Eduard Nielsen offers an extensive

critique of source-critical methodologies and presuppositions. However, since we were only concerned with source criticism's handling of repetition, so too are we primarily interested in how Nielsen deals with them. Nielsen notes the presence of the same repetitions as source critics have, but instead of understanding them as being evidence for divergent sources, he argues that their presence "...may betray an organic connection with oral tradition and composition". That the present story as a whole may have circulated orally before being set down, and not as independent strands combined by a redactor, accounts for the style and the form of the flood narrative. The criteria which point to this possibility include the features of repetition. According to Nielsen, repetition functions in two ways, when one imagines the story set in its oral context. First, repetitions act as mnemonic devices. They contribute to the "monotonous style", recurrent expressions and rhythm necessary for remembrance, argues Nielsen. Words repeated often are called "Memory words". Repetition of events in threes (such as the sending out of the dove and the cursing of Canaan) are indicative of the "law of three", a mnemonic device thought by Nielsen to be a hallmark of oral tradition.⁹ Secondly, Nielsen argues that repetition, especially slightly varied repetition, is a popular stylistic trait. It lays great emphasis on that which is repeated. It indicates representative themes of the narrative. He goes on to say that the minute variations between repetitions make reiteration more than a mere mechanical device.¹⁰ It functions here as a plot mechanism.

Nielsen's book is not a specific treatise on the Flood narrative but on a theory of Oral tradition in general. Thus, there is no more

to be said concerning his views on repetitions in Genesis 6-9. While his treatment of repetition is more generous to the unity of the text and the function of repetition in it, the arguments are still necessarily limited by Nielsen's presuppositions about the oral roots of the story as opposed to an understanding of the function of repetition after a reading of the text. Nor is he at all specific about which kinds, or classes of repetitions (lexical, thematic or structural) to which he is referring. Do all repetitive features of the text function according to either of the two jobs to which he assigns repetition? This is a question Nielsen does not answer, let alone raise.

We will now discuss Umberto Cassuto's commentary on Genesis 6-9 to discover his understanding of the repetitive features in the narrative. Cassuto is an outspoken critic of the source-critical theories we have introduced. It is no surprise that his view of textual repetitions shares nothing in common with Skinner's, for example. He notices many kinds of repetitions overlooked by others, and has much to say about their presence and their function.

First, we must comment upon his attitude towards the narrative. He argues that if one understands the literary criteria of the ancient Near East, the text exhibits a perfectly integrated structure. He divides the narrative into twelve paragraphs. Each of these deal with a given episode in a sequence of events, and are linked together by means of parallelisms of words and expressions.¹¹ The paragraphs are then further arranged into two groups of six:

- | | |
|-----------|-----------|
| 1) 6:9-12 | 2) 8:1-14 |
| 6:13-22 | 8:15-17 |

7:1-5	8:18-22
7:6-9	9:1-7
7:10-16	9:8-11
7:17-24	9:12-17

The first group composes the account of Divine justice bringing destruction. It ends where "only a speck of life is left".¹² The second group describes the act of Divine compassion that renews life on earth. Repetition plays a crucial role in Cassuto's schematization. He observes that

The first paragraph concludes with the expression 'upon the earth', and the phrase is repeated at the end of the sixth paragraph, which is the last of the first group, and at the end of the twelfth, the conclusion of the entire section. At the end of each of the four intermediate paragraphs of the first group there occur parallel expression that indicate Noah's obedience to God's instruction:...(6:22);...(7:5)...(7:9)...(7:16). In the second group, each of the six paragraphs terminates with the words 'the earth' and two of them--the eighth and the twelfth--actually with the phrase 'upon the earth'.¹³

This, and other repetitive features (see pp.31-33), he argues, are clearly discernable in the "architectonic structure of the section and give it perfect harmony"; so much so that it could not be a chance phenomenon created by the mere conflation of literary sources.¹⁴ While Cassuto does not give a precise exposition concerning his views on repetitive functions in general, throughout the commentary there are numerous, short statements which when brought together provide a fairly good indication of his views, in addition to that which has been discussed above.

Cassuto recognizes that different kinds of repetitions are involved in different kinds of functions (although the reader must infer this from his writing as it is not expressly stated). In the flood

narrative three varieties are perceived which we shall categorize as: a) thematic; b) lexical and c) structural. In the category of thematic repetitions Cassuto appears to make a further distinction between two kinds: those repetitions closely juxtaposed in the text (for example a synonymously parallel verse); and those themes which are repeated some distance from each other in the text (e.g. the parallels between 7:6 and 7:11). Of the first kind Cassuto remarks that they are the result of a stylistic principle of presenting first a general statement and thereafter the detailed elaboration.¹⁵ We can look to his comment on 7:12-13 to elucidate the above assertion. About the lists of man and beast, he writes that

We are not presented here with a general review, such as found in the preceding paragraphs (where the main items only are mentioned and one species is included in another), but with a properly detailed and complete muster-roll. The sons of Noah are not just mentioned in general terms--anonymously--but each one is listed by name; likewise his wife is referred to...by her designation, 'the wife of Noah' ...Also the living creatures are presented to us this time in great detail...¹⁶

In essence, then while the theme is the same (lists of beings), the form of the list is different. Cassuto's explanation for this phenomenon is clear--the principle of detailed elaboration.

The second kind of thematic repetition (those themes repeated some distance from each other) is well attested in the text and Cassuto has several opportunities to comment on their type and function. For example 7:6 and 7:11 appear to be identical in meaning. Cassuto argues that while verse 11 looks like a redundant duplication of verse 6, in fact the context is entirely different (p.83). Thus, Cassuto demonstrates that the context of the narrative makes it difficult even to label the

two verses 'repetitions', except for their association of vocabulary and general theme, for their sense (determined by context) is indubitably different. In another example, using verses often referred to by source-critics as evidence of two sources, Cassuto emphasizes this point. Of the parallels between 7:12 and 7:17 he writes

Only one who does not understand the structure of the verse (17), or its meaning, can regard it as a redundant repetition of what was stated in verse 12. (p.93)

The contextual setting of verse 17 (in which it must naturally be seen) makes it plain that there is no superfluous duplication between the two. Again, context is an important consideration when analyzing apparent thematic repetitions which are not wholly synonymous.

The second category of repetition is lexical. Cassuto argues that the close repetition of certain words or phrases is a tool intended to point out the emphasis of a certain section. For instance, in 7:17-22, the words 'flood', 'waters', and the phrase 'upon the earth' are each repeated seven times. This fact determines the three words to be the 'key' words of the paragraph (p.92). The overall sense of the paragraph is the meaning portrayed by these words. Another example is 9:5 and the three-fold repetition of dr̄s. This is for emphasis.

Another function of lexical repetition has to do with harmony. He cites 8:15-17 as one example of this. The expressions 'you' and 'with you' are often repeated. The repetitions in the three verses ensures that the verses are 'blended' together in a harmony. These verses are seen to belong to each other (p.115). Another example is the repeated phrase 'ot Brit in 9:12-17. Of this phenomenon he remarks that

On the face of it, this paragraph appears to suffer from pleonasm...However, a certain wordiness is well

suited to the formal conclusion of the section; and when we examine the verses carefully in detail, we can recognize the harmonious structure of the paragraph and the finished arrangement of the verses (p.134).

A third function of lexical repetition, particularly that of verbal roots, has to do with signaling a shift in subject matter to the reader (p.120). It is not enough to note merely that a root is repeated. Notice must be taken as well of, for instance, a change of the Niphal to the Hiphil. The repetition of šht in 6:12 is a striking example of this point, indicating a shift in sense (passive to causative). Sometimes, however, Cassuto notes that change of form does not always signal a corresponding change of subject. As he says, "Biblical style evinces a fondness for verbal repetitions with some change in the form, or connotation, of the word repeated." (p.128)

Finally, repetition also has a function in, or is a product of, the structure of some portions of the Flood narrative. Repetitions are used to create a stylistic symmetry, such as found in the perfect chiasmus in 9:6.

Our brief review of Cassuto on repetition is complete. We have seen that repetitions play a vital role in his perception of the text, and in his exegesis of it. We have also seen that his expositions on repetitive features and function have occurred in the course of his exegesis; he does not devote any time to repetitions per se. Thus, we have only seen a selection of repetitive features; those which Cassuto has found crucial to his exposition and which emphasize his polemic against source criticism. There are many other repetitive features which could be catalogued according to the categories of thematic, lexical

and structural. Can the remarks made by Cassuto be applicable for all cases, or only for the select few--the ones brought to our attention? Granted, a commentary is not the place to concentrate wholly on general literary features, but caution must be advised in assuming that Cassuto's remarks apply equally to all repetitive features, until each example be put to the test.

Cassuto's remarks about repetition were given in the context of his exegesis and commentary on the Flood narrative. The next commentator, James Muilenburg, whose work we will now discuss,¹⁷ makes his observations about the function of repetition in general, non-exegetical terms.

Muilenburg notes that repetition plays a diverse role throughout all of the Hebrew scriptures; both in narrative and poetry. Since the Flood story is comprised of these two kinds of literary style, his remarks will be germane. First, repetition centers the thought of the piece, and focuses the reader's attention on the controlling concern. Second, it provides continuity to the writer's thought. Third, it serves to indicate the structure of a piece of literature, in that repetitive patterns point to divisions in a text, or determine the extent of a literary unit. Fourth, repetition provides an insight into biblical thinking--its totality and sense of movement (p.99).

Muilenburg goes on from here to make more passim comments about repetition which are worthy of attention. He notes that repetition is a major stylistic feature in narrative. He believes that as such it has the power "to relate the speaker and the hearer in the immediacy and dialogue or to bring them into participation with common words"

(p.100). Elsewhere, he argues that verbal roots are repeated to denote rapidity of movement or of urgency. Or, as in Gen 9:25, the repetition ‘ebed in ‘ebed ‘a-bādîm acts as a superlative (p.101).

Unlike some of the other commentators with whom we have dealt, Muilenburg identifies an aspect of repetition not so readily noticed: the repetition of literary forms, such as synonymous parallelism and chiasmus. The repetition of these forms can also serve to structure a whole literary unit. Indeed the structure of these forms themselves are completely defined and conditioned by repetition.

Muilenburg takes the presence of repetitive features very seriously and understands them as being formal, literary devices intended to evoke a reader-response. He would disagree with Eduard Nielsen's arguments which asserted that repetition was primarily a mnemonic device. He would have to disagree with the source-critical view of repetition as well. Yet while Muilenburg has attempted to be quite precise in his definition of repetition and in his descriptions of their function, he has not presented enough evidence to clarify fully what sorts of repetitions are, or are not, involved in what specific functions. His remarks have been altogether too general to be universally applicable.

In a Festschrift for Muilenburg, however, a student of Muilenburg's, M. Kessler (presumably working with some of his mentor's same methodological presuppositions) has written an article dealing exclusively with the rhetorical criticism of Genesis 7.¹⁸

Kessler notes that "Since Wellhausen, the flood story has been viewed as a combination of two roughly parallel accounts...", (p.2) with the most obvious duplication found in chapter 7: the execution of the

divine command (7-9; 13-16) and the description of the flood (17-20; 24). Kessler argues that these duplications, however, have a function aside from delineating sources; they function within the chapter as a 'frame', which he schematizes in this way (p.4):

7-16 Execution clause FLOOD Execution clause

17-24 Waters prevailing DEATH Waters prevailing

Framed between the duplicatory clauses are the themes of the flood and death of life on earth. The execution of the divine commands counteracts the destructive power of the flood. "17-24 describes the flood and its lethal effects on those lacking the ark's protection." (p.5) In this way form and structure of repetition complement meaning. Kessler notes the repetition of a verbal form prevalent in this section--the so-called 'yiqtol-X' form (better known as the imperfect with waw-consecutive). Of it he remarks that "The increasing narrative pace (in 17-24) is indicated by the multiple yiqtol-X forms:...14 times (in 8 verses)." ¹⁹

Of the so-called duplication, Kessler writes that

...convincing evidence is lacking that the two accounts are contradictory in any way. Assuming that the writer wished to provide two verbally identical accounts (which biblical writers generally avoid), or he could create 'variation by design', in other words, write an alternate, duplicating materially synonymous account, in the spirit of parallelismus membrorum. The latter seems to be essentially the case here. (p.9)

Quite aside from Kessler's organization of his data, we have seen that he is sensitive to the profusion of repetitive forms. He has noted the 'duplicates', and the repetition of verbal forms, assigning to each a specific function contributing to the development of the narrative. He also notes the repetition of some words, such as mabbûl in 6:17, 7:7

and 7:17-24. Its multiple presence he argues, points to its being a crucial factor in the story. It demonstrates intended emphasis. He makes this same remark regarding the repetition of 'el hattēbāh, el hāāres and tēbāh.

Concerning the general function of repetition perceived by Kessler, we will quote the following:

repetition is not simply due to the literary conservatism of R, or the result of some kind of mindless heaping up of literary baggage, but a deliberate device to emphasize certain features of the story. (p.16)

Kessler acknowledges that rhetorical criticism is, in the end, primarily an exegetical method. Thus, like Cassuto, his remarks concerning repetitive features have all been within the context of his exegesis. This has led him to be selective in his choice of those features which best support some of his presuppositions. True, he is more aware of the strictures set by the text and his analysis is less arbitrary than is, for instance, Skinner's. However, some repetitive features of Genesis 7 have been neglected; perhaps because they have not contributed toward proving his points. Like Muilenburg, Kessler can be criticized for making universal generalizations about the function of repetition without testing his theories on all repetitive features. However, since his aim is exegesis, and not a theory of repetitive function alone, he is not held responsible. We, however, are interested in theory and the criticisms levelled against Muilenburg and Kessler must be kept in mind.

The next scholar, J.P. Fokkelmann, whose attitudes towards repetition we will analyze, writes that

...OT scholarship has made a great deal of study about the growth and transmission of texts on the tacit presupposition that the text is not to be interpreted from itself, because it is stratified, or composite, and that to understand it we must first reconstruct its genesis and its process of growth.²⁰

As we have seen, source criticism, with its attitude towards repetition, works according to these principles. This presupposition has been challenged by other commentators with whom we have dealt, and is again challenged by Fokkelman. He

aims to contribute to the interpretation of texts from the book of Genesis but in doing so, to demonstrate a method of structural explication which starts from the principle that these texts belong to narrative art and which takes this fact into account. (p.5)

His work deals with Genesis in general, but not particularly with the flood narrative. Nevertheless his few observations about repetition as a literary component in biblical narrative contribute something to this discussion.

For Fokkelman, the predominant role of repetition is its involvement in symmetries: parallel and concentric. The former is simply characterized by the following arrangement: A A' B B'; the latter by C D E X E' D' C' where all the radicals in repetition revolve around 'X', where "X" represents the centre around which the sense shifts. The author cites 9:6a as an example of concentric symmetry insisting that form complements content and vice-versa. Thus the meaning of the line is inexorably caught in the formal structure. In this case, as he says, there is implied in the line a relation between crime and punishment. The strophic structure is as well related, each hemistich relying on the other for sense and balance. This type of symmetry, argues Fokkelman,

is evident in other larger portions of the Flood narrative wherein repetition plays a part. Briefly, it can be summarized by saying that there is a symmetrical relationship between the actions of humanity and God's reactions to them (p.31).

Such symmetries are not always established by the repetition of whole sentences (indeed symmetrical balances are found in single sentences) but by use of their words (p.34). It is the arrangement of repeated words over 'two halves' of a narrative which create a symmetrical pattern (p.42). As often as not the proportion achieved is inverted. In the Flood narrative examples of inversion include: God's resolve to destroy life (6:7 and 13) and God's resolve not to destroy life (8:21); the opening of the windows of heaven and springs of the deep (7:11) and their shutting (8:2).

The above summarizes the predominant function of repetition which Fokkelman perceives. He does note others, however, such as the repetition of sound and root. He argues that as far as exegesis goes the frequent repetition of certain words, or sounds, "aims at drawing our attention to the sounds themselves, and next we must reread the story with this word at the back of our minds." Often, he argues, such an awareness of repetition leads the reader to find the correct word (pointed to by the sound) which provides the exegetical key.²¹ In the same way, the repetition of a root (albeit in varying forms) is sometimes "the key to the interpretation of verses". The reader is to connect intuitively the contexts wherein each root occurs, and their senses (p.54).

We have summarized the main points Fokkelman makes about repe-

tition. The remarks were made only during the course of his general discussion so it is difficult to fault him for excluding many different kinds of repetitions and narrowing in on only a select few. It is doubtful that all repetitions could function in the kind of symmetrical arrangement which he has suggested. However, his observations are insightful and present a new perspective on some aspects of repetitive functions.

The last commentator whom we will discuss is Robert Longacre.²² His study of the Flood narrative is conducted according to the precepts of contemporary discourse analysis and is not a work dedicated to the explication of the narrative's repetitive features. However, it is impossible for him not to have to make some comments about repetition and it is these which we will investigate. We can best commence by setting down Longacre's own precis of the presuppositions of his approach. In his abstract he states that

Discourse analysis anticipates a certain range of style within any text. Thus, material which is on the Backbone (event-line of a narrative) will inevitably differ from material of a supportive and depictive nature. Likewise, material at the peak (high point) of a story will almost always differ from routine narration. Finally quoted material will differ stylistically from the surrounding narrative framework.

All these insights contribute to the understanding of the Flood Narrative and the appreciation of its unity....The slow-moving and redundant nature of the pre-peak episodes...is a rhetorical device...Such repetition need not be attributed to divergent sources.²³

Although Longacre does not expressly say so, his work reflects his observation that there are different classes of repetitions. There is the repetition of certain words, the repetition of themes and the repetitions of forms (most importantly verbal forms). We will organize

Longacre's discussion of repetitive features under these three categories.

The primary function of repeated words, in Longacre's view, is to point out to the reader the major thematic participants of a given paragraph. Indeed, Longacre uses the clustered repetition of a name or object as one criterion for establishing paragraphs.²⁴ Of this function he writes

Hebrew does this by introducing the thematic participants early in a paragraph...repeating him a time or two and... mentioning him afresh at the end of the paragraph.²⁵

Not only is just the repetition of a name used to establish thematicity, but anything else such as pronouns, suffixes or the person of a verbal form which refer to the participant, is included. For instance, Longacre identifies 6:5-8 as a preview paragraph. YHWH is said to be thematic. The actual noun YHWH appears four times, but so does the noun ʔādām. However, when pronouns and suffixes are taken into account, there are a total of eleven referents of YHWH.

There are exceptions to this general rule of establishing thematic participants for particular paragraphs and indeed for the whole narrative. The slate of participants in the entire story perceived as most thematic are God, Noah, the flood and the ark. These are all mentioned many times throughout. However, Noah's wife, his sons and his sons' wives are also mentioned in several instances, but Longacre argues that they do not assume an active role in the story (p.94). Therefore, establishing thematicity is dependent upon other factors in addition to mere repetition. As well, the repetitions which do establish thematicity are repeated often and in close proximity, and are supplemented by

pronominal references.

The repetitions of words has other functions as well, according to Longacre's interpretation. Words throughout the narrative can act as devices for cohesion. For example, Longacre observes that 8:17b has three imperative verbs which anticipate the words of the blessing in chapter nine. Of this feature he writes that

The occurrence of the material at the end of verse 17-- the anticipation of the blessing in 9--is a bit puzzling, but it makes possible a twofold repetition of the word 'earth', thus echoing the thematic participant of the first half of the paragraph, i.e., the paragraph which is imbedded in the setting. Furthermore, anticipation of one section of a discourse in an earlier section is a cohesive device... (p.122).

A repeated word also functions to impart a sense of emphasis. For instance, the repetition of the adverb in 8:21,22, gives the "whole passage a strong 'never again' thrust" (p.123).

Repetitions are features which sometime "bracket" intervening material. Longacre argues that the "repetition of the blessing proper in 9:1 and 9:7 brackets the intervening instructional material" (p.124).

Thus, as we have seen, the primary function of some repeated words is to establish thematicity, although there are some qualifications. The other points he makes are less comprehensive and are touched upon only summarily.

The repetition of themes, the second of the three categories of repetitive features, is given more attention by Longacre and indeed their presence establishes an important aspect of his methodology. He argues that

...repetitive allusions to the same event--far from being evidence of more than one documentary source--are either

(1) cohesive features (overlay) which contribute to the unity of the discourse, or (2) features of parallelism and paraphrase which mark the prominence associated with a peak. (p.128)

First, "Overlay", according to Longacre's parlance, is best defined by quoting his definition in the article.

The overlay technique involves putting together two or more PLANES, each of which constitutes a narration of the same sequence of events. The first plane consists largely of new information. The second plane and others that follow it begin the sequence over again. Furthermore, they consist partly of new information that is being given for the first time in that plane, partly of given information such as that which is referred to anaphorically and partly of information that is being repeated piecemeal from an earlier plane. This repeated information has a special status; it is the highlighted information that ties the whole overlay together. Informationally, it is the backbone of the whole structure. (p. 109)

Longacre argues that the paragraphs of 6:13-22, 7:1-10 and 7:11-16 fit to some extent the above description; although he adds that "It should not be forgotten, however, that...the chronological framework of the story indicates succession." (p.109) The story does not stand still, as one might expect from reading the description of overlay techniques. That overlay is a cohesive device is clear from the presence of common allusions in various parts of the narrative, often widely separated.

Secondly, according to Longacre, repetitive allusions to the same event are features which mark the prominence associated with a 'peak'. A peak here refers to a climax of the story, or a "decisive event which makes resolution possible" (p.113). In the Flood narrative there are two: 7:17-24 (the primary peak): and 9:1-17 (the secondary peak). The prominence of the primary peak is marked by the overlay techniques visible in the so-called 'pre-peak' episodes, which build up the

story, create suspense and anticipate the climax. The main repetitive allusions seen by Longacre are the recurring mentions of the embarkation of Noah and the animals, and the destructiveness of the flood in the episodes of 6:13-22, 7:1-10 and 7:11-16. Of this perceived phenomenon he writes that

There is...considerable overlay between the successive prepeak episodes...The fact that the embarkation of Noah and the animals is mentioned (envisioned or depicted) in all three episodes highlights the importance of this to the story...The fact of the destructiveness of the Flood is mentioned in all three explicitly (sic). The skillful use of overlay not only highlights the embarkation and the destructiveness of the flood, but also creates dramatic delay and suspense relative to the onset of the peak. (p.113)

Here then is how the feature of thematic repetition functions. Longacre stresses that these repetitions are not redundant because they occur in individual episodes which exhibit a chronological succession. As such, along with the highlighting effect, their presence is essential.

The repetition of forms is the third of three categories referred to implicitly by Longacre. Essentially, there are two kinds of form to which he draws attention: a) the command/execution framework; and b) the repetitive feature of the waw-consecutive verbal form. About the first kind of form, Longacre does little other than to note its repeated presence in the text (p.102).

The second kind of form receives much more attention, as upon its presence is based important aspects of his theory of discourse structure. Discourse analysis seeks to find the "backbone", or the event-line of a narrative, the plane upon which the essence of the story moves. A story has other materials which inform this plane but could not replace it. Longacre argues that "The backbone of this narrative

is carried here as in Hebrew prose narrative in general by waw plus prefixal verb--which has been recognized for some time...as a special narrative tense for Hebrew," (p.96) (excluding the waw-consecutive of the verb hayah, and waw plus prefixed verbs juxtaposed with preposed elements, such as negative particles.

Here is how Longacre uses his observation of the repeated form. He seeks to establish an overall abstract plan of the story by constructing what he calls the "macrostructure". He obtained "an abstract of the story by...writing down all the clauses which contain waw plus prefixal tense and omitting most of the remaining material." (p.98) Using other criteria, then, he further reduces the entire narrative to its germinal idea (p.99) the essence of which presumably will guide his exegesis along the correct lines as he considers the entire narrative.

These waw-consecutive forms, or main line verbs, function in a different fashion when they are repeated in close proximity. This function is a prominent feature of the narrative's peak episode. (7:17-24). Longacre attempts to demonstrate that the arrangement and use of these waw plus prefixal verbs, and the events they describe, has the effect of "slowing down or fleshing out the event line" (p.115), presumably for emphasis and dramatic effect.

With this we complete not only our discussion of Longacre's perception of repetition and its place in the narrative, but as well of this brief section dealing with various scholarly approaches to the phenomenon of repetition.

The various discussions on repetition have ranged between what has been called the diachronic (or genetic) interpretation and the

synchronic interpretation of the text. On the diachronic side, certain repetitive features have been viewed, and used, as criteria for the determination of traditional sources which have been combined to form the present narrative. On the synchronic side, some of the same repetitive features, in addition to others, have been viewed as elements contributing to the art of the narrative. Those favouring the synchronic approach to the text, however, have views of repetition conditioned or determined by their exegetical presuppositions or their methodological principles. Thus, only certain kinds of repetitions, sometimes unrepresentative of the possible spectrum and range of repetitive features, were selected as suitable for a particular author's interpretive purpose. In addition while there was some unanimity on the form of some features, variances of opinion concerning the function of the form were in evidence.

While repetitions in the Flood narrative are evident to all and must be dealt with in any approach to the text, no one has sought to come to grips with repetitive features in the text alone in an objective fashion and then applied the results of such an investigation towards the text and its interpretation. Nor has anyone successfully categorized, a priori to any particular methodology, the repetitive features of the text. In order to do so effectively, one must divorce oneself from any adherence to a school of thought, or exegetical bias. One must look at the text as a compilation of words and seek to describe, without any other purpose in mind, what appears to be present by way of repetitive features. Only after this is done can one hope to put forward some suggestion as to how repetitive features may function in the text. One must not make inductive claims for all repetitive features based on a

selection found to fit an a priori notion. Such conclusions may be correct, but only by chance, or untested intuition. Here we seek to be more deliberate and scientific. This endeavor does not mean to suggest, however, that the repetitive features are separable from their context. Indeed we will argue later that without context, discussion of the function of form is impossible.

The next chapter, then, will classify and catalog repetitive features found in the Flood Narrative in such a way as has been suggested above.

FOOTNOTES

1. J. Skinner, Critical and Exegetical Commentary on Genesis. (New York: Chas. Scribner's Sons, 1925).
2. Ibid., p. 148. Further citings of this work will be noted directly in the text.
3. For instance, see N. Habel, Literary Criticism of the Old Testament, a standard text book guide to biblical scholarship written as late as 1971.
4. D.L. Petersen "The Yahwist on the Flood" Vetus Testamentum. 26, 1976, pp. 438-446.
5. C. Westermann Genesis (Neukirchener Verlag: Neukirchen Vluyn, 1974), p. 580.
6. B.W. Anderson, "From Analysis to Synthesis. The Interpretation of Gen. 1-11" Journal of Biblical Literature, 97/1 (1978).
7. Ibid., p. 32. Further citings of this work will be noted directly in the text.
8. London: SCM Press, 1958.
9. Ibid., p. 36.
10. Ibid., p. 94
11. U. Cassuto Commentary on Genesis, vol 11 (Jerusalem: Magnes Press, 1964), p. 30.

12. Ibid.
13. Ibid., p. 31.
14. Ibid., p. 34.
15. Cassuto, Commentary on Genesis, vol. 1 (Jerusalem: Magnes Press, 1964), p. 91.
16. Cassuto, vol. II, loc.cit., pp. 88, 89. Further citings of this work will be noted directly in the text.
17. J. Mullenburg "A Study in Hebrew Rhetoric: Repetition and Style". Supplements to Vetus Testamentum, vol. 1 (Leiden: E.J. Brill, 1953). Further citings of this work will be noted directly in the text.
18. M. Kessler "Rhetorical Criticism of Genesis 7" Rhetorical Criticism (Pittsburgh: Pickwick Press, 1974). Further citings of this work will be noted directly in the text.
19. Ibid., p. 5. As we shall see, R. Longacre notes this repetition as well. However, instead of indicating the "increasing narrative pace", as Kessler argues, Longacre maintains that it slows the narrative down like a 'slow-motion camera' allowing minute details to be seen clearly.
20. J.P. Fokkelman Narrative Art in Genesis (Amsterdam: Van Gorcum, 1975), p. 4. Further citings of this work will appear directly in the text.
21. Ibid. pp. 16, 17. He uses the alliterative connection between shēm, shām and shāmayim in Gen. 11:1-19 to illustrate this point.
22. R. Longacre "The Discourse Structure of the Flood Narrative" Journal of the American Academy of Religion, XLVII/I Supplement (March 1979) B. pp. 89-133.
23. Ibid., p. 89.
24. Here a paragraph is the word used to describe a particular, shorter structural unit usually dominated by one, or two participants.
25. Longacre, op.cit., p. 98. A participant need not be only divine or human. In the narrative inanimate things such as floods and arks are also called participants. Further citings of this work will appear directly in the text.

Chapter II

In this chapter we will make a systematic presentation of repetitive features found in the text of Genesis 6-9.¹ The various repetitions will be ordered according to the following categories: 1) Lexical; 2) Thematic; 3) Structural. When the repetitive features have been thus categorized, each case will be analyzed individually. Here, syntactical, grammatical and contextual patterns will be looked for in order to establish whether or not a series of repetitions exhibits identifiable peculiarities.

1) Lexical repetitions.

Before proceeding to outline repetitions under this category, a procedural note must be made. Genesis 6-9 is a very complex text, and as a result, difficulties arise immediately in any attempt merely to list offhand words or phrases which happen to appear regularly. Such an enterprise would not reflect the complexity of the text, nor would it be at all instructive in later illumining the function of repetitive features. Thus, the first category must be subdivided in order to describe more clearly and concisely the nature of lexical repetition.

First, we distinguish between a) nouns, adjectives, adverbs and phrases; and b) verbs, including participles and infinitives. The former sub-division then must further be partitioned into the following classes: i) "distributed" repetitions of a word occurring many times ii) "clustered" repetitions of a word occurring many times; iii) "clustered" repetitions of a word occurring only a few times; iv) "single" repetitions

i.e. a word repeated only once or twice). The same classification will apply to the section devoted to verbs.²

a) Nouns, adjectives, adverbs and phrases

(i) "Distributed" repetitions of a word occurring many times.

The classification of "distributed" repetitions refers to those words which occur frequently, but randomly throughout the text. Thirteen words meet this criterion.

hā^{'a} dāmāh 6:1, 6:7, 6:20
7:4, 7:8, 7:23
8:8, 8:13, 8:21
9:2, 9:20

The occurrence of this noun is not contingent on any particular textual feature. It appears in many contexts such as where classes of living beings are described (e.g. 6:20, 7:8, 9:23 remes' hā^{'a} dāmāh); in prepositional phrases, or construct states (e.g. 6:1, 6:7, 7:4, 7:23, 8:8, 8:13 al p^e nē hā^{'a} dāmāh 9:20 is^{'v} ha^{'a} dāmāh and once as a direct object (8:21).³ Such a variety of usages and no consistency of predication suggests at this point that within the three chapters its repetition is unremarkable in terms of structure or theme. It may act as a synonym of 'eres (a noun to be discussed later), but there is no uniform textual evidence to establish this principle.

b^e hēmāh - 6:7, 6:20
7:2, 7:2, 7:8, 7:8, 7:21, 7:23
8:17, 8:20, 9:10

This noun occurs almost exclusively in conjunction with other names for beings in the context of their being chosen to live, boarded upon the tēbāh or destroyed. However, in some lists of beings, the noun does not occur (e.g. 6:17, 7:15). Nor is the noun consistently associated

with any particular verbal or syntactical feature. As a prominent member of the 'classes of beings' list, however, it does become important, a point which will be discussed under thematic and structural repetitions.

remes 6:7, 6:20
7:18, 7:14, 7:23
8:17, 8:19, 8:19
9:2, 9:3

Like the previous noun, this word occurs only in the presence of the lists of beings, and its importance is likely to be seen best when thematic repetitions are discussed. The same holds true for the following nouns:

ôp 6:7, 6:20
7:3, 7:8, 7:14, 7:14, 7:21, 7:23
8:17, 8:19, 8:20
9:2, 9:10

bāsār 6:12, 6:13, 6:17, 6:19
7:15, 7:16, 7:21
8:17
9:4, 9:11, 9:15, 9:15, 9:16, 9:17

Bāsār, being a much more general term seems to encompass all living things and this accounts for the frequent repetition of the word in 9:15-17. Here the term is the object of the covenant which Elohim makes between himself and all life. The other occurrences of bāsār are not associated so closely with a specific point in the story other than by being part of the lists of beings.

The following nouns are all based upon the same root and together account for a significant number of repetitions.

hay -6:19, 8:21, 8:27
• 9:3, 9:12, 9:15, 9:16

hayyāh -7:14, 7:21
• 9:2, 9:5, 9:10, 9:10, 9:10

hayyîm -6:17, 7:11, 7:15, 7:22

In the three chapters the term refers seemingly to classes of beings (6:19, 7:14), as a "life-principle", closely associated with the term nepes and rûah (e.g. 6:17), or as an adjective for bâsar. The majority of the occurrences are found in chapter nine, located within the context of the covenant pronounced by God, and in the prohibitions concerning the sanctity of life in both man and animal. The predominant sense of the term relates to the idea of a 'life-principle'.

YHWH -6:3, 6:5, 6:6, 6:7, 6:8
7:1, 7:5, 7:16
8:20, 8:21, 8:21
9:26

The tetragrammaton is the subject of the verbs: 'mr in 6:3, 6:7, 7:1, 8:21; r'h in 6:5; nhm in 6:6; swh in 7:5; sgr in 7:16 and rwh in 8:21. In three verses, the name is the object: dative in 6:8 and 8:20 and accusative in 9:26. No particular pattern emerges with the repetition of the name.

'elôhim -6:2, 6:4, 6:9, 6:11, 6:12, 6:13
7:9, 7:16
8:1, 8:1, 8:15
9:1, 9:6, 9:8, 9:12, 9:16, 9:27

This term is repeated with greater frequency than the previous divine name. In eleven cases 'elôhim is the subject of verbs h 6:12, 'mr 6:13, 9:8, 9:12; swh 7:9, 7:16; zkr 8:1; 'br 8:1; dbr 8:15; brk 9:1 and pth 9:27. In four cases, it is in a construct state: 6:2, 4, 11 and 9:6. In two instances, it is predicated by a preposition; 6:9 and 9:16. As with YHWH, no particular pattern or regularity of usage appears in the repetition.

šāmayim -6:7, 6:17
 7:3, 7:11, 7:19, 7:23
 8:2, 8:2
 9:2

In verses 6:7, 7:3, 7:23 and 9:2, šāmayim is in the construct state with the noun ʿōp and is presumably a generic term, common in the lists of living beings. In verses 7:11 and 8:2, it is in the construct state with ʾa^arubbōt. In verses 6:17 and 7:19 it is the object of the preposition of taḥat, although these occurrences are not contextually related (6:17 refers to "living beings under the heavens" and 7:19 refers to the "mountains under the heavens"). Once in 8:2, šāmayim is in the construct with gešem creating a synonymous parallelism with the other usage of šāmayim in 8:2 mentioned above (ʾa^arubbōt--). No other particular pattern, or consistent usage is otherwise discernable.

(ii) "Clustered" repetitions of a word occurring many times.

ʾādām -6:1, 6:2, 6:3, 6:4, 6:5, 6:6, 6:7, 6:7
 7:21, 7:23
 8:21, 8:21
 9:5, 9:5, 9:5, 9:6, 9:6

The occurrence-intervals of this noun are very close, and, as is evident, are in specific events of the narrative--hence the classification of "clustered". The repetitions in chapter 6 record that man "was many" (6:1); their daughters were involved with the b^e nē^{ʾe} lōhīm (6:2,4); YHWH saw that man was bad (6:5); was sorry that man was made (6:6); and YHWH resolved to wipe them out (6:7). The repetitions in chapter 7 report that YHWH's resolution came to fruition. In chapter 8, YHWH soliloquizes that in spite of man and his inherent evilness, YHWH will never again destroy the earth. The highly concentrated repetitions

of chapter 9:5-6 reflect and point to what Fokkelman has labelled the 'ius talionus' theme⁴, or reciprocal action; a prohibition spoken by 'ēlōhîm to Noah and his sons as a prelude to the covenant-event (9:8-17). In Chapter 3 we will explore the possibility that the clusters of repetitions each deal with a specific event in the narrative and their concatenation creates a progressive development of an idea, of which 'ādām is at the centre.

'eres -6:4, 5, 6
 6:11, 11, 12, 12, 13, 13
 6:17, 17, 18
 7:3, 4, 6
 7:10, 12
 7:14, 7:17, 17, 18, 19
 7:21, 21, 23, 24
 8:1, 8:3
 8:7, 9, 11
 8:13, 14
 8:17, 17, 17 8:19, 8:22
 9:1, 9:2, 9:7
 9:10, 10, 11, 13
 9:14, 16, 17

'eres is repeated 48 times, the most frequently used word in the whole of the Flood narrative. In many instances its clustered repetition is obvious, particularly in 6:4-6 (three times); 6:11-13 (six times); 6:17-18 (three times); 7:10-12 (two times); 7:17-19 (four times); 7:21-24 (four times); 8:7-11 (three times); 8:13-14 (two times); 8:17 (three times); 9:10-13 (four times) and 9:14-17 (three times). Within each cluster, the term 'eres is either syntactically or contextually related. By syntactically related we mean that a phrase involving the noun, such as mē'al hā'eres in 7:17-19 is consistently repeated, creating a uniform repetitive feature within one specific cluster. By 'contextually related', we mean the repeated noun is used in one particular fashion as in, for

example, 6:11-13. Here the emphasis is upon the corrupted state of 'eres and the noun is used in no other regard. The successive clusters, however, do not necessarily share the same characteristics. When 'eres is repeated two or three times in one verse, it is often because the verse is structured along the line of synonymous parallelism (e.g. 6:11). Generally speaking, however, the close repetitions in evidence here appear to be used to emphasize certain motifs in certain portions of the narrative. (See page 93 of Chapter 3 for a discussion concerning the function of 'eres as a motif.)

tēbāh -6:14, 14, 15, 16, 18, 19
 7:1 7:7, 9 7:13, 15 7:17, 18 7:23
 8:1 8:4 8:6 8:9, 9, 10, 13 8:16 8:19
 9:10 9:18

The greatest concentration of the noun tēbāh occurs in 6:14-19, centering around the theme of 'ark-building' instructions. In this section, while the noun itself is used six times, there are a total of twelve direct references to the ark when pronouns and pronominal suffixes are counted. The stress upon the topic of the ark is indubitable in these verses. Other clusters of repetitions are not quite as concentrated save for 8:9-13, where the ark is mentioned frequently in connection with the event of sending the birds from the ark. The remaining references are fairly interspersed, and exhibit no particular structural or thematic affinities.

b^erit -6:18
 9:9, 11, 12, 13, 15, 16, 17

Obviously the repetition of this noun is concentrated in 9:9-17. This section is the elaboration, or spelling-out, of the covenant which was promised by God to Noah in 6:18. The covenant-giving is a major

thematic event in the narrative and the nature of the repetition points to this importance. The patterning of the repetitions in the manner of 'promise' (6:18) and 'enactment' (9:9-17), situated at each side of the flood-event itself, acts as a frame creating a balanced symmetry of theme within the narrative, at least in relation to the idea of covenant.

yom[^] -6:3, 4, 5
 7:4, 4 7:10, 11, 11, 12, 13 7:17, 24
 8:3, 4, 6 8:10, 12, 14 8:22
 9:29

With the exception of 6:3-5, all of the repetitions clustered or otherwise, refer to specific durations of 'days', or time. 6:3-5 refers to an indeterminate time of 'history' with no specific dates provided. The repetitions of 7:4 announce the coming of the waters and their duration and those of 7:10-13 narrate the actual occurrences predicted in 7:4. The other clusters specify the time of the height of the flood (7:17, 24); the abatement of the waters (8:3-6); and the intervals between the sending out of the birds and the drying of the earth. 9:29 refers to the duration of Noah's days until his death. So, while the word is repeated, it is not done so in a verbatim fashion; rather it marks the progression of a specific unit of time, creating moments of history delineated by specific points of reference.

nōah -6:8, 9, 10 6:13 6:22
 7:1, 5, 6, 7, 9 7:11, 13, 13, 15
 8:1 8:6 8:11, 12 8:15, 18, 20
 9:1 9:8 9:17 9:18, 19, 20, 24 9:28, 29

This proper noun is repeated more than both divine names together. Not only does the name appear in various clusters throughout the text (thereby highlighting this major character), there are as well

clusters of pronouns, suffixes and prefixes which are very prominent: 6:18-21 (15 pronominal references to Noah); 8:6 12; 9:1-3; 9:8-12; and 9:24-27. The noun nōah itself is used in the following ways. 6:8-10 and 9:18-24, units both having many repetitions of the noun, follow the tōl^edōt formula characteristic of other narratives in Genesis. These two clusters appear to 'frame' the Flood narrative itself.

6:13, in addition to many pronominal references to Noah in this portion of the text, narrates God's commandment to Noah regarding the construction of the ark and the selection of animals. Repetitions in 7:1-9 draw attention to Noah's part in assembling animals and in 7:11-15 to his entry into the ark. Repetitions from 8:1-20, plus pronominal references, coincide with Noah's discovery of the dry land, God's commands to disembark and Noah's obedience. The repetitions from 9:1-17 highlight Noah as the object of the covenant-giving. Throughout the whole narrative, attention is paid to Noah's age at certain intervals, and in these contexts his name is naturally repeated (7:6, 11, 8:13, 9:28, 29). Noah's ages are in fact the fixed points upon which the flood-dates are based.

This concludes the survey of those numerous repetitions we have labelled 'clustered'. Now we will discuss those repetitions which are few (less than six) in number, but which occur clustered.

a iii)

This category represents a significant class of repetitions which show a well defined structure, at least on some occasions.

zākār/n^egēbāh -6:19
7:3 7:9 7:16

This phrase occurs only in some descriptions of classes and

numbers of living beings. Its occurrences in 6:19 and 7:3 are in the context of the divine command to select beings to be saved. zākār ūn^e qēbāh in 6:19 is juxtaposed with the Hiphil imperfect of the verb bō^ʾ and the number s^{ve} nayim. The phrase in 7:3 is governed by the Qal imperfect of the verb lqh found in verse 2) and is juxtaposed with the number šibāh^v šibāh^v. The difference in the lexical associations of the phrase zākār ūn^e qēbāh in the same context of divine command is apparent. In 7:3 the phrase appears to apply exclusively to the ʿōp haššāmayim while in 6:19 it describes a much wider range of species. The repetitions in 7:9 and 7:16 are contextually related as they record the execution of the divine command. In 7:9 the phrase is juxtaposed with the Qal perfect of bō^ʾ and the numbers s^{ve} nayim s^{ve} nayim. In 7:16, zākār ūn^e qēbāh is also governed by the Qal perfect of bō^ʾ and as in 7:9 is associated with the numbers s^{ve} nayim s^{ve} nayim (7:15). While some affinities exist between the phrase's occurrence with the verb bō^ʾ, there is no regular pattern. Nor is there any over-riding consistency in its relation with the number of beings.

š^v is w^e ʾistō^ʾ -7:2, 2

This phrase occurs only in 7:2. The first usage has as its predicate habb^e hēmāh hatthōrāh, the Qal imperfect of the verb lqh and the numbers šibāh^v šibāh^v. The second has habb^e hēmāh šav^v ser lo^v t^e hōrāh and the number s^{ve} nayim. The differences in vocabulary and syntax, along with the repetition highlights the distinction between pure and impure beasts.

s^{ve} nayim -6:19, 20 7:2

These repetitions each occur in the context of the divine command. The uses in 6:19, 20 are actually synonymous in reference, the two verses themselves being largely synonymous. The repetition in 7:2 differs from the uses in 6:19, 20 in that it is attached to the specific requirement that there be only two b^e hēmōt which are not pure. No men-

tion of this criterion is alluded to in 6:19, 20.

š^enayim š^enayim -7:9, 15

These verses each contain very close affinities in vocabulary in addition to the arrangement of numbers, with only some differences in detail.

The verses as well both narrate the execution of the divine command.

What is peculiar, however, is that this arrangement of numbers is not contained in any of the command clauses while other numbers are (i.e.

š^enayim and šibāh šibāh).

šibāh šibāh -7:2, 3

In 7:2 this combination of numbers refers to the pure beasts whose sex is indicated by is w^eistō. In 7:3, it refers to op haššōmayim, zākār un^egēbāh. These verses, however, do share the same contexts:

God's commands regarding the living beings for the ark.

tāhōr -7:2, 2 7:8, 8
8:20, 20

The repetitions in 7:2 refer respectively to beasts pure and impure which were to be taken (lqh) into the ark. The repetitions in

7:8 refer to the pure and impure beasts which went into the ark (bō).

In 8:20, tāhōr describes the beasts and birds which Noah took (lqh) as a sacrifice.

m^eōd 7:18, 19, 19

This adverb appears only in the narrated description of the ascending waters. In 7:18 it modifies the verb rbh and in 7:19 the verb gbr. Verse 18, however, has both verbs (rbh and gbr) but only one instance of m^eōd. Verse 19 has only the verb gbr but two of the adverbs repeated simultaneously, as if in compensation for the deletion of the verb rbh in 7:19:

rbh gbr m^{e1}ōd 7:18
 gbr m^{e1}ōd m^{e2}ōd 7:19
dām -9:4, 5, 6, 6

The abrupt appearance of this cluster of repetitions occurs in the poetic and enigmatic divine discourse regarding the prohibitions of taking life and eating flesh. The stress on dām as a sanctified principle of life is made apparent in the discourse itself and the repetitions may serve to underscore this emphasis. The chiasitic structure in the first strophe of 9:6 accounts for the dual repetition of dām in that verse.

yād -8:9, 9:2
 9:5, 5, 5

The first two occurrences are unrelated in context to the last three. Yād in 8:9 refers to Noah "stretching out his hand" to receive the dove, and in 9:2 it is used more figuratively; all living beings will be given into the hand of Noah and his sons. The most significant repetitions are the three in 9:5. Each has appended onto it the preposition min. Each occurrence is as well in a construct state, but with different nouns, or phrases attached: miyyad kol hayyāh

miyyad hā'ādām

miyyad'is'āhîw

Thematically the verse is concerned with the principle of ius talionus. This may account for the repetition which explores the different aspects of retributive requirements. Structurally, and thematically, the verse itself is repetitive and the triple occurrence of yād may be aligned to this greater pattern.

hayyat hāāres -9:10, 10

The repetition of this construct-phrase is due largely to the synonymous poetic structure of the verse which employs the term in each strophe.

ʿānān -9:13, 14, 14, 16

The abrupt occurrence of this cluster of repetitions is due to the theme concerning the sign of the covenant peculiar to this point in the narrative. In all but one case (the first of 9:14) the noun has the preposition b^e prefixed and is as well predicated by the noun gešet. In spite of this regularity the repetitions are not strictly verbatim as verbal, syntactical and thematic variations are present between them.

ʿerwat ^abihem - 9:22, 23, 23

The repetition of this construct-phrase stresses the negative aspect of Ham seeing (r^h) the nakedness of his father and the positive aspect of his brothers covering (ksh) and not seeing (lō^h rā^u) his nakedness. This form of repetition effectively foreshadows the event of Ham's descendants being cursed by Noah by drawing attention to the cause which led to Ham's fall from Noah's graces.

ʿebed -9:25, 25, 26, 27

The repetitions of this noun are thematically and structurally consistent. Each noun is predicated with Canaan and describes what Canaan will be to his brothers. Structurally, the noun is always found in the second strophe of each verse.

ʿolām 6:3, 4 9:12, 16

While this noun is repeated four times, only the latter two occurrences are related in any way. They share the context concerning God's giving and remembering the covenant forever.

lēb -6:5, 6 8:21, 21

The chiastic structure of these repetitions is notable:

6:5 lēb of 'ādām	<div style="border-top: 1px solid black; width: 100%; height: 100%;"></div>
6:6 lēb of YHWH	
8:21 lēb of YHWH	
8:21 lēb of 'ādām	

In the case of both clusters (6:5-6 and 8:21) YHWH's observance that the yēser of 'ādām is fundamentally ra' is interiorized. The clusters frame the flood-event by being situated before and after. In 6:5, 6, mankind's nature prompts YHWH to eradicate man and the corrupted earth. In 8:21, YHWH seems to realize that the exercise was a futile one, precisely because of mankind's inclinations. The regularity of the repetition in both context, syntax and structure points to a potentially important theme.

l^e mināh -6:20, 20, 20
7:14, 14, 14, 14

This prepositional phrase in 6:20 is within the context of the divine command regarding lists of animal species to be taken aboard the ark. In 7:14, the execution of divine commands is narrated. There are regularities in theme, but the actual lists in which the phrase occurs are different in vocabulary and structure.

6:19-20	7:14-16a
ūmikkol hāhay	w ^e kol haḥayyāh <u>l^e mināh</u>
mikkol bāsār	w ^e kol habb ^e hēmāh <u>l^e mināh</u>
s ^{ve} snayim mikkol	w ^e kol hāremes' hārōmes' <u>l^e mināh</u>
mēhā'ōp <u>l^e minēhū</u>	w ^e kol hā'ōp <u>l^e minēhū</u> ----
ūmin habb ^e hēmāh <u>l^e mināh</u>	s ^{ve} snayim s ^{ve} snayim mikkol habāsār s ^{ve} ser bō rūah ḥayyīm
mikkol remes' hā' dāmāh <u>l^e minēhū</u>	zākār...mikkol bāsār
s ^{ve} snayim mikkol	

The occurrence of the phrase l^e min^hhu is not equally balanced between the two lists of living beings. While the variation is easy to illustrate, its possible function is not readily evident.

y^hon^hah -8:8, 9, 10, 11, 12

The five repetitions all occur within the setting of Noah sending out the y^hon^hah three times in order to determine the extent of the dry land. The noun is the subject of the verbs ms^h (9:9), s^hub (9:9, 12), ysp (9:12); and the object of: s^hlh (9:8, 10, 12), lqh (9:9), bo^h (9:9), ysp (9:10, 12). Including the noun along with pronouns, verbal suffixes and prefixes, the 'dove' is referred to eleven times, a significant number of references for only five verses.

'ot -9:12, 13, 17

Each repetition is in a construct state with b^erit. 9:12 and 17 frame the narrative outlining the sign of the covenant, as distinct from the covenant itself (which has its own section in 9:8-11). The repetition in 9:13 introduces the actual sign itself (the qeset). Interestingly, the phrase 'ot b^erit in verse 12 accompanies the futurum instans case of the verb ntn ("about to give"); in verse 13 the verb is a waw-consecutive of the perfect verb hyh ("it will be a sign"); and in verse 17, the verb used is the hiphil perfect of qum ("I have established"). The sense of progression of time is clear, creating a slightly altered context for each repetition of the phrase 'ot b^erit.

One more point concerning the phrase 'ot b^erit requires discussion. 9:12-17 has as its theme the 'ot b^erit. Within this unit there is a consistent usage of the preposition ben. For example:

9:12 'ot b^erit 'a^vser 'a^hni n^ot^hen b^eni u^ben^ekem u^ben kol nepes hayy^hah

Within verses 12-17 the preposition bēn occurs nine times, each time in close conjunction with the repetition of ʾōt b^erit. 9:8-11 has as its theme just the covenant. A different preposition appears here. bēn is supplanted by the preposition ʾet-'with'. For example:

9:9 hin^e nī mēqim ʾet b^eritī itt^e kem w^e et zar ʿa kem ʾahrēkem.

Within the unit of verses 8-11, only the b^erit is spoken about, not the ʾōt b^erit.

The concludes the discussion of the category of infrequent 'clustered' repetitions. We can now proceed to catalog the repetitions which fall under the description of 'single' repetitions; or those nouns, adjectives or phrases repeated only once or twice and whose frequency of appearance is widely distributed.

iv)

ruah hayyim -6:17 7:15 7:22

The repetitions of this phrase in 6:17 and 7:15 are nearly identical in syntactical form:

6:17 kol bāsār ʾav^v ser bō ruah hayyim

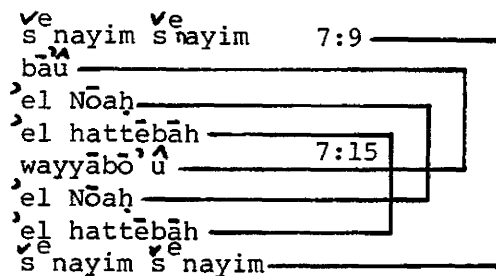
7:15 mikkol habbāsār ʾav^v ser bō ruah hayyim

Their repetition, however, is not verbatim as the former is in the context of a divine command while the latter is in the execution of the command. Even so, a balance is achieved, which is highlighted by their syntactical affinities. While 6:17 and 7:15 refer to the beasts in whom was the ruah hayyim, which were saved from the waters, the repetition of the phrase in 7:22 refers to the ones who died. In addition to this contextual variance, the syntax is altered as well:

kōl ʾav^v ser nišmat ruah hayyim b^e appāyw mikkōl ʾav^v ser behārābāh mētū.

s^{ve} nayim s^{ve} nayim -7:9, 7:15

This number appears only in portions of the text which narrate the varieties and numbers of beings coming onto the ark in response to the divine command. The repetition shares this same context, and as well has very close parallels in vocabulary, with only the syntax varying. In addition, as shown below, the repetition of the numbers is symmetrically balanced.



yēser...ra^c -6:5, 8:21

In 6:5, the yēser...ra^c of man was the reason given by God to justify to himself the destruction of life on earth. After the flood-event in 8:21, God affirms that while yēser...ra^c of man was still with him, it no longer constituted a reason to destroy all life, just on his account (ba^{ca} bur hādām). This simple repetition seems to act as a frame for two major events. First there is the narrated episode of the flood itself. Second, the narrator relates that God himself discovers something inalterably perverse in his creation. He realizes that he must find other means of overcoming this problem than through large-scale destruction.

saddiq^a -6:9, 7:1

In both instances, this adjective describes Noah. As well, the adjective is closely associated with the noun dōr^a (plural in 6:9, sin-

gular in 7:1. Here, however, the similarities end. The occurrence in 6:9 is within the narrated tōledet formula, while the repetition in 7:1 is found in YHWH's speech just prior to his command to select living beings for the ark. In 6:9 a further adjective is juxtaposed to saddiq to describe Noah: tāmim. In 7:1, saddiq is the only modifier used of Noah.

qēs 6:13, 8:6

The two repetitions share no parallels. In 6:13^{it} refers to the end of flesh God saw 'coming to his face' while in 8:6, qēs is found in the prepositional phrase miggēs 'arbā' im yōm.

dōr -6:9, 7:1, 9:12

The use of this noun in the narrative creates an interesting symmetry. In 6:9, the noun is plural. Pluralization of dōr indicates either a reference to the past or future generations. Here, the past is indicated. The phrase Nōah is saddiq tāmim hāyāh b^e dōrōtāyw informs us that Noah's lineage is pure (tāmim). In 7:1, the noun is singular, indicating a present reference. Noah is being compared with his contemporaries and found to be the only one of his generation who is saddiq. The last occurrence is again plural and is found within the context of Elohim about to give a sign of the covenant which he was making between himself and l^e dōrōt 'ōlām. Here the time reference, established grammatically and contextually, anticipates the future. Thus the symmetry looks like this:

6:9 dōrōt - plural - past
7:1 dōr - singular - present
7:12 dōrōt - plural - future

Another symmetry is evident. The present dōr is wiped out in the story, but a covenant is made with all subsequent dōrōt.

zera^l -7:3, 8:22, 9:9

No relations exist among the three repetitions of zera^l, although in 8:22 and 9:9, zera^l is used in God's speeches outlining promises to Noah's seed. zera^l in 8:22 is more agriculturally oriented.

7:3-^ehayyöt zera^l 'al p^e nē kol hā'āreṣ
 8:22-zera^l w^e qāsīr
 9:9-b^e rīti ... 'et zar^l 'a kem 'ahre^l kem
may^e nōt t^e hōm -7:11, 8:2

The repetitions of this phrase are neatly balanced. In 7:11 their 'bursting forth' is narrated (nibq^e u kol may^e nōt t^e hōm) while in 8:2 they are closed (wayyissāk^e rū may^e nōt t^e hōm).

rub^abōt hassāmayim -7:11, 8:2

The two occurrences of this phrase are chiastically arranged, and together with their respective verbs describe the complete reversal of situation.

wa ^a rub ^a bōt hassāmayim	7:11
niptāhū	
wayyissāk ^e rū	8:2
rub ^a bōt hassāmayim	

ge^vsem 7:12, 8:2

This noun's repetition is symmetrical. The second use inverts the sense of the first.

7:12 wayy^e hī hagge^vsem 'al hā'āreṣ

8: 2 wayyikkālē hagge^vsem

sēm, hām, yepet 6:10, 7:13, 9:18

The widely interspersed repetition of Noah's sons' names occurring together are not the only reference to the actual sons of Noah. In most cases the corporate term of bānīm is used. It is odd, however, that the text should repeat the trio's names more than once. (The in-

dividual names also appear separately in 9:22, 23, 26 and 27.). The first appearance in 6:10 is part of the tôl^edot formula and is the direct object of the sentence: wayyôled nōah s^e lōšāh bānim. In 7:13 the names appear together on the event of their embarkation. 9:18 appears to be a resumption of the tôl^edot formula, and therein appear the names again. In each case the phrase b^e nē nōah appears with the names heightening the redundant nature of the repetition, even though the repetitions appear in varying contexts.

is -6:4, 6:9, 9:5, 9:20

In two cases (6:4 and 9:5) the noun is used constructively as part of different idiomatic expressions: anšē hassem and is ahiw. Other than this the repetitions are not parallel in any sense. In 6:9 and 9:20 is followed by certain modifiers describes Noah; nōah is sadiq tāmim (6:9) and is hā^a dāmāh (9:20). The contexts, however, are too varied to admit of any other parallels.

This completes the systematic presentation of repeated nouns, phrases and adjectives, or Part a) of the category 'Lexical Repetitions'. We now proceed to discuss Part b) of lexical repetitions--repeated verbs. In order to arrange the presentation of repeated verbs more effectively the same classes of repetitions as established for part one will be employed: b i) many repetitions randomly distributed throughout the chapters; b ii) many repetitions with a clustered distribution; b iii) few repetitions with a clustered distribution; b iv) few repetitions randomly distributed.

b i)

r^h -6:2, 6:5, 6:12
7:1

8:5, 8:8, 8:13
9:14, 9:16, 9:22, 9:23

Even though this verb occurs eleven times, there appears to be no obvious consistency of usage. There are a variety of subjects and objects and although the Qal is the predominant form, the Niphal and Hiphil are also used.

lqh -6:2, 6:21
7:2
8:9, 8:20
9:23

In two cases (6:21, 7:2) the verb is used in the divine command (once imperatively) to take certain beings onto the ark. In 8:9 and 20 Noah is the subject of the verb as he takes the dove into the ark, and takes the pure beasts for YHWH's sacrifice. The remaining repetitions (6:2 and 9:23) share no similarities in theme, grammar or syntax.

²mr -6:3, 6:7, 6:13
7:1
8:15, 8:21
9:1, 9:8, 9:8, 9:12, 9:17, 9:25, 9:26

YHWH is the subject of this verb four times (6:3, 7; 7:1; 8:21), Elohim five times (6:13, 9:1, 9:8, 9:12, 9:17), and Noah twice (9:25, 26). 8:15 and 9:8 have the verb in the infinitive form as well. There are a variety of objects which when observed yield no consistent pattern of usage. The verb itself is used to introduce discourse.

b ii) Verbs repeated many times with a clustered distribution.

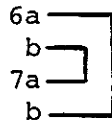
b[^]o[^] -6:4, 6:13, 6:17, 18, 19, 20, & 7:1
7:7, 9, 13, 15, 16, 16
8:9, 8:11

With this verb there are obvious clusters of repetitions which are worthy of note. 6:17-7:1 uses b[^]o[^] four times within the context of the divine command to bring beings onto the ark. The tense in all cases

(excluding 6:17 which is participial) is imperfect (future). The repetitions of bó⁴ in 7:7 through 7:16 occur in the narrated execution of the command. The tense in this cluster of repetitions is exclusively perfect (past or completed action). The repetitions in 8:9 and 11, refer to the dove's being 'brought' into the ark (hiphil) and its 'coming in' (Qal).

'sh -6:6, 7 6:14, 14, 15, 16, 16 6:22, 22
 7:4, 5
 8:6- 8:21
 9:6 9:24

This often repeated verb demonstrates a very clustered distribution, particularly within the early two chapters. The repetition of the verb in 6:6, 7 in conjunction with the verb nhm, draws attention to the nearly verbatim parallels between the first strophe of verse 6 and the last of verse 7. This repetition serves to frame the important contents of 6b and 7a:



The five repetitions of 'sh in 6:14-16 are very prominent, and are the principal verbs in the command to build the ark. The imperative forms of the verb impart an atmosphere of urgency to the narrative. In 6:22, the repeated verbs are seemingly redundant, although they structure and balance the verse by their positions:

wayya'as' nōah k^e kōl 'av^{av}ser šiwwāh 'ōtō 'elōhīm kēn. 'āsāh.

While the repetitions in 7:4 and 5 are very close, the subjects are respectively YHWH and Noah. 'sh in 7:4, 5 is used transitively, although the direct object of 7:4 is transformed by the relative clause ('as^{av}ser 'āsīti), thereby presenting a different nuance of meaning from the verb's use in 7:5. 7:4 recalls to mind 6:7, while 7:5 has very close associa-

tions (thematic and syntactic) to 6:22--in fact the two verses are nearly verbatim repetitions themselves with differences only in the divine name and the exclusion of the dual internal repetition of sh in 7:5.

The remaining repetitions exhibit some interesting features as well, although they are relatively isolated from each other. In 8:6 there is the following phrase:

wayyiptah nōah ʾet hallōn hattēbāh ʾa^vser ʿāsāh.

This phrase, and the use of sh within it, is reminiscent of the instructional commands of 6:14-16. For some reason hallōn was not included in those instructions, but its presence is necessary in the present context. Thus in 8:6 the relative phrase ʾa^vser ʿāsāh would seem to be an irrelevant appendage, except for the fact that it does take the reader back to the instructions, and by so doing, accounts for the sudden and unexpected appearance of hallōn.

sh -6:11, 12, 12, 13, 17
9:11, 15

This significant verb plays a very complex role within the narrative. The clusters of its repetitions occur before and after the event of the actual flood. The narrative in 6:11-17 uses the verb to indicate God's resolve to destroy the present order, while in 9:11, 15 the verb is used in the context of God's resolve not to destroy the world again. Each cluster of repetitions offsets the other. The five repetitions of the root in chapter 6 create a word-play with striking effect by utilizing the Niphal and Hiphil forms of the verb:

6:11-the land was ruined "to the face of Elohim" (Niphal)
6:12-Elohim saw that the land was ruined (Niphal)
6:12-all flesh caused its ruination (Hiphil)
6:13-Elohim will ruin all flesh (Hiphil)
6:17-bring flood to ruin all flesh (Hiphil)

Notice the thematic progression involving the repetitions. It moves from the state of the land's ruination, the perception of its ruination, the cause, the resolve and the means of effecting the resolve. Much information is thus conveyed by the repetitions within a circumscribed portion of the narrative. Verse 12 has an interesting chiasmic structure which marks the shift between the Niphal and Hiphil forms; hence the two repetitions of the root within one verse:

wayyar' ^elōhīm' et hāāreṣ w' hinnēh 12a
 niṣḥātāh _____ niphāl
 kī hiṣhīt _____ hiphil 12b
 kol bāsār' et darkō' al hāāreṣ

ys' -8:7, 7
 8:16, 17, 18, 19
 9:10 9:18

In all cases the root predicates "(going out) from the ark". The cluster of 8:16-19 is the most important series of repetitions. 8:16, 17 are the command verses, 8:18-19 the execution. The verses are framed chiasmically by the imperative phrase sē' min hattēbāh (the first strophe of 8:16), and by the last strophe of 8:19 yās' u' min hattēbāh.

b iii) Few repetitions with a clustered distribution

nhm -6:6, 7

This verb has YHWH as its subject in both cases and is in the Niphal form. As well, it is juxtaposed with the verb 'sh, in synonymous phrases which are arranged chiasmically. The first phrase (6a) is narrated:

wayyināhem YHWH kī 'asah' et haādām bā'āreṣ.

The second is part of YHWH's speech (7b):

kī nihanti kī 'asitīm

mhh -6:7
 • 7:4
 7:23, 23

The repetitions in 6:7 and 7:4 have YHWH as their subject and are used in direct speech outlining YHWH's resolve to 'blot out' man (6:7) and all living things (7:4). The repetitions in 7:23 narrate the fulfillment of YHWH's intentions, the dual usage of the verb recalling the previous usages in 6:7 and 7:4. The double use of the verb in one verse also adds emphasis to the sense portrayed by the verse which describes the extent of the destruction of all life on earth.

ml' -6:11, 13
 9:1

The clauses containing the repetitions in 6:11, 13 are thematically, lexically and syntactically synonymous. 6:11 is narrated and has the verb in the Niphal, while 6:13 is a speech with the verb in the Qal.

6:11 wattimmōlē' hā'āreṣ ḥāmās

6:13 kī mā^lāh hā'āreṣ ḥāmās

The repetition of ml' in 9:11 is an imperative command to 'fill' the land.

'kl -6:21, 21, 21
 9:3, 4

The triple repetition of the root in 6:21 is part of the divine command regarding the loading of provisions into the ark. There are no prohibitions attached, nor are there any specific items outlined. Contrasting this is 9:3, 4, the unit wherein the second cluster of repetitions are situated. The repeated root in 9:3 is predicated by a specific list of foods which may be consumed, and in 9:4 the stress, conveyed by

the negative imperative of 'kl, is on the prohibitions associated with eating.

rbh -7:17, 18
8:17
9:1, 7, 7

rbh in 7:17, 18 has as its subject hammayim and describes the rising of the flood. rbh in 8:17, standing in relative isolation, has as its subject the classes of living beings. The repetitions in 9:1, 7 are all emphatic imperatives directed by God to Noah and his sons telling them to 'multiply and fill the earth'.

gbr -7:18, 19, 20, 24

In each repetition the verb has as its subject hammayim. With each repetition the verb has associated with it other verbs or adverbs which portray a sense of progression, or a build-up, which prevents the multiple use from being redundant.

ksh -7:19, 20
9:23

The repetitions in 7:19, 20 are identical in that they have as their subject hehārîm and are in the Pu'al form. Verse 19, however, merely narrates that the mountains were covered with the waters, while in 20, it reports the precise details of just how high the waters rose above the mountains. The verb in 9:23 is in the Piel form and describes the action done by Shem and Yepheth as they cover their father's nakedness.

zkr 8:1
9:15, 16

In each repetition God is the subject with the objects being Noah in 8:1 and the covenant in 9:15, 16. The repetition of "remembering

the covenant" in 9:16 has added to it the modifier ^ʿōlām. The verses wherein the repetitions occur are as well somewhat synonymous, save for the absence of any mention of the covenant in 8:11. God, in all cases, remembers Noah, his family and all living beings who were with him.

drs[√] -9:5, 5, 5

The sudden, isolated and concentrated repetition of this verb is unique to the narrative. With each occurrence, more information is added to the verbal phrase, and while synonymous, the repetitions are by no means redundant. The verb is consistently a first person Qal imperfect. Syntactically, the verb's position is consistently irregular, appearing at the end of a phrase rather than in the normally expected first position. The verbal structure, the general syntax and the synonymous parallelism of the whole verse is highly poetic.

spk[√] -9:6, 6

This verbal repetition frames the perfect chiastic structure of the verse's first strophe:

[√]sōpēk [√]dām hāādām bāādām dāmō yiššāpēk

hsr[√] -8:3, 5

Both repetitions refer to the action of the waters. The Qal imperfect with the waw-consecutive signals the commencement of the action in 8:3. The participle in 8:5 expresses a durative and progressive sense to the action which is followed by the prepositional phrase signaling the end of the 'diminishing'. Following this, verbs of 'drying' are used to describe the disappearing of the waters.

hrb[√] -7:22, 8:13, 13. The root occurs as a nominal form in 7:22 but there is no relationship between it and its use in 8:13.

The verbal repetitions in 8:13 are part of the verse's internal synonymous parallelism between the last phrase of each strophe:

13a...hār^ebū[^] hammayim mē[^]al hā[^]āres

13b...hār^ebū[^] p^enē[^] hā[^]ā^adāmāh

sub^{v^} -8:3, 3
8:7, 9, 12

The Qal imperfect with waw-conversive in 8:3, along with the participle at the end of the same strophe (3a) signal the transitional point between the rising of the waters and the commencement of their recession. The repetitions of sub^{v^} in the second cluster belong to an entirely different context. In each case here, it is a bird which does or does not return after having been sent out by Noah from the ark.

slh^v -8:7, 8, 9, 10, 12

The repeated verbs in verses 7, 8, 10 and 12 are all in the third person imperfect Piel with waw-conversive, and have as their subjects Noah, and as their objects birds (ōrēb in verse 7 and yōnāh in the remainder). Verse 9, however, has the verb in the third person perfect Qal with the subject again being Noah, but the object yādō[^].

yh1 -8:10, 12

This verb, again within the context of Noah sending out the birds, is used to relate the passage of time (7 days in each case) between the birds' forays in search of dry land.

ysp -8:10, 12
8:21, 21

This verb in 8:10, 12 is used respectively in conjunction with the verb slh^v, and has Noah as the subject; and with sub^{v^} with yōnāh being the subject. The two repetitions in 8:21 are used to create a synonymous

parallelism within the verse, being juxtaposed with the verbs qll and nkh:

21a - lō' ḥōsīp l^eqallēl...

21b - w^elō' ḥōsīp l^ehakkōt...

ntn -9:2, 3
9:12, 13

The verb occurs as a Niphal perfect in 9:2 and as a Qal perfect in 9:3, and in each case refers to living beings which had been given into the 'hand' of man. The repetitions in 9:12 and 13 revolve around the sign of the covenant which Elohim is 'about to give' (9:12 infinitive futurum instans) and the qeset which Elohim 'has given' as the sign in 9:13.

b iv) Few repetitions randomly distributed.

yld -6:1, 6:4, 6:10

The contexts in which each verb is repeated are dissimilar. The Pual form in 6:1 has as its passive subject b^enōt hā'ādām. The Qal in 6:4 also has b^enōt hā'ādām for a subject, and the gibbōrīm for its object. The verb yld (here Hiphil) has Noah as the subject with sēm, hām, yepet as objects. The use of the verb here in 6:10 is consonant with the general form of the tōl^edōt formula in the rest of the Book of Genesis, and it may be that the repetitions of the verb in 6:1 and 4 also point to the sections of tōl^edōt which prelude that of Noah (Genesis 5). 6:1-10, then, may be an inclusive unit and would not, therefore stand as two distinct stories (vss. 1-4, 5-10) as they are sometimes viewed.

ms' -6:8, 8:9

The repetition of the verb leads us to see unique syntactical

parallels between what looks like isolated occurrences. In 6:8, the verb appears in the following phrase: w^e nōah māsa³ hēn. hēn is an anagram of nōah. In 8:9, the verb appears with this phrase: w^e lō³ māsa^{e2} ah hayyōnāh mānōah. mānōah and hayyōnāh appear to be anagrammatic as well. Here is an interesting stylistic feature to which attention is drawn because of the repetition of ms.

hik -6:9, 7:18, 8:3, 8:5, 9:23

This verb is used in varying contexts with no great regularity exhibited. In 6:9, Noah 'walked' with Elohim; 7:18 the ark 'walked' on the face of the waters; 8:3 and 8:5 are in a participial form and supplement duratively the description of the diminishing waters; 9:23 has Sheṁ and Yepheth 'walking' backwards.

sim -6:16, 9:23

The verb has no parallels in its repetition either syntactically or contextually.

qum -6:18, 9:9, 9:11, 9:17

The repetitions all occur in the Hiphil form, in direct speeches made by God and all have as their object b^erit. 6:18 may be seen as the 'promise' and 9:9, 11, 17 as the enactment of the promise.

swh -6:22, 7:5, 7:9, 7:16

The parallels between these repetitions are apparent in syntax and context, with variations only in the Divine name and some prepositions and pronouns.

6:22 k^e kol ^aser siwwāh³ otō³ ^elōhim kēn ³asah

7:5 k^e kol ^aser siwwāh³ YHWH

7:9 ka^aser siwwāh³ ^elōhim

7:16 ka^{'av}ser siwwah^{'o}tō^{'e} lōhīm^{'e}

Contextually, each repetition is set within a narrated verse as a response to a previous divine injunction.

mwt -7:22, 9:29

In 7:22, mwt is the second of a series of three synonymous verbs, in as many synonymous verses, which narrate the expiration of living beings. mwt in 9:29 is simply the verb used to narrate Noah's death. The two repetitions have no parallels between them.

gll -8:8, 8:11, 8:21

The verbs in 8:8 and 8:11 have as their subject hammayim. Verse 8 asked 'if the waters were diminished' while verse 11 narrates Noah's discovery that they were diminished. The verb in 8:21 is part of YHWH's soliloquy wherein he promises 'never to belittle the earth again'. Thus, the repetitions exhibit few, if any parallels throughout their usage.

prh -8:17, 9:1, 9:7

Each repetition is within the context of divine speech, is juxtaposed with the synonymous verb of rbh, and in 9:1, 7 are in imperative form. The subjects of the verb in 8:17 are various classes of living beings. The subjects of the imperatives in 9:1 and 7 are Noah and his sons.

yd^c -8:11, 9:24

The only parallel existing between each occurrence is that Noah is the subject of the verb.

This concludes the systematic presentation of lexical repetitions found in Genesis 6-9. The next category which we will discuss is thematic repetition. What we mean by theme here, which also tells us how a

theme is found, is to use a grammatical analogy. In grammar, 'theme' refers to a root-stem of a noun or verb to which various inflections are added. In many cases, the obvious or apparent initial form of the stem is disguised, but still identifiable. So, by extending this analogy to our case, 'theme' is a central subject, idea or reference which is expressed with variations. It may perhaps be more appropriate to describe this category as 'topical parallels', for unlike some lexical features which were repeated several times, the themes which we shall identify occur in the text but twice. Before evaluative comments can be made, we shall commence listing these parallels in the following fashion. The relevant verses will be organized around the central idea which together they present. The similarities and differences of each parallel will then be discussed.

The first theme in evidence relates God's observance of the deteriorated state of his creation, and outlines reasons for its retrogression. There are two 'units' which address this theme: 6:5, 6 and 6:11, 12. The similarities between the units can best be expressed by saying that in them a problem and the source of that problem are recognized. The variations, however, are more readily discernable. First, the divine names are different: 6:5, 6 utilizes 'YHWH'; 6:11, 12 'Elohim'. Second, 6:5, 6 affirms that 'the evil of man was great in the land' (rabbāh rāʾat hā'ādām bā'āreṣ) because of man's evil inclination' (yēser...rā). Thus YHWH was sorry, or angry that he had made man. Here, the problem emphasized by the text lay with man. In 6:11-12, however, the text stresses that it was hā'āreṣ which was ruined (no mention here of 'ādām), and this ruination was as a result of 'the way of all flesh (kol bāsār) upon the

land'.

This first theme leads directly onto the second: God's resolve to eradicate that which he had created, and the reasons which justify that resolve, found in 6:7 and 6:13. Differences exist again between the divine names: YHWH in 6:7, Elohim in 6:13. In 6:7, YHWH appears to speak to himself, while in 6:13 Elohim speaks to Noah. The verbs for 'eradication' are varied: 6:7 mhh; 6:13 sh̄t. It is ādām, b^ehēmāh, remeš, and ʿop which will be 'wiped out' in 6:7, while in 6:13 kol bāsār will be 'ruined'. The reason for YHWH's resolve in 6:7 is summarized by the phrase: kī nihhamti kī ʿasitīm. In 6:13, Elohim's reasons are found in this phrase: kī māleʾāh hāʾāreš hāmās mipp^enēhem.

The third parallel (6:8, 9, and 7:1b) is concerned with Noah's virtues, which caused him above all others to be saved from the imminent destruction. 6:8, 9 record that Noah found 'favour' (hēn) in the eyes of YHWH, and is described as being saddīq tāmīm b^edōrōtāw. Similarly in 7:1b YHWH describes Noah in this way: kī ʾōt^ekā rāʾitī saddīq l^epānay baddōr hazzeh. The differences between the units can be seen in the absence of the adjective tāmīm in 7:1b and in the plural of the noun dōr in 6:9 as opposed to the singular in 7:1b.

A fourth thematic parallel is found between 6:17 and 7:4. We will describe the theme as a restatement of the resolve to eradicate life from earth, supplemented by a statement outlining the means by which destruction will take place. The agency of destruction in 6:17 is expressed by: wā nī hinnēri mēbi ʾet hammabūl mayim ʿal hāʾāreš while in 7:4 we read: ʾānōkī mamtir ʿal hāʾāreš. The verb of destruction in 6:17 is the Hiphil of sh̄t while in 7:4 the hiphil of mhh is used.

The fifth major thematic parallel occurs between 6:18b-6:21 and 7:1a-7:3. These units both narrate the divine command to load the ark. They both include lists of beings which are to embark, and offer specific details concerning number and sex. However, the lists of beings, their quantities and qualities are not congruent. For instance, the familial list in 6:18b has the following:

ūbātā el hattēbāh ’attāh ūbāneka w’istēkā ūn’sē bāneka ’ittāk.

7:1a, although parallel in theme, is much more concise:

bō ’attāh w’kol bētēkā ’el hattēbāh.

The lists of beings, and descriptions of them in 6:19-20 are:

mikkol hāḥay	In 7:2-3: habb ^h ēmāh hatt ^e hōrāh
mikkol bāṣār	habb hēmāh ^a ser lō’ t ^e hōrāh
mēhā’ōp l ^e minēhū	mē’ōp haṣṣāmayim
minhabb hēmāh l ^e mināh	
mikkol remes hā ^a dāmāh l ^e minēhū	

The variations are immediately apparent. Differences exist concerning the number of beasts as well. The first unit says simply s^eṣṣāyīm (vv. 19, 20) while the second unit calls for šib’ah šib’ah of the pure beasts and birds, and s^eṣṣāyīm for the impure beasts. Sexual nomenclature shares some affinities, and yet exhibits differences as well. 6:19 uses zākār ūn qēbāh as does 7:3. 7:2, however, uses is w’istō whereas in the first unit this phrase does not exist. Even with such irreconcilable variety, however, the theme still remains common.

A sixth theme is shared by 6:22 and 7:5. These verses are very similar in syntax and vocabulary (except for the divine names), with 6:22 having one additional clause:

6:22 wayya’as nōaḥ k^e kol ^aser šiwwāh ^o’ōtō ^elōhīm kēn ’asāh

7:5 wayyaas nōaḥ k^e kol ^aser šiwwāhū YHWH

Seventhly, 7:6 and 7:11 each relate to a common theme, perhaps best expressed by actually quoting 7:6 itself:

w^e nōah bēn šēs meōt šanāh w^e hammabbul^l hāyāh mayim 'al hāāres.

7:11 adds to this much more detail (months and days) and instead of the mabbul^l, posits may^e nōt t^e hōm and ruḥōt^a hassāmāyim. Still the thrust is clear in both units: the advent of the waters occurred at a specific point in Noah's life.

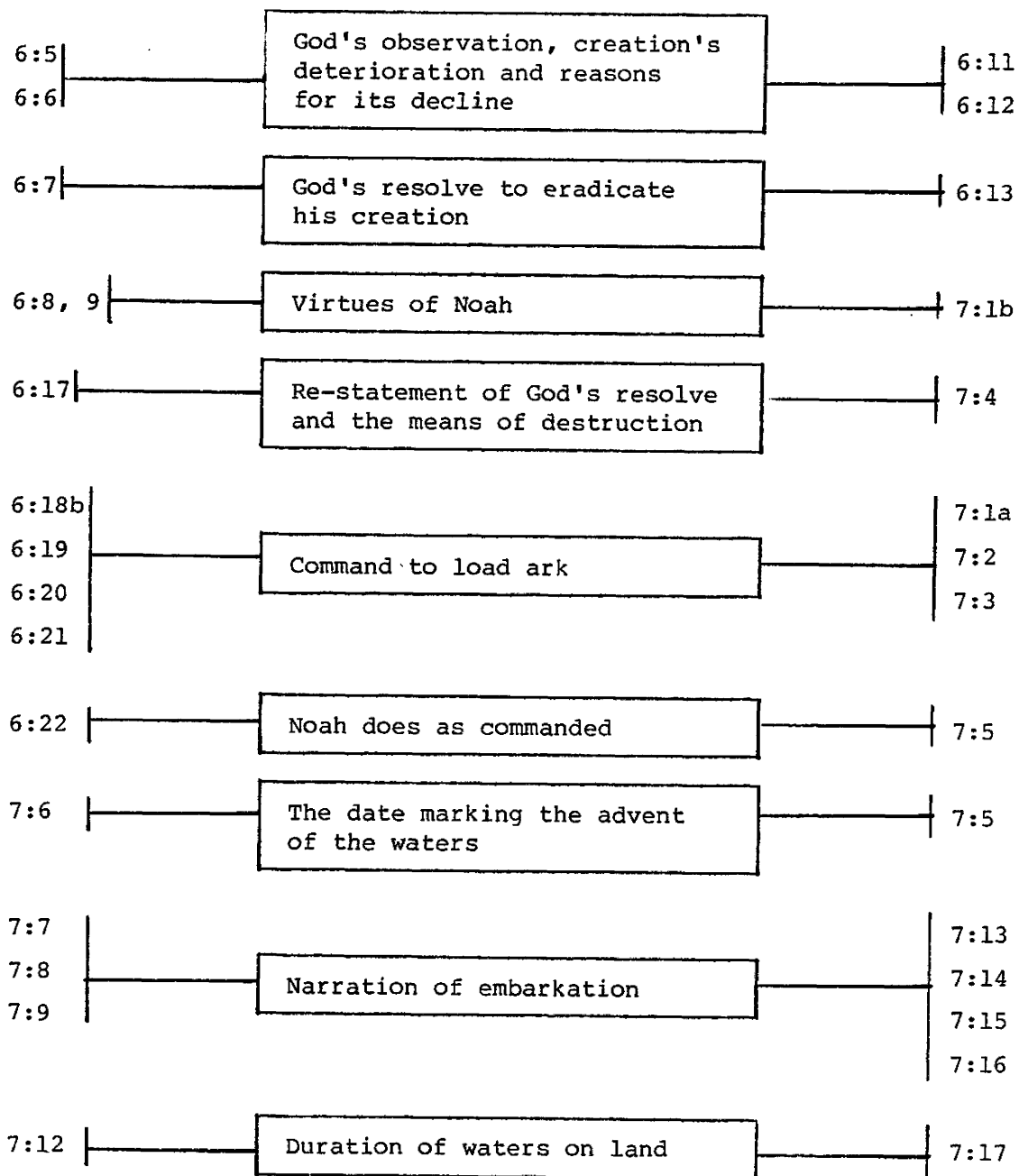
The eighth instance of a thematic parallel involves two major units (7:7-9 and 7:13-16) somewhat reminiscent of the units in 6:18b-21 and 7:1a-3. However, while the latter units were in the form of spoken commands to load the ark, the present units address the theme of the execution of the command, and narrate the embarkation of Noah and the living beings. Between the two units there is a high degree of consistency in vocabulary. The verb bō^o predominates; the number s^e nayim s^e nayim is shared; and the sex of the animals is described by zākār ūn^e qēbāh in both units. Each unit ends with the phrase approximating the following:

ka^{av} ser siwāh ōtō^e lōhīm. 'Elohim' is common to each unit as well. Some variance occurs between the lists of beings and their attributes. For example: 7:8 habb^e hēmāh hatt^e hōrāh; while in 7:4 habb^e hēmāh l^e mināh.

A ninth parallel is found between 7:12 and 7:17. Each verse describes the period of time over which waters accumulated. 7:12 uses the noun haggešem^v while 7:17 uses hammabbul^l to refer to water. Each verse agrees that the waters were upon the land '40 days', 7:12 adding '40 nights'. 7:17 provides extra details to further describe the rising waters: they became abundant (rbh); and they lifted (nś^o) the ark, with the result of its becoming 'high' (rwm) above the land.

These are the major thematic parallels within the flood narrative. This narrative has a total of 97 verses. 31 of those verses address nine common themes. The dual presentation of each theme can in no way be said to be redundant, other than in very general terms, for as we have seen, the parallels utilize different ranges of vocabulary and syntax, creating often irreconcilable inconsistencies between themselves.

By way of summarizing this section we will diagram the schema of these thematic parallels, illustrating the arrangement of verses around the common themes.



Up to this point we have been discussing textual features according to categories of lexical repetitions and thematic repetitions. We will now proceed on to the third category: structural repetition.

In this section, we will not attempt to describe an overall structure which shapes the narrative because such a feature does not appear to exist. Even if it did, it would not be 'repetitive' and therefore would be out of the purview of this thesis. Rather we will be looking for smaller, less encompassing structural features which recur throughout the narrative, often involving only strophes, verses or smaller units of verses. Whether or not formal structural devices appearing in varying parts of the text are thematically or contextually related does not concern us. If a pattern evolves, in which certain structural features are associated with a particular theme, the point will of course be noted. Here, as with the previous categories, evaluative comments will not be made on the features we isolate. Rather we seek only to present the features as they appear in the text.

We will first investigate occurrences of the formal structural feature of parallelism, chiasmus and/or balanced symmetry. In some instances, these lineaments are found only within verses; in others several verses may be aligned within such a structure. First, we will chronicle those instances of parallelism in the order of their appearance in the text. "Parallelism" in this case describes the presence of synonymous ideas which are, however, expressed differently. The parallels are the result of referential congruities as distinct from wholly lexical or syntactical likenesses.

6:5 wayyar^ʾ YHWH kī^ḵ rabbāh rā^ʾat hā^ʾādām bā^ʾāreṣ
w^e kol yēṣer maḥs^{ṽe} bōt libbō^ḵ raq rā^ʾ kol hayyōm^ḵ

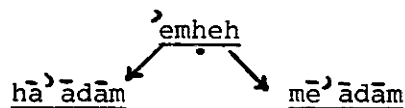
In both halves of the verse the stress is upon the ra^ʾ of ādām, with more information contributed to the theme in the second half.

6:6 wayyinnāhem YHWH kī^ḵ ʾasāh^ʾ ʾet hā^ʾādām hā^ʾāreṣ
wayyit^ʾ ʾaṣṣēb^ʾ ʾel libbō^ḵ

Emphasized here are YHWH's 'internal emotions': regret and grief (or anger) centering around his creation of man.

6:7 ʾemheh^ʾ ʾet hā^ʾādām^ʾ ʾaṣer bārā^ʾtī^ḵ mēal p^e nē^ḵ hā^ʾādāmāh^ḵ
mē^ʾādām^ʾ ʾad b^e hēmāh^ʾ ʾad remes^ʾ w^{ec} ʾad ʾop haṣṣāmāyim^ḵ
kī^ḵ niḥamtī^ḵ kī^ḵ ʾa^ʾ sītīm^ḵ

The parallel is found in the use of the verb mhh which governs the direct object hā^ʾādām in the first strophe and is assumed to govern the prepositional object (mē^ʾādām) and other nouns in the second strophe:



6:11 wattissāhēt^ʾ hā^ʾāreṣ^ʾ lip^ʾ nē^ḵ hā^ʾlōhīm^ḵ
wattimmālē^ʾ hā^ʾāreṣ^ʾ hāmās^ḵ

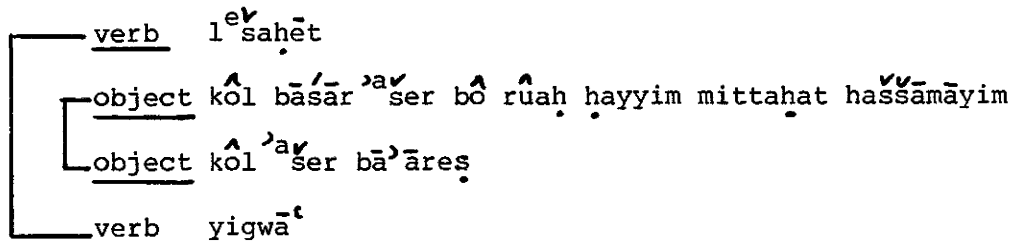
Here the stress is upon hā^ʾāreṣ, with two Niphal verbs occupying identical positions in each half (as does hā^ʾāreṣ), creating a synonymous balance.

6:12 wayyar^ʾ ʾe^ḵ lōhīm^ʾ ʾet hā^ʾāreṣ^ʾ w^e hinnēh niṣhātāh^ḵ
kī^ḵ hiṣhit^ḵ kol bāsār^ʾ ʾet darkō^ḵ ʾal hā^ʾāreṣ^ʾ

The second strophe provides the explanation (introduced as a kī clause) for the problem which the first strophe declares. The repetition of āreṣ in each strophe along with the symmetrical structure of the

verb šht (Niphal in a posterior position in the first strophe; Hiphil in the anterior of the second) create the subtly synonymous parallelism.

6:17 This verse has three distinct parts to it, the latter two of which are parallel and arranged in a chiasm



The verbs are different, but certainly complementary and the object of the last strophe succinctly sums up the longer list of the former strophe's object-clause.

6:21 w^eattāh qah l^ekā mikkol ma^{'a}kāl 'a^vser yēākēl
w^eāsaptā ēleykā w^ehāyāh l^ekā w^elāhem l^eoklāh

These two strophes restate the same general theme of this verse. The different verbs, lqh and sp describe in this context the same action and the repetitions of the root 'kl further draw attention to the analogous thought.

The next two examples of parallelism are found in structures involving two verses, and follow chronologically creating a unit of four verses, with two inherent sets of parallels.

7:17, 7:18 way^ehī hammabbūl 'arbā'im yōm 'al hā'āreṣ
wayyirbū hammayim wayyis'ū 'et hattēbāh
wattārām mē^cal hā'āreṣ
wayyigb^erū hammayim wayyirbū m^eōd 'al hā'āreṣ
wattēlek hattēbāh 'al p^enē hammāyim

In common between the two verses are the ideas of the water being abundant on the land, and the floating of the ark. Verse 17 indeed provides

more information than 18, but this is characteristic of this structural form--progressive parallelism is rarely strictly verbatim.

7:19, 20 w^ehammayim gāb^erū m^eōd m^eōd al hā'āreṣ
way^ekussū kol hehārim hagg^ebōhim av ser taḥat kol hassāmāyim
h^amēs 'esrēh ammāh milma'lah gābrū hammāyim
way^ekussū hehārim

Within the first strophe of each verse, the verb gbr is found together with its subject hammāyim. Note their symmetrically inverted syntactical placement within each strophe, and as well their inverted relation to each other: 19a hammāyim gāb^erū

20a gāb^erū hammāyim

Within the last strophes, the common verb ksh and common phrase way^ekussū hehārim is found. Such features make the synonymity of the two verses readily apparent. Nevertheless, each has unique information.

8:2 wayyissāk^erū may^enōt t^ehōm wārubbōt hassāmāyim
wayyikkālē^e haggēsem min hassāmāyim

In this verse the various sources of the flood are listed predicated by the synonymous verbs 'shutting and restraining'. This verse reverses the events narrated in 7:11 which are also arranged into a parallel structure.

8:3 wayyāsūbū hammāyim mē^cal hā'āreṣ hālōk wāsōb
wayyahs^erū hammāyim...

hammāyim is the subject in each strophe. The verbs are each synonymous for 'waning'. The parallelism is clear, even when the second strophe supplements the verse with the time-clause.

8:13 a way^e hi[^] b^e aḥat w^e sēs^v mē^v ṓt s̄nāh b̄ari^v s̄on b^e ehād laḥōdeš^v
 b hār^e bū hammayim me[^] al hā^v āres
 c wayyāsar nōaḥ[^] et miksēh hattēbāh
 b' wayyar[^] w^e hinnēh har^e bū p^e nē[^] hā^v dāmāh

The repeated verb of 'drying' (hrb) and the equivalent terms eres and dāmāh in the strophes marked b and b' create the internal parallelism. Although the verse is intrinsically united by this parallelism, the a and c strophes still add information which advances the development of the story.

8:21b lō^v ṓsip l^e qallēl[^] ṓd[^] et hā^v dāmāh bā[^] bū[^] hā^v ādām
 kī[^] yēser lēb hā^v ādām rā[^] minn^e urāyw
w^e lō^v ṓsip ṓd[^] l^e hakkōt et kol hay ka^v ser[^] asiti[^]

The lexical and grammatical parallels between the marked portions are clear: the negated first person imperfect of the defective Hiphil ysp predicating an infinitive verb of destruction and the adverb ṓd followed by a direct object commenting on the range of destruction. The intervening strophe ties the two parallels together by explaining (in a 'kī' clause) why God would never again consider destroying his creation.

9:7 w^e attem p^e ru[^] ur[^] bū[^]
sirsū bā^v āres[^] ur[^] bū[^] bāh

Each plural imperative verb (prh, rbh and srs) is parallel in this context with the other. The use of rbh coupled with a different synonym in each strophe makes the parallelism very formal and symmetrical.

9:10 1 w^e et kol nepeš hahayyāh ser^v itt^e kem
 2 bā[^] ṓp babb^e hēmāh ūb^e kol hayyat hā^v āres[^] itt^e kem
 3 mikkol yōs^e hattēbāh l^e kōl hayyat hā^v āres[^]

Common to each clause is the noun kōl appended to a derivative of the root hyh. Another balance is present, although less transparent, involving the second masculine plural pronoun in clauses one and two, and the defined noun hā'āreš in the second and third clauses. The middle clause contains both the pronoun and the noun, marking a symmetrical transition of repetitive elements. 1itt^ekem

2 hā'āreš itt^ekem

3 hā'āreš....

The parallel nature of this verse is further highlighted by its position between vv. 9-11, which as an entire unit exhibits more interesting parallels. These parallels are provided in the repetition of the Hiphil forms of the verb qwm and the phrase 'et b'riti in vv. 9 and 11.

9:11b w^elō' yikkārēt kol bāsār 'ōd mimme^h hammabbūl
w^elō' yihyeh 'ōd mabbūl l^e sahet hā'āreš

The parallels are obvious in the verbatim repetition of three words (lō', 'ōd, mabbūl), and the synonymous sense imparted by the verbs krt and sht.

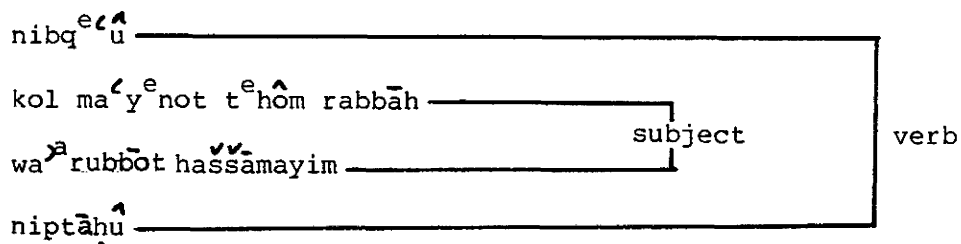
Up to this point we have been reviewing the repetitions of the structural form we have labelled "parallelism". We have isolated sixteen examples. There are, however, more verses inherently synonymous, but for the purposes of exposition, we will list them in a different structural category: chiasmus and/or balanced symmetry. There are fewer examples of this structural type, and less cohesion to strict chiastic form, but such examples as there are are worthy of note.

- 6:6, 7 6a wayyinnahem YHWH ki 'asāh 'et hā'ādām bā'āres
 6b wayyit 'assēb 'el libbō
 7a wayyōmer YHWH 'emheh 'et hā'ādām 'av ser bārātī mēal
 p^e nē hā 'a dāmāh mē 'ādām 'ad b^e hēmāh 'ad remes' w^{ec} ad 'op hassāmāyim
 7b ki nihamtī ki 'āsītīm

Here, the structure is best described as a balanced symmetry. 6a and 7b, as shown above, frame the two verses, in between which are lines important for the development of the narrative. The predominant features are, of course, the two verbs nhm and 'sh. The pronominal suffixes of 7b verbs, however, do represent the nouns of 6a: YHWH and 'et hā'ādām.

7:11b bayyōm hazzeh nibq^{ec} 'ū kol ma^c y^e nōt t^e hōm rabbāh
 wa³ rubbōt hassāmāyim niptāhū.

The chiastic structure of this verse is more apparent when arranged in the following manner:



The verbs denote the actions of 'bursting and 'opening', and are symmetrical in their relationship (posterior and anterior) as well as being both Niphals. The positioning of the subjects is notable. Although closely juxtaposed, the subjects represent thematic opposites: i.e., the 'deep' and the 'heavens'. The chiastic structure, arranged as it is, draws attention to the thematic 'range' expressed by the words.

7:21, 22

wayyigwa^c

kol bāsār hārōmes' al hā'āreṣ bā'ōp ūbabb^e hēmāh ūbahayyāh
 ūb^e kol haššereṣ haššōrēṣ al hā'āreṣ w^e kōl hā'ādām
 kol 'a^vser nišmat rūah hayyim b^e appāyw mikkōl 'a^vser behārābāh
 mētū^a

The verse is framed and balanced by two synonymous verbs of 'dying'. Note the characteristic poetic tense sequence (yqtl/qtl) between the framing verbs. The phrases in between act as subjects for the verbs, and describe in differing details the variety of life destroyed. Thematically, these verses might be better described under synonymous parallelism, but the balanced structure is so symmetrical so as to include it within the present discussion.

9:6a

šōpēk dam hā'ādām hā'ādām dāmō yiššāpēk

This is a perfect example of a chiasmic structure in every detail, and any comment upon it would be superfluous.

9:13, 14 13a 'et qeṣet nātati be'anān

b. w^e hāy^e tāh l'ōt b'arīt benī ūbēn hāareṣ14a w^e hāyāh b^e an nī 'anān al hā' hāreṣb. w^e nir^a tāh haqgeṣet be'anān

The strophes 13a and 14b, by virtue of the repetition of qeṣet and be'anān create a balanced symmetry within the two verses. The structure is further strengthened by the presence of the two waw-conversive forms of the verb hyh in 13b and 14a placed in identical positions.

9:15, 16 — 15a w^e zākarti et b^e rīti ’a^v ser bēni ūbēnekem ūbēn kol nepes hayyāh
b^e kol bāsār

b w^e lō’ yihyeh ‘ōd hammayim l^e mabbūl l^e saḥēt kol bāsār

16a w^e hāy^e tāh haqqešet b^e ’ānān

b ūr^e itihā lizkōr b^e rit ’ōlām bēn ’elohim ūbēn kol nepes
hayyāh b^e kol bāsār ’a^v ser ’al hā’āreṣ.

These two verses offer another example of balanced symmetry. The first strophe of 15 and the last of 16 frame the intervening strophes wherein new information, essential to the development of the narrative, is introduced. Syntactically, the two outlying strophes are somewhat different, but lexically and thematically, are quite close.

Thus far we have been pointing out two major structural features whose forms have been used as a narrative device throughout the narrative: parallelism and chiasm/balanced symmetry. While these structures have been repeatedly used at various intervals, there is no evidence to suggest that they themselves are the 'building blocks' of a comprehensive structure on which the whole narrative is arranged. Rather, they only involve clauses, a verse, or at most, two verses. As we have demonstrated, however, these structural devices are present in significant numbers.

Synonymous parallelism particularly, and chiasm or balanced symmetry to a lesser extent, are primarily considered to be distinguishing hallmarks of biblical poetry. The oft-repeated use of these features in Genesis 6-9, then, points to the possibility that the chapters are more poetic than prosaic in nature. This thought must be borne in mind as further more substantial categories of structural repetitions involving

larger portions of texts are discussed.

The first such category we will describe is the repetition of lists. These lists are of two kinds: 1) Familial and 2) taxonomical. Before we present the respective lists themselves, a few general comments are in order.

1) Familial. In total there are five repetitions of this kind of list. All are structured in essentially the same way with only one minor variation. Five positions compose the list. The first is occupied by either the proper noun Noah, or pronoun referring to Noah. The second through fourth positions are occupied by 'the sons of Noah', Noah's wife, and the wives of Noah's sons, each with a variety of pronominal suffixes. The fifth position is filled with the preposition et with various pronominal suffixes. In three cases (6:18, 7:7, 7:13) the lists are the subject of the verbal root bo, and have as their object the prepositional phrase el hattēbāh. In the two remaining repetitions (8:16 and 8:18, 19) the lists are the subject of the root ys and predicate the prepositional phrase min hattēbāh. The alternate use of pronominal suffixes, and the use of either the noun Nōah or the personal pronoun is contingent upon whether a particular list is part of a discourse (the pronoun attāh and second person masculine pronominal suffixes appear), or is within a narrated section (the noun Noah and the third masculine singular pronominal suffixes are used). Thus in this way the structure of the familial list is very regular and this is the structure which is repeated, as shown below:

6:18 ʿattāh bāneykā ʾist ^e kā n ^e sē bāneykā ʾittāk	7:7 nōaḥ bānāyw ʾistō n ^e sē bānāyw ʾittō	7:13 nōaḥ sēm ḥām yepet ʾešet nōaḥ s ^e lōset n ^e sē bānāyw ʾittām	8:16 ʿattāh ʾist ^e kā bāneykā n ^e sē bāneyka ʾittāk
Discourse	Narration	Narration	Discourse

8:18
nōaḥ
bānāyw
ʾistō
n^e sē bānāyw
ʾittō

Narration

A minor variation in structure occurs in 8:16 where ʾist^e kā appears in the position normally held by bānekā, and vice-versa.

While the familial list-structure is very regular, that of the taxonomical list is less so. Nevertheless this type of list is a prominent feature of the text and does have, therefore, a structure of some type which leads the reader to identify the ten repetitions of taxonomical lists: 6:7; 6:17; 6:19, 20; 7:23; 7:8, 9; 7:14-16; 7:21-23; 8:17; 8:19; 9:2.

There are certain difficulties in recognizing the affinities between the lists. Confusion is caused by the variations in specific, descriptive terms between each list. However, there is a definable, structural frame which is common to each list.

Without exception each list is predicated by a verb; the actual verb and verb form may vary. Sometimes the list is the subject of the respective verb, otherwise it is the object. Next, appearing before the list as a whole, or appended onto each item of the list, is either the preposition ʿad, min ʿal or b^e, or the noun kōl, or a combination of a

preposition directly appended onto the noun kōl. Then appears the actual list of animals itself, the constituent parts of which, in terms of position and lexis, are widely varied. Added to the list in four occurrences are descriptions of the sex and number of certain beings (6:19, 20; 7:2, 7:8, 9; 7:14-16). These descriptions are not uniform. In each of the four verses wherein they appear, different combinations of the following words are used: for sex zākār un^e qēbāh; for number;

is w^v isto^e

s^e nayim

s^e nayim s^e nayim

sibāh sibāh

It is these variations in conjunction with the diversified vocabulary and order in which the living beings appear, which detracts from viewing the lists as a whole, as a structural form defined by the simple criteria of verb, prepositional phrase and list. It is not the verbatim and cohesive repetition of the constituents of the list that is of importance here (indeed there is no such kind of repetition), but rather the repetition of the structural form.

The taxonomic lists which we have identified must be seen within their larger contexts. These contexts themselves create a larger thematic structure upon which certain key portions of the narrative are arranged. Thus, the smaller, repeated structural feature of taxonomic lists contributes and points to a more comprehensive structure which is arranged according to the following criteria: 1) discursive context; 2) command context; 3) execution context; 4) narrated context. Here, 'discursive context' refers to the place where God makes his intentions known. These intentions are of two kinds. First, a negative pronounce-

ment of doom occasioned by the deteriorated state of affairs from the past up to the present perspective. Second, a positive pronouncement of the state of affairs which will exist (at least with respect to the animals) from the text's present perspective ad infinitum. In other words, God resolves to destroy the beings (represented by a particular list) which he has made (6:7, 6:17). Second, he announces a new order of life for living beings, in relation to man, to replace the destroyed old order (9:2). Thus, the discursive context in which taxonomical lists are situated comments on God's resolve to end the old order, and establish the new (a theme of particular importance for the whole narrative).

There are two command contexts⁵ involving taxonomic lists. The first narrates God's direct injunction to Noah instructing him to assemble particular beings which are to be saved from annihilation (6:19, 20; 7:1-3). The second is God's command for the beings to disembark (8:17)

Likewise, in response to the commands, there are two groups of 'execution-contexts'. The first (7:7-9 and 7:14-16) narrates the actual embarkation. The second (8:19) narrates the disembarkation.

The fourth context in which a taxonomic list figures is the 'narrated'. Here the denouement and fulfillment of the first group of the discursive context is narrated, employing much the same vocabulary and syntax, thereby recalling to mind the previously mentioned resolve of God.

The following diagram clarifies the chronological scheme we have outlined:

Discursive	Command	Execution	Narrated
6:7 6:17 9:2	6:19-20 7:2-3 8:17	7:7-9 7:14-16 8:19	7:21-23

Notice how the discursive and narrated contexts balance each other. In other words, there was a promise that living beings were to be destroyed, and the promise was fulfilled. The same holds for the command and execution contexts: three groups of commands involving three lists of beings, with three groups of responses. The only exception is in 9:2 (discursive) where there is no balance provided (at least in this narrative unit. See Genesis 1:28-30). However, the sense imparted by the verse is such that no response was expected. God was establishing a new basis for order between man and animals. Whatever man's response was, if any, the narrative under consideration gives no clue of it.

This concludes the discussion of the structural phenomenon of 'lists'. However, both categories of lists are important constituents of the next structural feature, that of the command-execution formula; something which has already been introduced. The analysis here, however, will be along different lines, involving other portions of the text which did not figure in the past mention of command/execution which was only done in connection with the repetition of lists.

The following figure lists the command/execution verses accompanied by representative phrases. Following the figure the general

structural features of this formula will be discussed.

<u>Command</u> (Direct speech)	<u>Execution</u> (Narration)
1) 6:14-16 ^a šēh l ^e kā tēbāh	1) 6:22 wayya ^a š nōaḥ k ^e kol ^a šer šiwwāh ^o ōtō ^o elōhīm kēn ^a šāh
2) 6:18b-20 ūbātā ^u el hattēbāh mikkol haḥay... tābī ^u el hattēbāh	2) 7:5 wayya ^a š nōaḥ k ^e kol ^a šer šiwwāh ^u YHWH
3) 7:1-3 bō ^u ...el hattēbāh mikkol...tiqqāḥ l ^e kā	3) 7:7-9 wayyabō ^u nōaḥ... ^u el hattēbāh
4) 8:16-17 šē ^u min hattēbāh	4) 7:13-16a bā ^u nōaḥ... ^u el hattēbāh
	5) 8:18-19 wayyēšē ^u nōaḥ...min hattēbāh

Characteristic of the command-verses is the use of either the imperative form of the relevant verb (6:14; 7:1; 8:16), or at least imperfect verbs which by their sense demand an unconditional response (6:18b-20). In addition, the commands all revolve around the tēbāh. The first command, however, is somewhat different in form than the others. It is the injunction to build the vessel, followed by the instructions for its construction. There is no specific response to the command recorded on the execution side, other than perhaps the vague statements of 6:22 and 7:5.⁶

The three remaining commands, however, share many structural affinities. First, three parts comprise them: the actual verbal clause of the command followed by the prepositioned dative object of tēbāh (el hattēbāh 6:18, 7:1; and min hattēbāh 8:16); the familial list; and last the taxonomic list. Second, while a taxonomic list occupies the same position in the command-structure, none of the lists are entirely parallel in their vocabulary describing living beings. Third, each of these

latter commands has a response--the narration of the execution. When the 'command' verses 6:18b-20, 7:13 and 8:16-17 are compared respectively with the 'execution' verses of 7:7-9, 7:13-16a and 8:18-19, the parallels between the command and execution can be seen. 6:18b-20 and 7:7-9 share the peculiarity of the waw-conversive verb, and thus would appear to be related to each other. 7:1-3 and 7:13-16a have the simple form of the verb in each case (although the former is an imperative and the latter a simple perfect they nevertheless look the same, an important enough consideration in this context and really perhaps the only criterion for determining which execution-unit should go with which command). 8:16-17 and 8:18-19 are certainly complementary, having the identical verb (different in form only because the syntax demands it) and dative object. One thing of particular interest is the lack of agreement between the taxonomic lists within the matching command and execution verses. Indeed not even the numerals match. Thus we have a consistent state of inconsistency.

Before leaving this topic, we draw attention to the thematic parallels between the commands of 6:18b-20 and 7:1-3 and their respective executions in 7:7-9 and 7:13-16a. There are, however, many differences between these, as well as inherent similarities. For the present, it will suffice to say that their parallels are thematic, and thus not wholly redundant.⁷ This concludes our discussion of the structural feature of 'command/execution' formulae repeated throughout the text.

Yet another example of structural repetition is found within the flood narrative and concerns the units of 6:5-7 and 6:11-13. Each unit is comprised of three verses. Each verse commences with a waw-conversive

prefixing an imperfect verbal form. The last verse of each triad begins with the verb wayyōmēr³. God is the subject of the verb, but the divine names are different (vs. 7 YHWH and vs. 13 elōhīm²). The last verse of each triad speaks of the destruction that God will wreak. In each case a kī¹-clause in the last verse (7 and 13) explains the reason for God's intentions. As well, all of the verses in each unit (with the exception of vs. 7) exhibit internal synonymous parallels between their constituent strophes. These two units, moreover, are closely juxtaposed to the unit of verses 6:8-10, wherein Noah is introduced into the narrative. Their similarities of form and structure, not to mention theme, create a repetitive (or reiterative) aspect to them which should not be overlooked.

We continue this discussion of structural repetitions by drawing attention to a structural feature used twice in the later portions of the narrative: a story wherein an action is repeated three times. In 8:8-12, there is the three-fold sending of the dove (slh¹ repeated three times), with the conclusion, or resolution, of the episode occurring on the third instance. Secondly, there is the three-fold cursing of Canaan in 9:25-27. These three verses regularly use three words: Canaan, the verb hyh, and the noun ebed¹. Three key words are repeated three times in three consecutive verses.

This completes the systematic presentation of repetitive features (lexical, thematic, and structural) which are present in the Flood Narrative. We have endeavored here to do nothing more than note their presence and list them according to our arbitrary categories. No attempt has been made to account for their presence, explain their function or to

interpret them.

The following chapter of this thesis will approach the issue of repetition in the flood narrative from the perspective of modern narrative theory.

FOOTNOTES

1. "Repetition" here, describes the state wherein some word, theme or structure appears in the text at least once, regardless of whether the repetition is verbatim or not. Repetition in this context does not mean redundant. Syntactical devices such as conjunction, particles and some prepositions (unless part of repeated prepositional phrases) are not considered repetitive because of their grammatically necessary presence.

2. We recognize that such a classification is in large measure arbitrary. Some categories overlap with others (i.e. some words are repeated in close proximity in one portion of the text, and randomly repeated in another portion). But for the purposes of explication, such shortcomings must be tolerated. Evaluative comments on the various repetitions will be made in chapters two and three of the thesis.

3. Source critics have used the two phrases of remeś ha' adāmāh and 'al p nē hā' dāmāh as indicators of source division. The former is purportedly peculiar to 'P' and the latter to 'J'. This argument is not so conclusive, however, as the use of remeś ha' dāmāh (the so-called 'P' phrase) appears in a purportedly 'J' strand in 7:8 (Skinner's I.C.C. Commentary on Genesis, p. 148), thereby weakening the argument.

4. Fokkelman, J.P. Narrative Art in Genesis (Van Gorcum: Amsterdam, 1975), p. 32.

5. A more comprehensive analysis of the command/execution structure will be undertaken later on in this paper.

6. In 6:14-16 there are five repetitions of the verb 'āsāh a significant number. 6:22, with its dual repetition or 'āsāh might be the verbal clue which affirms that 6:22 does supply the executive parallel to 6:14-16

7. Far more attention will be given to this peculiar repetitional feature in later portions of the thesis.

Chapter III

In the first chapter we examined views on the form and function of repetition put forward by various biblical scholars. One of the criticisms levelled against most of these scholars is that their understanding of repetition was too much conditioned by their particular academic stance. For instance, the repetitions were seen in the light of source criticism, rhetorical criticism or discourse analysis. This created a certain short-sightedness; only those repetitive features which contributed favourably to any particular interpretive position were discussed, often to the exclusion of many other features. As we have seen from the second chapter, there are a profusion of repetitive forms which have not been commented upon by the majority of scholars. This suggests that the views of biblical scholars are necessarily limited, because modern biblical scholarship has rarely approached the text unmotivated by some particular methodology.

In order to come to a comprehensive understanding of the function of the forms we have discovered, it is incumbent upon us to look at the narrative from outside of the traditional parameters of biblical scholarship. With this in mind we will approach the issue of repetition in the flood narrative from the perspective of modern narrative theory, utilizing the works of two authors, Robert Alter and Tanya Reinhart, as representative. Their insights into the function of repetition in literature in general will be applied to biblical repetition. Thus, we hope to avoid some of the predilections from which critics of biblical liter-

ature suffer and offer fresh perspectives on the workings of repetition in Gen. 6-9. We will try to apply the principles outlined by Alter and Reinhart to all repetitive features which we have catalogued. In this way the treatment will be thorough and comprehensive so that any generalized statements about repetitive function which we may make will be firmly based. We will argue that even though Alter's suggestions and arguments are outside the parameters of traditional historical-critical biblical scholarship, he too is bound by some of the methodological presuppositions of narrative theory which he uses. Some of the criteria he uses to outline the possible function of biblical repetition are too restrictive. Thus, Alter has not escaped from the interpretive problems as outlined in Chapter I. Reinhart, as we will discover, is not espousing a methodological approach at all. Rather, she is merely talking about repetitions in texts; albeit from a literary perspective. As a result, fruitful and unencumbered insights are offered which will shed some light on how we perceive repetitive function.

Robert Alter argues that

...biblical conventions can be grasped by some process of cautious analogy with conventions more familiar to us, as is the case with the use of type-scenes and verbatim repetition in the biblical stories. 1

Alter's approach to biblical texts is largely dependent upon his sensibilities to literature in general, although he does affirm that differences are to be anticipated between the literary norms of ancient texts and modern fictive writing. Alter finds that literature makes use of two different kinds of broad repetitive categories each with specific functions: a) reiterative repetition; and b) phrasal.² He finds that such categories apply equally well to biblical narrative. Alter argues

that one

cannot assume an absolute distinctiveness in the Bible's use of repetition. It could hardly be the case since at least some parts of a whole spectrum of repetitive devices are bound to be present wherever there is pattern in narration...Certain characteristic biblical uses of repetition closely resemble the kinds of repetition that are familiar artistic devices in short stories, novels, dramatic and epic poems written elsewhere and later.³

However, he goes on to say that what most distinguishes repetition in biblical narrative (aside from other general literature) "is the explicitness and formality with which it is generally employed".⁴ We will thus look at these categories in detail, and discover how aptly they describe the repetitive features of Gen. 6-9, and if their putative manner of function fits the context of the flood narrative.

The first category, reiterative repetition, includes those kinds of repetitions which function as structuring devices. How they do this will become clear in the following discussion. There are five kinds of repetitive features in this category: Leitwort, Motif, Theme, Sequence of actions, and type-scene.

Leitwort:⁵ This repetitive feature functions in the following manner, according to Alter:

Through abundant repetition the semantic range of the word-root is explored, different forms of the root are deployed branching off at times into phonetic relatives (That is, word-play), synonymity and antonymity; by virtue of its verbal status, the Leitwort refers immediately to meaning and thus to theme as well. 6

Primarily, Leitwort seems to describe repeated verbs.

Motif is when a

concrete image, sensory quality, action or object recurs through a particular narrative; may be intermittently associated with a Leitwort; it has no meaning without the defining context of the narrative...may be incipiently

symbolic or, instead primarily a means of giving formal coherence to a narrative. (p. 95)

Motif, then, covers a range of possible grammatical types; i.e. nouns, verbs, phrases.

Theme is defined by Alter as "an idea which is part of the value-system of a narrative - made evident in some recurring pattern (moral, psychological, legal, political, historical, theological). Themes may often be associated with Leitwörter, but not co-extensive with them. They may also be associated with a motif" (p.95). Alter cites the following as examples of "theme": "The reversal of primogeniture in Genesis; obedience versus rebellion in the Wilderness stories; knowledge in the Joseph story; exile and promised land; the rejection and election of the monarch in Samuel and kings" (p.95).

"Sequence of actions" is described as a pattern appearing most commonly and most clearly in the folktale form of three consecutive repetitions (or three plus one), with some intensification or increment from one occurrence to the next (p.95).

Lastly, a type-scene is an episode which occurs at a portentous moment in the career of the hero which is composed of a fixed sequence of events. ...it is often associated with recurrent themes (p.95).

Alter gives the following example of 'type-scenes': annunciation of a birth of a hero, a trial in a wilderness and a betrothal by a well.

These kinds of repetitions, collected under the category of 're-iterative repetition' occur in the linear development of a narrative (p.97). In general terms, they can be partly camouflaged, or glaringly

obvious. If the former, Alter argues that the reader is expected to detect it and "pick it out as a subtle thread of recurrence" (p.96). If the latter is the case (for example the narrative is "marked by formal symmetries, which exhibit a high degree of literal repetition" (p.97)) then one must "look for...the small but revealing differences in the seeming similarities". Here will emerge the 'nodes' of new meanings, brought to the fore only because of the repetitive style (p.97). In each case, how and why the reiterative category of repetition acts as a structural device is clear. As well, it is evident that the structural form is intrinsically involved in assisting the reader to extract meaning.

Now, we will commence an analysis of the repetitive features isolated in the preceding chapter according to Alter's sub-categories of reiterative repetition.

Leitwort described essentially verbs whose functions revolve around themselves so to speak (i.e. word plays and synonyms), but in so doing contributed to the meaning of the particular episode in which they were involved. We will now apply these criteria to the verbal repetitions in the flood narrative to determine if the principle of Leitwort applicably describes the function of repeated verbs.⁷

The first three verbs, r³h, lqh and mr, although abundantly repeated, do not have the full semantic range of their roots explored. Different forms of r³h are used (Qal, Niphil & Hiphil) but not in any way to suggest an obvious and meaningful variation. The appearance of the verbs in the narrative is indeed essential for meaning, but this is only on a contextual, immediate level, and do not appear to be major structural devices merely because they are repeated.

The next verb bō^ʾ appears to be a Leitwort. It is abundantly repeated (15 times); the semantic range of the word - root is explored (it represents the various senses of 'going', 'coming', 'bringing', 'being-bought' and once as a noun, 7:16); varying forms of the root are deployed (Qal, Hiphil, participles, and infinitive); some word-play is involved (e.g. between 6:13 w^ehinnī māshītām "behold I am ruining them" and 6:17 hinnī mēbī^ʾ...l^eśahēt "behold I am bringing ... to destroy" there is some phonetic relation or the participial forms of the two verbs in conjunction with the repeated hinnī). In addition, their repetition may conceivably establish a major theme in the narrative: the action representative of 'bringing and coming'.

The verb śh^ʿ meets many of the Leitwort - criteria as well. It too is repeated fifteen times. The semantic range of the word is explored (the distinction between 'doing' and 'making' is prominent.) Different meanings are imparted as well by the respective contextual positions of the verb. When its subject is God, the connotation is different than when Noah is the subject. The repetition of the root may certainly establish an important theme of the narrative. Much of the narrative is taken up by God commanding Noah 'to do', or 'to make' and Noah executing the demands of the commands.

The verb śht^ʿ is another which satisfies the criteria for Leitwort status. It is repeated a significant number of times (seven). The semantic range is varied (6:11 the ruined, 6:12a the land ruined; 6:12b land caused to be ruined; 6:13 flesh will be ruined; 6:17 to ruin all flesh; 9:11 land will not be ruined; 9:15 flesh will not be ruined). Notice the antithetical balance between the intent "to ruin" before the flood

and the resolve "not to ruin" after the flood. The semantic range is achieved by different forms of the root: Niphal (6:11, 6:12a), Hiphil (6:12b); Hiphil participial (6:13) and Qal infinitive (6:17, 9:11, 9:15). In addition there is an effective word-play in 6:12 achieved by the change of the Niphal to Hiphil in a chiasmus. Changes in subject, as in 6:12 and 6:13 also create a word-play. That which is ruined, or causes ruination, will itself be ruined. The change in form contributes to a change in meaning. The verb has a prominent synonym in the verb mh which appears in synonymous verses (for example, compare 6:7 and 6:13). Lastly, the sense of the verb establishes a crucial theme in the narrative. The creation is ruined, so the creator ruins. Around this theme revolves much of the action of the story.

ys⁷ appears to be a Leitwort as well. It is repeated seven times, although only in the latter half of the narrative (chs. 8 and 9). The semantic range of the root is explored: the sense of "going out" and "went out", determined by whether the verb is part of discourse or narration. The Qal form is most often used, but infinitives and imperatives are important aspects of its repetition. The repetition may establish an subsidiary theme in chapter eight, where much of the action revolves around 'going out'.

The following repeated verbs do not satisfy the requirements to be classed as Leitwörter. They are repeated only a few times, display no variety of semantic range, use only one form of the root, and are involved in no word-play. As far as their participation in establishing theme, their role is minimal, except in specific contexts where they may be seen as determinative in a particular paragraph. But they do not

establish themes representative of the whole narrative.

n̄hm	rbh	dr̄s	šlh	yld	qwm	prh
m̄hh	gbr	špk	yhl	ml'	šwh	yd ^c
ml'	ksh	h̄sr	ysp	hlk	mwt	
'kl	zkr	šwb	ntn	šym	qll	

Thus, of the thirty-three verbs which are repeated, only four of them can be classified as Leitwörter. Significantly, these four verbs are the ones which we have included in our category of "multitudinously repeated verbs with a 'clustered' distribution". The form of the repetitive feature in this way appears to complement the function of verb in question. Alter argues that the most important function of the Leitwort is its use in establishing theme. Certainly, the twenty-nine other verbs do not do this. Thus, that a word is repeated is no guarantee of its thematic importance, at least in Alter's view. The first three verbs we looked at, r'h, lqh and 'mr, although repeated several times are not thematic indicators because they do not conform to other criteria for Leitwörter. This does not mean that they are functionless, however, as they may have other uses which we may in time discover in other repetitive categories.

The next category of reiterative repetition is, according to Alter, the motif-type. To recapitulate its definition:

A concrete image sensory quality, action, or object recurs ...may be associated with a Leitwort; it has no meaning in itself without the defining context of the narrative; it may be ... symbolic or instead primarily a means of giving coherence (p.95).

The criteria for motif are less specific than those for Leitwort, and thus it is more difficult to determine objectively specific examples from the Flood narrative. We must make some initial assumptions about what counts as a concrete image, or sensory quality and how best to find them.

We may effectively rule out verbs, as we have already examined them in connection with Leitwort, and can find no evidence to suggest that they could be classified as motifs. This being the case we shall turn to nouns which are found consistently in conjunction with any Leitwörter. The following nouns, or anaphoric representations, are thus determined: ʾādām ^adāmāh, ʿeres, tēbāh, bāsār, Nōah, Noah's family, living beings. In some respects, they are concrete images, or objects, and while not 'incipiently symbolic', they may function as a means of giving formal coherence, at least this is what motifs do according to Alter's description. From our data, these words, or representations, are repeated in significant numbers; all interspersed throughout the narrative (^adāmāh, eleven times; bāsār, fourteen times; ʾādām seventeen times; ʿeres, forty-eight times; tēbāh, twenty-five times; Nōah, thirty-one times; Noah's family, five times). 'Life', or living beings are represented by various nouns, or combinations of nouns in list form. As such, 'life' in many forms is constantly referred to. So, based on the sheer volume of repetition, and the satisfaction of some of the major criteria for the category of 'motif', these nouns and representation could be called 'motifs'. The primary function of these motifs, again according to Alter, is that they act as means for giving formal coherence to the narrative. Here we must embark on a slight diversion. It is necessary to come to some understanding of this function in this instance for ourselves, as Alter's description of repetition's function in giving coherence is vague and uninformative.

A coherent text is presumably one which is intended to be read as a unit, and which could stand on its own and be intelligible. What

then are the signs of such a text? Motifs appear to be one of them. We must assume that if a particular motif appears in various parts of the unit, a text is coherent. In the case of the Flood narrative, the mere fact that the noun eres, for example, is repeated often throughout makes the text coherent. Does the text become even more coherent because other nouns and representations are repeated as well? Why does Alter only argue that Motifs act as cohesive devices and not for instance, Leitwörter, as they too are repeated? There must be criteria for establishing the principle of cohesiveness other than mere repetition of a motif. This issue of repetition acting as a cohesive device is one which we will address later. Here, we merely raise some questions in response to Alter's definition of motif. When applied to the actual function of repetition in this text, the cohesive aspects of motifs are difficult to define.

The third kind of feature which reiterative repetition establishes is theme. Alter defines theme as being an idea which is part of the value system of the narrative. A theme may also be associated with Leitwörter and/or motifs.⁸ The remainder of his definition consists of examples from other biblical stories. The vagueness and generality of this description makes it difficult to point out objectively and definitively what could count as a theme in the flood-narrative. Nevertheless, we shall now make some attempt to establish a theme, commencing with Alter's observation that it may be associated with Leitwörter.

Three Leitwörter, 'šh, bō and ys, all share the status of being used in command and execution statements. They are used in the context of God's direct discourse, and as well in narrated passages showing Noah's

responses. There is a recurring pattern of these command/execution statements. In addition they have about them a 'moral' flavour (man doing what God has commanded). As well, these statements are associated with the motifs of Noah, his family, the ark, and the lists of living beings. Here, then, is a feature which meets some of the requirements of theme.

The other Leitwort, šht, may point to another potential theme. God perceives that the land (eres) is full of evil (ra) and violence (hāmās), thus it has been 'ruined' (niph'al of šht). The reasons are given in 6:12 both for the cause of the ruination and for why God resolves to destroy his creation: ki hišhit kol bāsār 'et darkō 'al hāares. Complementing this verse is 6:5 where God also perceives the decline of his creation, this time specifically referring to man. The perjorative term used is yēser...ra - a decided moral attribute of man. This same sentiment is echoed later in 8:21 where God resolves not to do again what he has done, in spite of man's inherent inclination. In 8:21, the verb šht is not found, but instead the synonymous verbs qll and nkh.

Thus, we have here a strong moral statement which recurs through the text and is associated with a Leitwort; (šht) and is as well associated with the motifs of man (ādām), the land (eres), and flesh (bāsār) evidence enough to call God's perception of the state of man and man's effect on creation, a theme.

In conclusion then, there are two themes in the narrative according to Alter's criteria: 1) divine command and human response; 2) The divine perception of the downfall of creation.

"Sequence of actions" is the fourth type of reiterative repetition. In Gen. 9-12, there are two clear examples of this type: 8:8-2

(the three-fold sending of the dove); and 9:25-27 (the three-fold cursing of Canaan). These examples adhere to the pattern which defines sequence of actions most clearly seen in the "...folktale form of three consecutive repetitions, or three plus one with some intensification or increment from one occurrence to the next, usually concluding either in a climax or a reversal." (p.96) Perhaps the function of this particular repetitive type is found in its effectiveness as a story-telling form. Alter offers no other suggestions which we could use to make further comments on 'sequence of action' in this narrative.

The last category of reiterative repetition is the 'type-scene'. The narrative unit of Genesis 6-9 does not have any features which meet Alter's criteria for this category.

We have seen that four categories of this first of two broad aspects of repetition are present in some manner in this biblical narrative. As Alter himself states, "The uses of repetition, then, which we have been reviewing are to an appreciable degree shared by the Bible with other kinds of narrative literature." (p.96)

The second class of broad repetitive features is the one termed 'phrasal'. Where reiterative repetition develops aspects of the story highlighted in the linear development of narrative, phrasal repetitions are more subtle and less dependent on formal structure. The form of phrasal repetition is defined by Alter in this way:

Here entire statements are repeated, either by different characters, by the narrator, or by the narrator and one or more of the characters in concert, with small but important changes introduced in what usually looks at first glance like verbatim repetition. (p.97)

Its function is to produce the "psychological, moral and dramatic compli-

cations" of narrative, and it does it in the following way.

... When repetitions with significant variations occur in biblical narrative, the changes introduced can point to an intensification, climactic development, acceleration, of the actions and attitudes initially represented, or, on the other hand, to some unexpected, perhaps unsettling new revelation of character or plot. (pp.97-98)

By extension, such phrasal repetitions also sometimes adumbrate features of plot, much in the same view as foreshadowing operates in general literature. Yet unlike foreshadowing, Alter argues that biblical adumbration is far more understated and subtle.

... terse understatement remains the norm, and future turns of events are adumbrated by the slight, disturbing dissonance produced when in a pattern of repetition some ambiguous phrase is substituted for a more reassuring one. What is conveyed to the reader is a subliminal intimation of things to come rather than some emphatic though obscure warnings. (pp.110-101)

Here then is the functional range of the form of phrasal repetition. Alter alerts us to the fact that every instance of a small variation in repeated phrases need not yield significance. It will be the reader's presuppositions and expectations which will judge whether a particular repetition will have meaning. There is nothing inherent in the text which could make this determination. The perception of function in any specific instance is, therefore, subjective.

Having reviewed the general characteristics of phrasal repetition, we will determine whether or not the Flood narrative has features which meet the criteria of this repetitive category. The criteria which will initially guide this investigation are: a) where an entire statement is repeated either by different characters, the narrator, or a combination of both; and b) where small, important changes are introduced in

what usually looks like verbatim repetition.

6:9 and 7:1b may be seen as phrasal repetitions. Both relate the virtues of Noah in regards to his contemporaries. 6:9 is narrated, 7:1b is spoken by YHWH. This difference in discursive context does not allow the phrases to be identical, however. Perhaps the most important point is the exclusion of one of the two adjectives describing Noah. 6:9 has saddiq tāmim while in 7:1b only saddiq appears. Does this phrasal repetition produce a moral complication, or does it yield any significance? To resolve this question, we would have to step over into the realm of exegesis, something we are trying not to do. The point to make here is that there do not appear to be any literary criteria which could make any determination apart from the judgement given by a reader.

The parallels between 6:18b-6:21 and 7:1a-7:3 may count as phrasal repetitions, only if the change in Divine names (respectively Elohim to YHWH) satisfies the criterion that the statement is repeated by different characters. At first glance, it does look like a case of verbatim repetition, as there are major changes between the two. Yet similar to each is the context: God's command to bring (the verb bō is common) various living beings into the ark (el hattēbāh). As we have discussed before, the actual list of animals, and their order, their numbers and sexual nomenclature are varying. While the situation it describes appears to be verbatim, the vocabulary used is by no means so. Yet here again, it is one thing to label the form, but any discussion of function is an exegetical responsibility.

A third possible phrasal repetition exists between 6:22 and 7:5. As we have seen elsewhere there is almost verbatim agreement structur-

ally and lexically between the two verses save for the additional anterior clause (kēn ʿāsāh in 6:22). In addition there are different Divine names used in each verse. However, there is no literary or contextual evidence which could help explain the particular significance, if any, of the phrasal repetition.

By adhering strictly to Alter's definition of phrasal repetition, we can only identify, and that marginally, three examples in Genesis 6-9. Many more nearly qualify but are excluded by either their particular discursive context or their lack of lexical congruity (although they are strongly synonymous in sense). Examples of repetitive verses thus disqualified are: 6:5, 6 and 6:11 ; 6:7 and 6:13; 6:17 and 7:4; 7:6 and 7:11; 7:7-9 and 7:13-16; 7:12 and 7:17.⁹

This completes our review of Alter's analysis of the form and function of biblical repetition, and the application of his precepts to Genesis 6-9 specifically. As has been demonstrated, the mere fact of a word, sentence, or theme being repeated does not necessarily mean that there is anything significant in the repetition. Other criteria outside of the repetition create the significance whether they be complementary literary features or standards created by exegetical predilection. The latter, as Alter himself recognizes, "are part of the world of the narrative we 'reconstruct' as readers but that are not necessarily woven into the verbal texture of the narrative."¹⁰ Yet even in spite of this, repeated words are certainly the first clue available to the reader as to the identity of certain features of importance.

Using Alter's criteria to determine the important textual features pointed to by repetition, the following ideas crucial to the nar-

rative of Gen. 6-9 are: a) the action of 'coming', 'bringing', or 'going' (bó); b) the action of 'doing' or 'making' (sh); c) the state of 'being ruined' or the action of 'ruining' (sht); d) the action of 'going out' (ys); e) the predominant participation of man (ādām) f) the earth and the land (dāmāh, 'eres); g) the ark (tēbāh) h) flesh (bāsār); i) Noah; j) Noah's family; k) and living beings in general; l) the textual pattern of command/execution statements; m) and the emphasis on the nature of man. Points a) to d) are Leitwörter; e) to k) motifs; and l) to m) themes. If exegesis were being done, it could be argued that these words and their meanings are representative of, or point to, the predominant sense of the narrative. Be this as it may, what then is to be made of the many other words and ideas which are repeated in some manner as we have outlined in the previous chapter? According to Alter's criteria, only a fraction of the textual features are in some sense significant. As well we have discovered that in many cases the criteria are not at all objective and literary, but involve a great deal of subjective judgement, for example, what is it which constitutes "moral complications", "attitudes", or "moral statements". Determination of these is largely an exegetical responsibility. If this is the case, then perhaps it might as well be an exegetical matter which determines the absence or presence of the function of other repetitive features which Alter's analysis has discarded. Indeed it may be that the reiterative categories of Leitwörter, Motifs, themes, sequence of actions, type-scenes and phrases are far too limited to adequately describe the form and function of biblical repetition even though they may be adequate for the purpose in general literature.

We have seen that Alter promoted some aspects of repetition as a cohesive device. This is a supposition widely held in discussions of the literary function of repetition. Leech and Short, in their textbook, for example, argue strongly that one of the primary functions of repetition is its contribution to text cohesiveness.¹¹ The prevalence of this notion, then, serves to introduce the second author whom we are reviewing in this chapter, Tanya Reinhart, and her article 'Conditions for Text Coherence', in which she explores the issue of repetition as a cohesive device.¹² Her arguments have important ramifications regarding the validity of the notion of textual cohesiveness in general, and specifically regarding repetition's part in it. Applied to biblical narrative the consequences of her discussion are significant. Before we apply the results of her work to Genesis 6-9, we must first review her general argument.

She maintains that although lexical repetition, at least, is in many studies considered to be a major device for text connectedness, such is not the case.

... although repetition is a common and important device in many types of texts, its primary function is not cohesive: repetition is neither a sufficient nor a necessary condition for cohesion. ...the text will not be uncohesive if the repetition is eliminated (although, of course, it would be a different text). (p.169)

Reinhart makes a distinction here between lexical repetition and referential repetition.

Certainly, the above statement applies to the phenomenon of lexical repetition. Reinhart argues that lexical repetition alone is not an independent cohesive link. Rather the more general notion con-

cerning the mention of a same referent alluded to by the repetition will be the link (p.169). In other words, while it seems that lexical repetition behaves like a cohesive device, it is because of the referential repetition it implies (p.170). Interestingly, Reinhart points out that the identification of the state of referentiality is intuitive, and it is this kind of reader-perception which determines the cohesiveness of a given text (p.170). Indeed, the phenomenon of anaphoric reference is far more crucial to the connectedness of a text than is the actual repetition of lexis. Anaphoras illustrate without confusion the role reference alone plays in linking sentences, clauses or paragraphs. With the repetition of words, the same function of referential linkage is taking place, but it only appears that the function is as a result of the actual lexical repetition. Thus, Reinhart concludes, in direct opposition to authorities such as Leech and Short, that no matter what else repetition does in a text, it does not have an independent cohesive function. Rather, she argues, "referential link is the most common procedure for the connectedness of texts and often, particularly in a narrative text, it is the only explicit connecting device." (p.171).

Reinhart produces a convincing argument which militates against perceiving lexical repetition as having any cohesive function in a text. How does this apply to the repetitive phenomena of Gen. 6-9 and what ramifications does it have in our attempt to discover if there is an objective function to repetitions in this text? Quite simply, all of the repetitive features isolated from the text are, either wholly or significantly, ones involving lexical repetition. Thus, applying Reinhart's thesis to this case, none of the repetitive features isolated

can be said to be evidence for text cohesiveness, or to function as independent cohesive links. This does not exclude the reader from making what Reinhart calls the intuitive linkage between the referents implied by the actual repetition of lexis, but such an endeavor is beyond our purview, as the making of intuitive surmises is not the kind of thing that can be done with objective and universal certitude. Intuition, it may be argued, is the foundation of exegesis.

At this point it appears as if an impasse has been reached. By this, we mean that in our discussion of attempts to understand what, if any formal significance repetition may have in the text of Gen. 6-9, even from the standpoint of modern literary analyses, there is not much that can be said about such significance by way of indubitable rule, or principle. For instance, with Alter's ideas, we saw that only a very small selection of repetitive features could be said to have formal significance and operate according to readily identifiable patterns. Yet some of the criteria used to determine and categorize the 'important' repetitive features involved the making of clearly unobjective judgments (i.e. issues of morality). In this way, then, decisions concerning the function of repetition were not gained from the evidence of literary structure, grammar or usage alone, but more often from extra-textual criteria, predominantly that of reader-opinion; in short, exegesis, albeit informed, but exegesis nevertheless.

Reinhart's findings support this observation. She argues that it is not the palpable presence of repeated words which has a particular formal function, but rather the underlying, intuitively perceived operation which is only pointed to, and often times confusedly, by the actual

repetition of lexis. Thus it appears that Reinhart too is suggesting that in the end exegesis is the determinative factor in speaking about some aspects of the function of repetitive forms, if we are permitted to accept the claim that Reinhart's views of intuitive response are not criteria according to acceptable canons of 'objectivity' - philosophical or literary.

In the first chapter, which is a review of various modern responses to the presence of repetition in the Flood Narrative, one of the most common criticisms of the various approaches was that methodologies and hermeneutical presuppositions all too often determined the putative function of a repetitive form, rather than the form determining the function. Another criticism often levelled was that only a very small proportion of repetitive forms were said to have a particular function, according to the precepts of a given approach. The question was what was to be done with all of the other examples of repetition which did not happen to contribute to a particular interpretation of the text? This question is a salient one within the context of the present discussion concerning the perception of repetitive function by modern literary analysts. It can be asked of Alter's analysis of repetitive form and function. The question, however, according to what we have discovered in the course of this investigation, is a moot one. Indeed, it is most likely the wrong question to ask. Why this is so will be the topic of the following paragraphs.

The underlying objective of this thesis has been to discover if a close analysis of the repetitive features of the text could suggest to the reader criteria out of which rules, or standards of the function of

repetition, apart from any exegetical consideration, could be determined. Our own isolation and categorization of the text's repetitive features, done solely according to how the features looked apart from any outside bias or influence, revealed no consistency of form and no suggestion of function. In the review of biblical scholarship, no one else had been able to discover any such thing either. Nor did modern literary analysis come to our aid, at least in terms of showing how the text and its features determined how the forms functioned, without outside perceptions and ideas. The obvious conclusion, aside from the possibility that we are all impenetrably stupid, is that the idea of repetitive form creating objective standards in terms of its function is impossible. This conclusion in no way affirms that repetitive forms have no function. What it does imply, however, is that any theory as to what function the forms will have, is an exegetical responsibility. To talk intelligibly about function, meaning must enter into the discussion. Meaning cannot be a property merely of words and grammatical constructions. Necessarily involved in determining the function is some decision as to what such a feature could mean, in the total context of the narrative. The importance of the last phrase must be underscored.

Not only are exegetical principles essential for determining the function of the form. To a great extent they are responsible for the perception of the form as well. In short, then, there is nothing objective at all in this text which could possibly determine the function of its repetitions. Repetitive functions, so perceived, will be determined by the reader, either as the sum total of his cumulative experience of the text, or as part of the process by which the text comes to have

meaning, gained partly by the reader's use of various features which support his reading. Thus it is quite impossible that all of the features which we have called lexical, thematic or structural repetitions will in each instance be ascribed the same function. Nor can all of the verbs repeated in Gen. 6-9 be described as Leitwörter in Alter's sense of the term. Perhaps it is important to know the text well enough to categorize and thus mark the presence of all repetitive features, such as has been done in chapter 2, but this will in no way guarantee that all repetitions carry the same weight, exegetically, or indeed any weight at all.

In saying this, we have brought this discussion into the bounds of topic so ably theorized by Wolfgang Iser, in his book on aesthetic response. At least this is so if we argue that aesthetic response and exegesis are part and parcel of each other. By way of concluding this section it is fitting that the last word be his, as it sums up quite succinctly the findings of our investigation into the function of repetition in Gen. 6-9.

Aesthetic response is therefore to be analyzed

in terms of a dialectic relationship between text, reader, and their interaction. It is called aesthetic response because, although it is brought about by the text, it brings into play the imaginative and perceptive faculties of the reader, in order to make him adjust and even differentiate his own focus.¹³

The thrust of this thesis has been directed towards how the bible-reader is to understand the function of repetition in the flood narrative. We have reviewed how past interpreters have endeavored to come to grips with it. We have tried to catalogue, in an objective manner, the many repetitive forms within the text. Last, we have brought

some assumptions of modern narrative theory to bear on the issue.

All in all, it has been a rather dispassionate approach to the issue, as the thesis' intent was not exegetical. However, we have determined that it is impossible to talk in terms of the function of repetition without talking about exegesis at the same time.

Thus, it is appropriate to conclude the thesis by making some general remarks on how the exegete might approach the flood narrative in the light of the data on repetition we have compiled.

First, we must once again reiterate that one must really do exegesis and not eisegesis in terms of viewing the repetitions. The text cannot be approached with any hard and fast assumptions of a particular hermeneutical scheme. Such assumptions impede the interplay between the text and the reader and may result in portions of a text receiving greater or lesser attention than they deserve. One can assume, however, that repetitive features are functional in terms of artfulness. They are used for a purpose which the reader must decide upon or discover.

Second, the question to be asked at this point is upon what basis is the reader going to build in order to make his decision regarding function? Again, there can be no hard and fast criteria, but only some generalities proffered. The repetitions can gently guide the reader into seeing, for instance, possible structural units. Units articulated by repetitive forms may then lead the reader to perceive significant patterns of meanings or developments which help not only to unfold the story-line, but aid in the story's ongoing interpretation. The reader can also note repetitive sequences and pay attention to any deletions or additions evident between one sequence and another. These changes

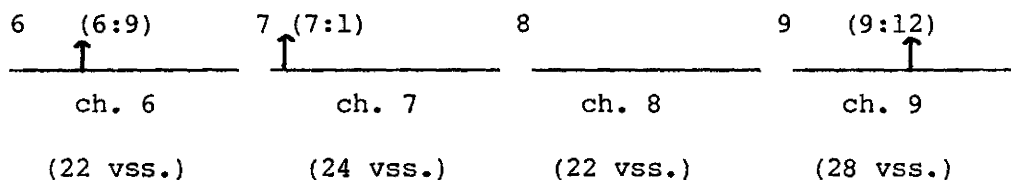
can alert the reader to subtle, yet important story developments.

Third, the exegete cannot expect to use the repetitive features as the sole means to interpret the text, or to entirely justify an interpretation. They can be only contributing factors to one's overall perception of the text.

Fourth, the reader can merely take some pleasure in the presence of repetitive features. There is much of interest to be found by noting the interplay between variant grammatical forms, syntactical positions of repetitions, and the possible meaningful relationships. This awareness is all part of the aesthetic experience of encountering the text. The reader can become fully immersed into the world of the text by tracing repetitive features.

In order to illustrate some of the above principles we will choose a repetitive form and make some interpretive comments regarding its function, guided by the above principles.

Let us look at the noun dôr. It is repeated three times (6:9, 7:1 and 9:12). If we schematize the Flood narrative on a line and pinpoint the repetitions of dôr on that line, the following configuration appears:



First, let us assume that the repetition has some functional significance in terms of delineating the narrative into sections. Let us label four such sections: 6:1-9; 6:11-6:22; 7:1-9:12; 9:13-9:28.

The unit 6:1-6:9 relates God's perception of the state of his

creation. YHWH is reported to be sorry he created man and resolves to "blot him out from the face of the earth" because of man's apparent inclination to be evil. Contrasting the general perversity of mankind is the assertion that Nōah 'is saddiq tāmim hāyāh b^edōrōtāyw. Thus, this unit describes a particular state of affairs, God's internal response to the situation and ends with the footnote that perhaps not all humanity is irredeemable.

In the unit 6:10-6:22, the story progresses onward. Noah, the 'righteous and blameless' one is approached by God who actually tells Noah, albeit with a different vocabulary, his perception of the world's degenerate state due to man's corruptness. He chooses Noah by instructing him to build the ark and collect certain species and numbers of animals so that they, Noah and his family will survive the impending doom. This unit sees the significant development of plot. There is real action beginning here and the stage is being set for the unfolding of the events which sees God's intentions enacted.

The large unit of 7:1-9:12 is in the main, narration of the actual events promised in the previous units. Noah, the righteous remnant of mankind along with his chosen, obey God's commands and the main action starts. The flood rises and life is "blotted out". The objective is achieved. Then there is recorded the abatement of the waters. Noah and his charges return to the 'face of the earth' and are commissioned by God to repopulate the earth. God also resolves not to destroy "every living creature" again. Much has happened over a long period of time in this unit, and the story brings us to the brink of a new start and

a new future for the earth.

The last unit, 9:12 to the end of ch. 9 begins with God addressing some of the terms and hopes for this new future by making a covenant with future dôrôt. However, the unit ends with some of these hopes being frustrated by an unfortunate series of events involving drunkenness, filial impropriety and an excoriating curse.

By using the repetitions of dôr as parameters establishing structural units we see that different units involve different aspects of the story's development. This is one kind of structural feature established by the repetition.

Another structural feature (the sequence of time) can be patterned on the repetition of the noun dôr. Alan Cooper notes that "The plural of dôr in the Bible always refers to generations past or future and never to contemporary ones".¹⁴ The singular of dôr refers to present time. Therefore, the story can be further divided into time sequences, signalled and established by the peculiar repetitions of dôr:

6:9 dôrôt - plural - past time
 7:1 dôr - singular - present time
 9:12 dôrôt - plural - future time.

This observation accords with our exposition of the structural units established by the repetition of dôr. God saw (past tense) the state of the earth; God commands Noah and a chain of events ensues (present action); God makes a covenant with the succeeding new generations of man (future tense). We have here a rather complete story involving many aspects with events and conditions peculiar to each time-frame.

The repetition also points out something concerning the relations God has with mankind. The generations of the past had degenerated,

and this leads God to act. He wipes out the present generation because of its 'evil heart'. He promises not to do the same with future generations, but will establish other ways of dealing with mankind which do not require wholesale destruction.

The repetition of the noun dôr in 6:9 and 7:1 also tells us some information, indeed the only evaluative information concerning Noah. Associated with dôr in 6:9 are the adjectives saddiq and tāmim. In 7:1 we see him described as saddiq. Without these evaluative terms, we would really know nothing of Noah.

Does the absence of tāmim qualifying Noah in 7:1 imply a degeneration in moral character? This point has been made often enough.¹⁵ However, this interpretation does not take into account the change from plural to singular of dôr from 6:9 to 7:1. If the use of the plural of dôr in 6:9 implies a past tense, it may be as Cooper suggests that this feature points out that "... (Noah's) genealogy is untainted ... Noah is innocent ... in that he has a perfect line of descent..."¹⁶ This interpretation is only made possible by paying particular attention to the changes between the repetitions of the noun. Were such attentions lacking, a potentially important aspect of the story's interpretation may well have been neglected.

As we have just demonstrated, there is much that can be said about the text and aspects of its meaning by giving attention to the presence of repetitive form. In this example, we have argued that the form has function. It provides information about characters, signals shifts in the story line, acts as a pivot upon which plot develops and demarcates time-sequences. Such information can then be used by the

reader to form impressions of the text which will accumulate and eventually result in a coherent interpretation of the overall text. Repetitive features can obviously play an important role in this process.

However, at the same time, it is important to note that the mere presence of a repetitive form need not always lead a reader to make observations which will aid in interpretation. Let us look at the following example, the noun ḥāḏāmāh:

This word appears eleven times in Gen. 6-9: 6:1, 7, 20; 7:4, 8, 23; 8:8, 13, 21; 9:2, 20. Let us make a few observations about its occurrences. First, the noun appears in narrated sections six times (6:1, 7:8, 7:23, 8:8, 8:13, 9:20) and five times in discourse (6:7 YHWH; 6:20 Elohim to Noah; 7:4 YHWH to Noah; 8:21 YHWH to himself; 9:2 Elohim to Noah). There appears to be nothing here which would suggest that the repetitions highlight any particular pattern.

The noun appears in the phrase ʿal p^ene ḥāḏāmāh six times: 6:1, 6:7, 7:4, 7:23, 8:8, 8:13. In 6:1 the phrase is juxtaposed with the observation that ḥāḏām "was many" upon the face of the earth; in 6:7 YHWH resolves to wipe out ḥāḏām and all living things from upon the earth; in 7:4 YHWH announces to Noah his intentions to destroy all living things from upon the earth; in 7:23 all living things upon the face of the earth were blotted out; in 8:8 the dove is sent to see if the waters were reported to have dried from the face of the earth. Again the repetitions do not appear to establish any pattern or definable structure.

In three instances, the noun is used generically to describe a particular class of animal (remes ḥāḏāmāh): 6:20, 7:8, 9:2.

On one occasion, the noun is used as a direct object: 8:21 (lō)
 ᵛosip l^egallēl ʿōd ʾet hā^adāmāh...)

Only once does the noun appear in the construct state with the
 noun ᵛis: (9:20) nōah ᵛis hā^adāmāh.

There is no one verb, or other noun to which the word is consistently associated.

Therefore, even though this noun's frequency of repetition is relatively high, a close analysis of the occurrences does not yield any peculiar form or pattern of usage, at least to this writer. Since there is no observable feature or form, there has been no opportunity provided to make any exegetical comment on the possible function or significance of the form.

Thus, it can be seen that repetitions can occur in the text, indeed can be noted and studied from many perspectives without anything meaningful being determined in terms of interpretation. The presence of a repeated word does not automatically mean that it will be significant; its occurrence is not a sufficient condition for meaning. The reader or interpreter must decide for himself whether significance or lack of it is an attribute of any repetitive feature.

Footnotes

1. R. Alter, The Art of Biblical Narrative (New York: Basic Books, 1981), p. 131.
2. Ibid., p. 97.
3. Ibid., p. 91.
4. Ibid., p. 96.
5. Alter uses Buber's definition and concept of Leitwort found in Buber, Martin Werke: Schriften Zur Bibel vol. 2, (Kosel Verlag: KG München, 1964), p. 1131. as the basis of his own discussion.

Unter leitwort ist ein Wort oder ein Wortstamm zu verstehen, der sich innerhalb eines Textes, einer Text folge, eines Textzusammenhangs sinnreich wiederholt: wer diesen Wiederholungen folgt, dem erschliesst oder verdeutlicht sich ein Sinn des Textes oder wird auch nur eindringlicher offenbar. Es Braucht wie gesagt nicht dasselbe Wort sondern nur derselbe Wortstamm zu sein, der solcher weise wiederkehrt; durch die jeweiligen Verschiedenheiten wird sogar oft die dynamische Gesamtwirkung gefördert. Dynamisch nenne Ich, sie, weil sich zwischen dem so aufeinander bezogenen Lautegefangen gleichsam eine Bewegung vollzieht: wem des Ganze gegenwärtig ist, der fühlt die Wellen hinüber und herüber schlagen. Die masshafte Wiederholung, der inneren Rhythmik des Textes entsprechend, vielmehr in entströmend, ist wohl überhaupt des starkste unter allen Mitteln, einen Sinncharakter kundzutun, ohne ihn vorzutragen.

6. Alter, op. cit., p. 95. Further references to Alter's book will be cited in the text.

7. The verbs will be examined in the order presented in chapter two.

8. 'Theme' appears to be applicable to describe textual features found in large blocks of literature, and not so much in smaller units such as the one with which we are concerned.

9. These examples, in addition to the three which did not meet the criteria for phrasal repetition, were described in chapter two as thematic repetitions; a much more inclusive delineation, representing a far greater range of repetitive forms.

10. Alter, op. cit., p. 95.

11. Leech and Short Style in Fiction (London/New York: Longman, 1981), p. 252.

12. Reinhart, T. 'Conditions for Text Coherence' Poetics Today, Vol 1:4 (1980). pp. 161-180. Further references to this work will be cited in the text.

13. Wolfgang Iser, The Act of Reading (Baltimore and London: The John's Hopkins University Press, 1978), p. x.

14. 'The Act of Reading the Bible' Eighth World Congress of Jewish Studies: Bible Studies and Hebrew Language (Jerusalem, 1983), p. 67.

15. See for instance K.P. Bland 'The Rabbinic Method and Literary Criticism' Literary Interpretations of Biblical Narratives, vol. 1. Eds. K.R.R. Gros Louis et al. Nashville: Abingdon Press, 1978.

16. Cooper, op. cit.

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