Reading Between the Lines

A Narratological Approach to the Deir Alla Inscription Combination I

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For my mother Patricia and my father Garry.

My very first storytellers

Thank you for gifting me with the imagination to dream, the courage to pursue and the means to achieve.

and

To Dr. Stephen Llewelyn, my mentor.

Who saw something in me before I saw it myself.

For regular meetings and discussions that have formed the highlight of my week, every week, for five years.

Your guidance, knowledge and shared passion for the ancient and theoretical are what made this work a reality.

Contents

Abstract

Two separate schools of thought, historicism and narratology have struggled to communicate with one another since their first intellectual collision in the 20th Century. Fifty years later, and both fields have advanced into schools of thought that share interdisciplinary methodologies. Narratology has newly identified internal structures, revealing complex and universal processes to the creation and transmission of narrative. However, narrative is not a new concept, but rather has been a method of cultural preservation, representation and transmission for centuries.

This study endeavours to facilitate a conversation between narratology and ancient text criticism. Due to the scope of narratology, the focus of this study has been narrowed to how time and temporality intersect with narrative to create and communicate meaning. To bridge the gap between the two disciplines, this study assesses modern narrative time theory and disrupts it accordingly so that it may be applied to the ancient.

The revised ancient narrative methodology is applied to Deir Alla Combination I. A short inscription with a narrative structure, the Deir Alla plaster text has been primarily analysed for its linguistic, epigraphic and archaeological implications. The aim of this study is to test the applicability and productivity of integrating narratology and ancient text criticism, and offer a new perspective on the Deir Alla text.

Declaration

I,…………………..……, certify that this thesis has not been submitted for a higher degree to any other university or institution.

Date:

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Chapter I

Introduction

The 20th century saw a seismic shift in how intellectuals and academics approached a text. By developing new models of analysis, theories such as literary, gender, and psychoanalysis, provoked a series of alternative analytical methods that sought to theorise how identity is constructed, re-represented and embodied. Although it was (and continues to be) a discussion hampered by internal terminological debates, theorists observed how newly identified internal structures revealed complex and universal processes. The field of literary theory was especially productive, giving birth to a series of sub-disciplines. With a focus on narrative, narratology is a branch of literary theory that explores all aspects of narrative, i.e. creation, communication, reception.

Narratology and the field of history were first connected in 1966 by the controversial poststructuralist Hayden White. White accused historians of practising "bad science" and "bad art", calling upon them to 're-establish the dignity of historical studies on a basis that will make them consonant with the aims and purposes of the intellectual community at large.'[1] In a far from harmonious first encounter, he declared that historians could all too easily be categorised and understood as writers of narrative. For although historians produce new artistic knowledge, White considered historical validity as 'scientific interpretation,' problematic given its belief in causal relations between historical phenomena is essentially false. White protested that "facts" and "data" were materials that the historian shapes into a narrative explanation.[2] Accordingly, 'narrative' histories should be considered as 'verbal fictions, the contents of which are as much invented as found and the forms of which have more in common with their counterparts in literature than they have with those in the sciences.'[3]

While the historiographical/narratological debate has many facets, at its crux was the realization that historians could not help but write texts with an inherently narrative structure. This was because when writing, historians must inescapably participate in the narrative communication process, for narrative is a process of selection, ordering and telling. In conveying their research and results the historian must choose where to 'begin' his/her narration of history. At what point will (s)he start in a timeline that has only subjective divisions? The historian must then select what will and will not be covered in their narration, and finally choose a point to conclude. Just as in narrative, historical

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[1] White, Hayden. V. 'The Burden of History,' *History and Theory* 5, (1966), 111.
[2] White, Hayden. V. 'Historicism, History, and the Figurative Imagination', *History and Theory* 14, (1975), 49.
[3] Hayden. V White, *Tropics of Discourse*. (Baltimore: Johns Hopkins Press, 1978) 82.

writing is subject to the same theoretical processes. However, as far as concerns the present thesis, the impact of this realization is not related so much to the writing of history *per se* as it is to the way in which historians categorise and approach ancient texts. For what Hayden White so pointedly stated was that while the content of narrative can be conveyed as fiction or non-fiction, the mode of its creation and communication is theoretically the same. This allows, then, for ancient texts that are narrative in nature to be theoretically understood as also re-presenting history in an inherently narrative manner.

Narrative, seen as a way of creating, communicating, performing and preserving identity, and the human experience are interdependent. Identity when applied in relation to narratology is a term that is defined broadly. Succinctly summed by Paul Cobley, identity is understood as, 'the perception and feeling of belonging to a particular group as a result of commonalities of experience, status, and physical existence.'[4] Commonalities that can link a group include ethnicity, nationality, gender, social status, sexuality, age and spiritual belief. On a more interactive level, identity can also be established as a result of experiences, be they individual or shared. In his introduction to narrative tradition, Cobley notes that 'narrative has been a traditional, yet often informal, means of maintaining and recalling identity by embodying facts or events in stories of human action.'[5]

It is Cobley's use of the word 'informal' here that represents how the perspective on ancient texts can differ between modern literary and ancient literary theorists. For while humans have developed new methods of representing and maintaining identity that are now considered 'formal,' it is a mistake to designate all that preceded them as 'informal.' Yet across ancient periods and cultures, narrative has been relied upon to record and recall shared identities. Narrative texts have been employed by communities for a range of purposes including the preservation of cultic, political, economical, military and artistic events. Indeed ancient narratives inherently contain representations of identity as they were relied upon to record and recall shared identities.

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[4] Paul Cobley, *Narrative, the New Critical Idiom*, (New York: Routledge, 2008), 234.
[5] *Ibid*, 234

1.1 Narratology

Coined in 1969 by 'essayist' Tzvetan Todorov in the French as *narratologie,* narratology is 'the descriptive field devoted to the systematic study of narrative.'[6] Developed from within the structuralist study of literature, narratology has become a subfield that continues to expand.[7] The term is applied retrospectively to the preliminary structuralist works on narrative and myth, such as those by Northrop Frye (*Anatomy of Criticism: Four Essays*), Claude Lévi-Strauss (*Structural Anthropology*), Vladimir Propp (*Morphology of the Folktale*) and Algirdas J. Greimas (*Of Gods and Men: Studies in Lithuanian Mythology*).[8] The field seeks to identify, deconstruct and evaluate the 'building blocks of narrative.'[9] Such building blocks are identified as narrative, time, narrative levels, narration, focalization, characters, plot, events, story etc.

1.2 Time and Narrative

While narratives are composed of a variety of elements that work in tandem (characters, eventfulness, narrator, plot), every component is grounded in time. To appreciate how intrinsic time is within narrative and within narrative theory it is helpful to consider the origins of narrative formulation. In the creation of a narrative, the author will compress, expand and reflect real time as (s)he constructs a representation of the narrated world.[10] Stripped back to its constituent elements, a narrative must have a beginning, 'detours' that form the body, and an end. At the most basic level this requires that the author not only be aware of the passage of time, but also be capable of variously articulating and representing that passage. Thus in order to appreciate the origins of narrative formulation and how the meaning of text was 'created,' it is first necessary to examine the way in which early authors conceived time, and re-represent it within narrative.

Posing the question 'what do [modern] narratives do for us?' Paul Cobley returns to the historical origins of narrative and narration. In answering, he articulates that 'narrative is

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[6] Tzvetan Todorov, *Grammaire du Décaméron*, The Hague: Mouton & Co, (1969), Porter H Abbott, *The Cambridge Introduction to Narrative*, (Cambridge: Cambridge University Press, 2008), 238.
[7] Abbott, *The Cambridge Introduction to Narrative*, 238
[8] Northrop Frye, *Anatomy of Criticism: Four Essays*, Princeton: Princeton University Press, (1957), Claude Lévi-Strauss, *Anthropologie Structurale/Structural Anthropology*, (trans. Claire Jacobson and Brooke Grundfest Schoepf, New York: Basic Books, 1963), Vladimir Propp, *Morphology of the Folktale*, (trans. Louis A Wanger, Austen: University of Texas Press, 1968). Algirdas J. Greimas, *Of Gods and Men: Studies in Lithuanian Mythology,* (trans. Milda Newman. Bloomington: Indiana University Press, 1992).
[9] Cobley, *Narrative,* 237
[10] Shlomith Rimmon-Kenan, *Narrative Fiction*, (New York: Routledge Taylor & Frances Group, 2009), 6 and 44.

the principal way in which our species organizes its understanding of time.'[11] For Cobley, the way in which narratives represent time is directly linked to the context of the author and their real-world understanding of time. Immediately, identifying the author in their context becomes fundamental to the continued analysis of the author and their use of time. Thus in deconstructing the use of time in ancient narratives, it is essential to contextually consider the way in which the author experienced and comprehended time.

Shlomith Rimmon-Kenan builds on the notion of a link between narrative and the human relationship with time noting that it is the way the core narrative elements are coordinated by the author's *use* of time that is central to the construction of narrative text. Much as Rimmon-Kenan views the author's *use* of time as central to the construction of narrative, Cobley asserts that the key to deconstructing the author's primary use of narrative time is located in considering the author's *experiences* with time. Extending the comments of Rimmon-Kenan one step further, Paul Ricoeur views time to be not merely a part of the narrative apparatus, but instead instrumental in its construction because 'narrative *is* the human relation to time.'[12] Expanding his argument, Ricoeur comments that in relation to formulating narrative,

> as [we are] the only species on earth with both language and a conscious awareness of the passage of time, it stands to reason that we should have a mechanism for expressing this awareness.[13]

For Ricoeur narrative is ultimately the intellectual expression of the human ability to conceive, and subsequently re-represent, the passage of time. The idea is a critical one to consider when analysing ancient narratives. While authors explicitly represent their temporal experiences in narrative text, Ricoeur 's comments prompt a deeper question into the unconscious way in which an author's ability to conceive of time and organise temporal experiences in conjunction with language is the essence of narrative text.

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[11] Abbott, *The Cambridge Introduction to Narrative*, 3
[12] Cobley, *Narrative,* 17
[13] Abbott, *The Cambridge Introduction to Narrative*, 3

1.3 Deir Alla

Discovered in 1967, the Deir Alla inscription is a reconstructed plaster text that is an example of some of the oldest forms of Aramaic and Semitic text. Uncovered in fragments, much of the study since its discovery has centred on the placement of the plaster, the grammar, and the possible function of the inscription. The archaeology of Tel Deir Alla associates the inscription with phase IX, arguing that the room the inscription was found in possibly collapsed in stages.[14] Potentially destroyed by an earthquake and later by human interference, the final destruction of phase IX has been dated by C14 and cultural stratigraphy to approximately 880-770 BCE.[15]

The problems associated with the Deir Alla plaster text relate to reconstruction, linguistics, epigraphy, archaeological reconstruction and site identification. While the site has yielded two deteriorated texts, understanding the history of the site and the region has limited a discussion of the site much beyond the texts themselves. Referred to as Combination I and Combination II, the two plaster texts contain an example of Deir Alla Dialect. However, progress on the transliteration and order of fragments of Combination I has meant that the text can now be read as an almost continuous unit. As the composition of Combination I can be read as a unit, it is Combination I lines 1-16 that this present project details. Naturally, this narratological analysis is hampered by the remaining gaps within the text and disagreements, which still exist among scholars regarding interpretation. Yet what this narratological approach does hope to contribute to the Deir Alla discussion is alternative way to deconstruct and view the text.

The Deir Alla inscription has been selected within the project due to the nature of its transmission, length and narrative qualities. When a narrative text has knowingly been processed by a number of authors and readers, it can be a challenge to facilitate a concise and focused discussion in relation to authorship and readership. For how can a pointed comment be made on a text's intended meaning if multiple scribes have contributed different meanings across time? The Deir Alla inscription is an example of a Near Eastern Narrative that has not been subject to multiple edits and redaction. As such it presents as a

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[14] Moawiyah M. Ibrahim and Jacob Hoftijzer, 'The archaeology of Deir Alla' in *The Balaam Text From Deir Alla Re-Evaluated; Proceedings of the International Symposium held at Leiden 21-24 August 1989*. (ed. J. Hoftijzer and G. Van der Kooij, Leiden: E.J. Brill, 1991),17.

[15] The reference to an earthquake has prompted some to extend the date to 760 BCE as the earthquake referenced in Amos 1:1, C14 dating included grains and leaves. For a definition of 'cultural stratigraphy' see Ibrahim and Hoftijzer, *The archaeology of Deir Alla*, 17 and 28

text that can be analysed as a single literary piece that. As a short piece, the text clearly contains narrative elements, prompting Sasson to note that, 'the first combination presents a story which may be viewed as a dramatic piece.'[16] The plaster text has also been selected because there is a gap in the research on its narrative elements and structure. By applying a narratological analysis to the Deir Alla inscription the goal is not to identify the text as fictional/historical, but rather to deconstruct how it functions as narrative text type and thereby creates and conveys meaning.

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[16]Sasson, Victor. "The Book of Oracular Visions of Balaam from Deir Alla." in *Ugarit-Forschungen* 17, (1986), 285

Chapter II

Methodology

Introduction

The methodology applied to the Deir Alla plaster text integrates modern narrative theory and ancient text critical analysis. As a bridging methodology between two disciplines, the aim of this approach is to examine current narratological frameworks and then disrupt them accordingly so that they can be productively cast upon ancient narrative texts. Narratology however is home to numerous theoretical discussions regarding the creation, production and reading of narrative. Given the breadth of elements/aspects under which narrative can be examined, the scope of the thesis (with a 20,000 word limit) has had to be curtailed. As a result, this methodology endeavours to narrow the narrative focus to the role of time within narrative. This is because time within narrative intersects with every aspect of the narrative. Analysing the way that time relates to all narrative entities and layers allows for the evaluation of how narrative creates and communicates meaning. Appropriately disrupting modern narratology theory and adapting it for ancient narratives establishes a more theoretical and abstract framework and vocabulary through which historical text critics apply to text.

Part 1 of the methodology discusses and defines the different elements involved in the narrative communication process, working through the entities that produce the text to those who receive it. These entities include the real author, implied author, narrator, narratee, implied reader and real reader. Part 2 addresses how narrative is constructed and communicated through narrative layers and levels and degrees of narration. Completing the narrative process, Part 3 relates to how time and narrative text intersect.

Part 1: Narrative Entities

1.1 'Real' Author

For the duration of this analysis, author is defined as 'the human being – or beings in an organization – responsible for the production of a narrative.'[1] Splitting his definition of author, Jörg Schönert provides both the broad and the narrow. Broadly, 'the conveyor of action in a socio-cultural context.'[2] More specifically, the author as the 'intellectual creator of a text written for communicative purposes.'[3]

Schönert's dual-definition is helpful when considering the author in an ancient context as it identifies the authorship as a 'response' of sorts. Author is thus understood as an entity that responds to socio-cultural contexts by communicating through narrative text. Theoretically constructing ancient authorship as an *entity* that conveys intellectual response, rather than as an individual within the ancient world, assists with analysing texts that are the product of a complex tradition of transmission i.e. community documents. Approaching authorship from a narratological perspective facilitates a productive discussion about authorship that does not rely on the identification of an author within a historical context.

To consider the author, however, is to not only consider the human element, but also the narratological. Sometimes referred to as the 'real' author, the author functions within narratology as an empirical entity that stands above all narrative layers, while the narrator is within them. So, although the real author can access all levels of the narrative, they are considered 'external' or 'outside' of the text because as an entity they exist in the real world. Porter Abbott extends this definition further to delineate the role of the author in the text conceding that the author is 'a real person who creates a text' but is not to be confused with 'the narrator or the implied author of a narrative.'[4] Here, an early distinction is made between the entity that constructs the text (author), the entity that narrates the text (narrator), and the entity that the reader may *think* wrote the text (implied author).

1.2 Implied Author

The implied author is an entity of narrative theory that is constructed by the reader, who upon reading/hearing the narrative, produces their individual reading of who they *think* is

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[1] Paul Cobley. *Narrative, the New Critical Idiom*, (New York: Routledge, 2008), 240

[2] Peter Hühn, et al., Pier, *Handbook of Narratology*, (Berlin: Walter de Gruyter, 2009), 1

[3] *Ibid.*, 1

[4] Abbott, Porter H. *The Cambridge Introduction to Narrative*, (Cambridge: Cambridge University Press, 2008), 229

the author. It is this construction that the reader then employs to attempt to understand the 'meaning' of a text.[5] The attempted identification of the author by the reader is the result of the reader's question, why was the narrative text produced? Awarding considerable narrative agency to the implied author, Cobley considers it the

> entity among narrative levels responsible for ordering scenes, facilitating the narration of certain objects and events and the non-narration of others, structuring the plot and so forth.[6]

While Cobley's assessment of the implied author is engaging, I would contend that his definition requires more of a comment on the reader.

Referred to by some instead as an 'inferred author,' the implied author is a by-product of narrative; formulated by the reader as they process and finish a narrative. While the reader may think that the implied author is responsible for ordering scenes, plot and facilitating narration, in the reality of the narrative process those are the roles of the real author and narrator. Instead, to consider the implied author as Abbott does is to appreciate that it is 'neither the real author nor the narrator.'[7] The impact of the implied author can depend on the type of reading the text receives. While a text must have an author, different readers will produce different 'readings,' and thus different interpretations of the author. Subsequently the *implied author* is an effective narrative construction to differentiate between the *real author* and the reader's impression of the author from the text.

To an 'intentional reader the implied author is that sensibility and moral intelligence that the reader gradually constructs to infer the intended meanings and effects of the narrative.'[8] Thus the implied author is a construction formed by the real reader, which is employed to assist the real reader in forming meaningful conclusions on the text. It is also useful to note here that as the implied author is a construct that is formed externally to the text itself (unlike the narrator). Although the reader has constructed the implied author through their reading of the text, as an entity the implied author the impression of the author, and as such is external to the narrative itself.

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[5] Fludernik, Monika., *An Introduction to Narratology*, (trans. Patricia Häusker-Greenfield and Monika Fludernik, New York: Routlage, 2009), 26
[6] Cobley, *Narrative*, 234
[7] Abbott, *The Cambridge Introduction to Narrative*, 235
[8] *Ibid.*, 235

1.3 Narrator

Yet while the real author and the implied reader are external narrative entities, the narrator is an entity that is internal to the text. Created by the author, the narrator is the 'one who tells [the] story [*fabula*].'[9] An entity that exists within the text itself, technically the narrator relays the *syuzhet* (a representation of the *fabula* to a narratee). In representing the narrative, the narrator becomes a literary device that the author employs to communicate the narrative, to 'tell' it.

The presence of a narrator in every narrative has been a theoretical point of extensive discussion. Cobley notes that a narrator's voice can come in the form of a first or third person, as a narrative character or a known entity outside of the story. Yet in his definition Cobley does not address the narrator that is unidentified within the text. In examples of narratives that have no clear narrator is an entity still 'telling' the narrative? Does a text not *require* an entity to tell it for it to be a narrative text at all?[10] This is especially pertinent in the study of ancient narrative texts, which are often 'anonymous.'

Seymour Chatman addresses the question of the narrator's perceptibility by proposing different forms of 'narrative transmission.'[11] Offering the terms 'overt' and 'covert' narrator, Chatman asserts that a narrative text always has a narrator but that narrator can be obvious or hidden.[12] An 'overt' (sometimes referred to as 'personal[ised]' or 'dramatised') narrator is an entity that is known to the reader: a character or narrator that identifies themselves in the text.[13] Alternatively a covert narrator occurs when the entity narrating the text is unknown or unpersonified.

The functions of the narrator (whether overt or covert), are far reaching. Primarily, the narrator's role in the text is 'to speak – present – the fictional world [of the *fabula*].'[14] Often the narrator will comment and expound upon the narrated events that they represent,

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[9] Abbott, *The Cambridge Introduction to Narrative*, 238

[10] 'Every narrative is by definition narrated – that is, narratively presented.' Chatman, Seymour., *Coming to Terms: The Rhetoric of Narrative in Fiction and Film,* (Ithica: Cornell University Press, 1990), 115, Cobley, *Narrative*, 237

[11] Seymour Chatman, "The Structure of Narrative Transmission." Pages 213-57 in *Style and Structure in Literature: Essays in the New Stylistics*, Edited R. Fowler, C. (Ithica: Cornell University Press, 1975), 218

[12] Seymour Chatman, *Story and Discourse. Narrative Structure in Fiction and Film*, (Ithica: Cornell University Press, 1978), 198

[13] Franz Karl Stanzel, A *Theory of Narrative*, (Cambridge: Cambridge University Press, 1986), 4-5, Wayne C Booth, *The Rhetoric of Fiction.* (Chicago: University of Chicago Press, 1961), 158

[14] Nünning, Ansgar *Grundzüge eines kommunikationstheoretischen Modells der erzählerischen Vermittlung* [A Communicative Model of Narrative Mediation], Trier: Wissenschaftlicher Verlag, Trier, 1989, 64-83, Fludernik, *An Introduction to Narratology*, 27

providing a 'why' to the happening of events. The narrator will answer the expected silent questions of the reader by ascribing events to certain conditions, or through indicating what motivates characters.[15] Ultimately, it is the role of the narrator to communicate the narrative to the reader whilst also developing a 'normative framework for the [narrated] world and the readers perception of it.'[16] This in turn can lead to the positioning of readers towards the text.

1.4 Narratee

Theoretically, the narratee is the 'intrafictional addressee of the narrator's discourse.'[17] To expand, it is 'the entity to which the narrator communicates the narrative.'[18] As a construction, the narratee sits within the narrative itself and is considered to 'accept largely uncritically all that the text has to offer and the way that it is offered.'[19]

Paul Cobley argues that in order for a 'narratee to exist, [they] must be embodied by someone to whom the narrative is told.'[20] Extending this further he notes that 'in narratives without an embodied narratee, it is usually not possible to separate this entity from the implied reader.'[21] This comment, however, creates a theoretical double standard for the narratee when compared alongside the narrator. Just as the implied author is separate from the narrator, so too must be the implied reader be separate from the narratee. The implied reader is an entity that exists externally to the text, while the narratee exists within it. As such they exist in distinctly separate theoretical levels of narrative theory.

Thus when discussing the narratee, it must be done in conversation with the narrator instead of with the 'implied' constructions that are established outside of the narrative text itself. If a narrative must always have a narrator, be they covert or overt, then it follows that the narrator must always narrate 'to' someone, the narratee. It stands to reason that if the narrator always exists, but is not always identifiable, so can the narratee. As the narrator focalises the text and filters the angle of vision through which the *fabula* is represented, they do so to a narratee that is theoretically considered to accept the narrator's

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[15] Nünning, *op.cit.*, 64-83, Fludernik, *op.cit.,* 27
[16] Nünning, *op.cit.*, 64-83, Fludernik, *op.cit.,* 27
[17] Fludernik, *op.cit.,* 23
[18] Cobley, *Narrative*, 237
[19] *Ibid.*, 237
[20] *Ibid.,* 237
[21] *Ibid.,* 237

narrative.[22] So while the reader or implied reader may not accept a text, within the text itself the narratee can do nothing else *but* silently receive the narrative.

1.5 Implied Reader

Just as the implied author and the 'real' author are distinct from one another, so to are the entities of the 'real' reader and implied. The implied reader is a narrative entity that the reader constructs through their reading of the narrative. The reader perceives this construction as the text's 'ideal reader figure,' the reader the narrative was intended for.[23] For example when a modern reader reads Shakespeare, they construct the implied reader as a person from Elizabethan England. Porter Abbott notes that there is a theoretical argument that the 'implied reader is the reader the implied author writes for.'[24] Cobley expands upon this argument explaining that the identification of the implied reader is a response by the reader to the various ordering processes of the implied author.[25] Thus the implied reader becomes an anthropomorphization as it is a reading of the narrative that:

> does not diverge from the cues for reading and interpretation given in the arrangement of such narrative features as the plot or sequencing of events.[26]

The critic constructs the implied reader as the entity that is the assumed intended receptor of the text, as indicated by the text itself.[27] This is distinct from the narratee who is the entity that the narrator narrates to. The implied reader is the entity the reader considers is the intended reader, as *implicitly* indicated by the narrative itself. As with the implied author, the implied reader is a narrative entity that is external to the narrative itself.

1.6 'Real' Reader

For the purposes of this discussion the term 'reader' is simultaneously defined as a reader or an audience. This is because this thesis deals with the reader in an ancient context as a receiver of the text, which in the ancient world could also be communicated verbally.[28]

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[22] Due to restricted scope of this analysis, focalization will not be extensively defined or addressed here. Focalization and its impact on Deir Alla are addressed later in Chapter III.

[23] Fludernik, *An Introduction to Narratology*, 24

[24] Abbott, *The Cambridge Introduction to Narrative*, 235

[25] Cobley, *Narrative*, 234

[26] *Ibid*., 234

[27] Fludernik, *An Introduction to Narratology*, 26

[28] I would like to note here that this comment is not meant to imply that narrative text cannot be communicated verbally or textually in the modern, but rather that the terms reader and audience are often employed to explicitly reference two distinctly separate methods of narrative communication. As narrative text in the 21st Century can come in the form of text, radio, film, theatre and television, reader and audience are often theoretically separated. Yet in the ancient world, the oral and textual tradition of narrative

Theoretically the reader/audience is an 'empirical entity in narrative [layers].'[29] This entity is understood as 'the human being(s) who actively read a narrative… who share specific sociological characteristics which contribute to their common meaning-making.'[30] As entities situated in the real world who exist externally to the text itself, the real reader is an external entity which receives the narrative in the form of a narrative text. The real reader can only access the narrated world, as the narrator restricts their access to the represented narrative.

transmission is far less distinct, and as such requires the definition of the reader to include both forms of narrative communication.

[29] Cobley, *Narrative*, 240

[30] *Ibid*., 240

Part 2: Narration

2.1 Why not 'Story'?

Usually by this point in a discussion about narrative, one would probably have expected to come across a common English term, 'story.' A term used frequently by narratologists who publish in English as a first language, story is regularly employed to define narrative fiction. Yet story is a problematic term to apply to an analysis of time within narrative as the term fails to adequately convey the nuances of narrative infrastructure. Porter Abbott defined story as the chronological sequence of events involving characters that are conveyed through narrative discourse.[31] This then understands story as that which is 'narrated' by the narrator and communicated to a reader by way of the 'text.' Yet the analysis of narration reveals that the order and pace of the narrative is not always the same as that which is narrated.

The inability of the 'story' to represent the temporal difference between the represented and the representation forces the development of additional English terms and concepts. English theoretical discussions force the introduction of terms such as narrative and narrated discourse, internal time, narrated time and story time.[32] However none of these terms strictly refer to the order that events are relayed. Simplifying the discussion are two terms that are defined by the temporal relationship between narrative elements, *fabula* and *syuzhet*.

2.2 Why *Fabula* and *Syuzhet*?

First coined by Russian Formalist critics, *fabula* refers to 'the chronological sequence of events which make up the raw materials of a story.'[33] The term relates to the ''prior events' that are to be narrated' in the narrative, 'whether they are fictional or real' and their order.[34] As a term that relates to time within narrative, *fabula* identifies that there is a distinction between the order of events in the narrative world, and the arraignment in which that order is narrated. Tzvetan Todorov argues that the notion of narrative time/*fabula* involves a convention on the part of the reader to identify the events/acts of the

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[31]Abbott, *The Cambridge Introduction to Narrative*, 241

[32] For example, internal time is the narrated time where characters and events exist (representation). Shimon Bar-Efrat. *Narrative Art in the Bible*, (Sheffield: The Almond Press, 1989), 141

[33]Cobley, *Narrative*, 231

[34]*Ibid*., 231

narrative world with an ideal chronological order, sometimes termed 'natural chronology.'[35]

Developed in conjunction with the term *fabula*, *syuzhet* was coined to 'refer to the way in which the chronological raw materials of a story are organized' by the narrator.[36] To expand, a *fabula* will unfold in a chronological sequence (as it is the *fabula* that provides order to the happenings of the represented world). However, the order of a narrative and the order of narration are not synonymous. *Syuzhet* attends to the order a story is relayed, as '*syuzhet* can act to 'rearrange' [the order of the *fabula*] or ensure that the narration of some events is more extensive than others.'[37]

The *syuzhet* is restricted by the nature of time in that a narrative must always move, through the beginning, the middle, and arrive at an end. The *fabula* can only ever be recovered through the representation of the narrative as provided by the narrator. The critic must abstract the narrated events of the *fabula* from their narration and then reconstruct them in their original (assumed) represented chronological order.[38] This is because while the *fabula* is limited by the regulations of time, the narrator and their narration are not. When considering that the reader can only access the *syuzhet* of the narrative text, it is only 'through the text that [the reader] acquires knowledge of the story [*fabula*] (the object of narration) and of the narration (the process of its production).'[39] Hence *fabula* can also be defined as the 'object' of narrative that is 'produced' through narration.

2.3 Narrative Text

Narrative text is an important term in narrative theory to clarify as it is often misappropriated as interchangeable with *narrative*. While narrative communicates the events of a *fabula*, the text is 'a spoken or written discourse which undertakes their telling.'[40] At its simplest, 'the text is what we read.'[41] Consequently while an author creates a narrative, they transmit it through the production of narrative text.

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[35] Todorov, T., "Les catégories du récit littéraire," *Communications*, 7, Vol. 8, (1966): 125-151, 127
[36] Cobley, *Narrative*, 243
[37] *Ibid.*, 243
[38] Benjamin Hrushovski. *Segmentation and Motivation in the Text Continuum of Literary Prose: The First Episode of War and Peace, Papers on Poetics and Semiotics,* (vol. 5, Tel Aviv: Tel Aviv University Press, 1976), 7
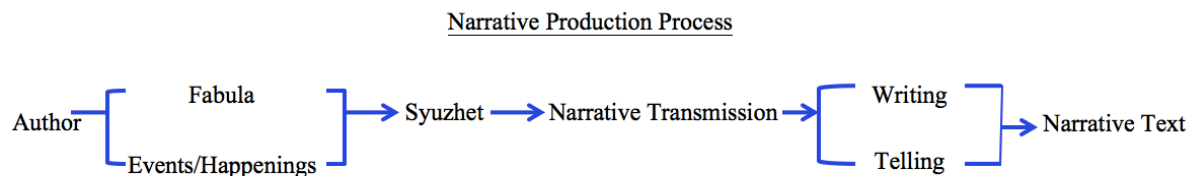[39] Shlomith Rimmon-Kenan, *Narrative Fiction*, (New York: Routledge, 2009), 4.
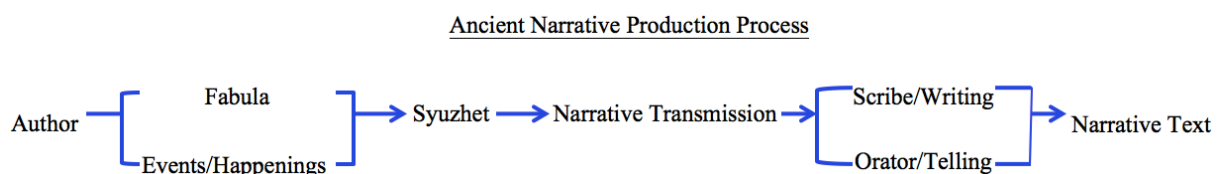[40] *Ibid.*, 3
[41] *Ibid.*, 3

Figure 1 represents how narrative elements and entities participate in the production of narrative text. Conceived by the author, the acts and happenings of the narrative world are coordinated with a chronological order to create a represented narrative. The author then represents this narrative world in the narrated world of the narrator. This is then transmitted through writing or telling which results in the delivery of a narrative text to a reader.

Fig. 1

Narrative Production Process

Author — Fabula / Events/Happenings → Syuzhet → Narrative Transmission → Writing / Telling → Narrative Text

Yet in the ancient world, the above figure does not adequately relate as it does not cater to two additional narrative entities, the scribe and the orator. Able to impact narrative through their transmission of the text, the transmitters of narrative text must be accounted for in the ancient narrative production process. Figure 2 includes scribes and orators within the process. Doing so assists with identifying how the agency of the scribe/orator impacts the creation of narrative meaning.

Fig. 2

Ancient Narrative Production Process

Author — Fabula / Events/Happenings → Syuzhet → Narrative Transmission → Scribe/Writing / Orator/Telling → Narrative Text

The narrative text is subject to external paratextual structuring.[42] This takes the form of title pages, blurbs, recommendations, forewords and bibliographies.[43] Paratext can take the form of peritext, title, authors' names, dedication, editor of the epigraph, forewords and introductions. Or it can present as epitext, the end of the work.[44] Be it before or after the text, paratext works to position the reader towards the main text. The visual presentation of

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[42] Genette, Gérard. *Paratexts: Thresholds of Interpretation*, (translated by Jane E. Lewin and foreword by Richard Macksey. Cambridge: Cambridge University Press, 1997), 76
[43] Fludernik, *An Introduction to Narratology*, 24
[44] *Ibid*., 24

the text is theoretically considered external to the text, unless the presentation is mimetically motivated. [45]

2.4 Narrative Layers

Theoretically evaluating and deconstructing narrative requires the stratification of narrative layers and degrees and levels of narration. Within this analysis narrative layers are understood as (at least) two key components of narrative infrastructure.[46] A narrative requires a minimum of two narrative layers, the level of the represented and the level of representation.[47] To expand, the layer of the represented is the narrative layer in which the story takes place in its chronological entirety. Alternatively, the layer of representation is where the narrator exists. Within this layer, the narrator communicates to the reader their understanding of the represented narrative. So while the events of a represented narrative may be ordered one way in the first narrative layer, in the second the narrator may choose to narrate (and in turn represent) them in a different order to the reader. As such, readers can only ever access a narrator's representation of a narrative through the narration of the second narrative layer, as only the author as the narrative's creator is privy to the level of representation.

2.5 Narrative World/ Represented/ Diegesis Level

A construct with many names, the narrative world is best considered alongside Fludernik's offered term, 'represented.' A 'representation,' it is within the narrated world of the second layer of narrative that the narrator responds to the 'represented.'[48]

The narrative world, sometimes referred to as the 'represented world, is created by the author [and] is not limited by the narrated world.'[49] Instead the represented world includes the narrator, the narratee and the act of narration itself.[50] This narrative layer however is inaccessible to the reader, as the reader can only ever receive a narrative *after* it has become a representation in the narrated world communicated through a narrative text.

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[45] *Ibid.*, 24
[46] The occasion and classification of multiple narrative layers will be addressed later e.g. 2.9 below.
[47] Fludernik, *An Introduction to Narratology*, 21
[48] *Ibid.*, 21
[49] Wolf Schmid, *Narratology, An Introduction*, (translation by Alexander Starritt, Berlin: De Gruyter, 2010), 32
[50] *Ibid.*, 32

2.6 Narrated World/Representation

Defined simply, the narrated world is the 'world created by the narrator.'[51] Yet theoretically, the narrated world is a complex construct. Expanding on the definition and function of the narrated world, Monika Fludernik proposes the metaphor of 'narrative layers.'[52] Using the metaphor, Fludernik notes that a narrative has a first layer, which contains the world represented in the story. This first layer she titles 'represented.'[53] Above this is a second layer, which contains the narrated world as represented by the narrator, aptly titled 'representation.'

Fludernik postulates that the second layer is the level of 'narrative discourse,' or in the case of first person and authorial narratives, 'narrator discourse.'[54] For Fludernik admits that it is this second layer of representation that is the level of narrative mediation. As the narrator mediates the text, the second narrative level contains narrative discourse. I would clarify Fludernik's definition further here, for while it is accurate, it is slightly exclusionary. Despite discussing 'covert' narrators later, here Fludernik only designates that the second level is 'narrator discourse' when an overt narrator is present.[55]

The debate over the nature of the narrator it is relevant here as it helps clarify the role of narrator discourse in the second layer of narrative. For to appreciate that the narrator is always present in the narrative layer, be they covert or overt, is to appreciate that the second level then always contains narrator discourse as it functions as the platform for narrative mediation.

2.7 Negotiation of Time between Layers

During this analysis, narrative is theoretically understood to be 'the representation of a *fabula* (an event or series of events).'[56] Within this representation, narrative consists of two key components: *fabula* (represented) and *syuzhet* (representation).[57] Between these two layers, a narrative must accomplish movement. The narrative must begin, travel through

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[51] *Ibid.*, 32
[52] Fludernik, *op.cit.* 21
[53] For Genette, the *fabula* is diegetic, as it is the *fabula* that is being 'told.' However diegetic is used within this thesis in reference to a form of narration. As such the *fabula* will be referred to as the level of *diegesis* sparingly so as to avoid theoretical confusion.
[54] Fludernik, *An Introduction to Narratology*, 21
[55] For Fludernick's reference to covert narrators see, Fludernik, *op.cit.*, 21-22
[56] Abbott, *The Cambridge Introduction to Narrative*, 238
[57] Fludernik, *op.cit.* 21

digressions, 'which involves the showing or the telling of [narrative] events,' and end.[58] In the telling of a narrative, narrative itself becomes a 'a re-presentation of events and, chiefly, re-presents space and time.'[59] As such, at its core narrative is an author's response, a re-presentation of the their understanding of events, space and time.

Narrative, however, should not be confused with narrative text. While narrative is a representation of a *fabula*, it is a segment of the overall narrative communication process. A narrative text (written/verbal narrative) is the *product* of the process, whereby the narrative is finally communicated to the reader/hearer.

We can then consider that to define the narrated world is to accept that there is a difference between the represented *fabula*, and the representation *syuzhet* story that the reader receives by way of the narrator. The narrative world contains 'happenings' and their setting however, the order of those happenings can only be understood through the narrated world/*syuzhet*. In the second layer, the narrated world narrates the *syuzhet* through a narrator. Thus it is only within the second narrated world that a narrative receives any sense of temporality. For the *fabula* can only be inferred and reconstructed after the *syuzhet* has been read.

2.8 Narration

The nature of narration by the narrator is also worthy of critical consideration, as it can be internal or external to the narrative. Theoretically, narration is how the narrator tells the *fabula*. Within the text, narration is how the narrator communicates the *syuzhet* to a narratee.[60] Narration is typically past tense (ulterior narration), telling events that have already happened. However, narration does not always have to be in the past tense. When a narrative is predictive in nature, it is 'anterior narration.'[61] This form of narration is common in biblical texts which are prophetic in nature. 'Simultaneous narration' occurs when the action and the telling of a narrative are simultaneous. [62] Finally, 'intercalated narration' occurs when the action and narration are not 'simultaneous but follow one after the other.'[63] Alternatively 'external narration' can also be defined as the third aspect of the process of narrative production: the entity who speaks or writes the narrative in the real world to the reader.

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[58] Cobley, *Narrative*, 237
[59] Cobley, *Narrative*, 237
[60] Rimmon-Kenan, *Narrative Fiction*, 3-4
[61] *Ibid*, 91
[62] *Ibid*, 91
[63] *Ibid*, 91

Through a comparison of *syuzhet* and *fabula,* different types of narration are identifiable within narrative text. When a large event is summarised by the narrator in a comparatively small amount of text (i.e. summarising a childhood in a sentence), it is 'summary narration.'[64] Alternatively, when narration is sped slightly it is considered 'accelerated narration/*geraffte Erzählung.*'[65] Narration is categorised as 'isochrony' when narration and event duration are synchronized.[66] Contrasted against this, 'anachrony narration' occurs when the narrator deviates from the chronological order of the fabula.[67]

When narrative time is lengthier than the event it narrates, theorists are divided on terminology. The use of descriptive language and dialogue slow down the pace of the action. Chatman refers to this as 'stretch,' Bal as 'slow-down,' and Lämmert with 'time-extending narration/*zeitdehnendes Erzählen.*'[68] 'Pause' occurs when the narrator halts the pace of the story by narrating landscapes, states of mind or socio-historical backgrounds.[69] When events occur within the *fabula* but are not mentioned at the level of narrative discourse/*syuzhet,* the narration is categorized as an 'eclipsis.' [70] Alternatively, 'flashback/analypsis' occurs when prior happenings are narrated.[71] Defining *narration* reveals that narration is externally and internally an expression of temporality. Deconstructing how narration impacts the creation of narrative meaning lies in the assessment of narrative, narrated and narration time.

2.9 Diegesis and *Mimesis*

At its most basic, diegesis is 'the telling of a story [*fabula*] i.e. narration.'[72] The term originated in Plato's work on his distinction between the two methods of presenting a *fabula,* offering *mimesis* (shown) or *diegesis* (told). In its original Platonic context, the term is employed in reference to drama and poetry. The characteristic feature of diegesis is that the

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[64] Fludernik, *An Introduction to Narratology*, 32
[65] Lämmert, Eberhard. 1955. *Bauformen des Erzählens*, Stuttgart: Metzler 1955, p84
[66] Fludernik, *An Introduction to Narratology*, 32
[67] *Ibid.*, 33
[68] Bal, M., 2009 [1985]. *Narratology: Introduction to the Theory of Narrative*. 3rd ed. Trans. Christine van Boheemen. Toronto: University of Toronto Press,
Eberhard Lämmert. *Bauformen des Erzählens*, (Stuttgart: Metzler, 1955), 84
Fludernick, *op.cit.* 33
[69] *Ibid.*, 33
[70] *Ibid.*, 33
[71] *Ibid.*, 33
[72] Abbott, *The Cambridge Introduction to Narrative*, 231

poet himself is the speaker and does not even attempt to suggest to us that anyone but himself is the speaker and does not even attempt to suggest to us that anyone but himself is speaking.[73]

This was held in contrast to *mimesis*, which was considered the representation, and is used especially in relation to speech and or theatre.[74] Alternatively, when the narrator talks about/summarises/recalls events through narration instead of through dramatic exhibition, it is theoretically understood as telling.'[75]

However the term has evolved in meaning since its introduction. Redefined by Gérard Genette and Christian Metz, diegesis is 'the act of narration made to designate the abstracted succession of events [*fabula*].' [76] As a result, the term is applied in referenced to the *syuzhet*/narrated world as created by the narrator (levels of diegesis), and additional levels of narration/'telling.' As discussed in the definition of *narrator*, the type of narrator within a text is determined by the narrator's position in regards to the diegetic (representation) level.[77]

As the counterpart to diegesis, *mimesis*/showing is understood as 'the direct presentation of events and conversations, as the narrator seeming to disappear and the reader being left to draw their own conclusions from what they 'see' and hear.''[78] Alongside *diegesis*, *mimesis* originated from Plato's *The Republic*, as 'the imitation of an action by performance.'[79] According to Plato, plays were mimetic as they performed narrative text, where in contrast epic poems are diegetic.

Aristotle extended this further to use *mimesis* as 'the imitation of an action.'[80] Aristotle's altered definition allows the term to encompass 'the reporting of events and characters,

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[73] Socrates, Plato, The Republic, in Hamilton, E. and Carius, H. (eds), *Plato: The Collected Dialogues*, Princeton, Princeton University Press, p.638, Rimmon-Kenan, *Narrative Fiction*, 107

[74] The use of the term 'representation' employed and defined here in reference to Plato's theory. For the remainder of the work, representation is applied as Monika Fludernik's terminology for the first level of narration within narrative.

[75] Rimmon-Kenan, *Narrative Fiction*, 108

[76] Genette, Gérard. *Discours du récit* [Narrative Discourse], (translated by Jane E. Lewin, Ithica: Cornell University Press, 1980), 31, Christian Metz, *Film Language: A Semiotics of Cinema*, (translated by Michael Taylor, Chicago: University of Chicago Press), 16, Rimmon-Kenan, *op.cit.* 107

[77] *Diegesis* has already been referenced within this chapter as a 'level' the same as the level of representation, where as above *diegesis* is defined as a form of narration. The above definition is the original definition and primary application of the term. The 'diegetic level' is not a theoretical term employed within this analysis to avoid confusion with diegetic narration.

[78] Rimmon-Kenan, *op.cit.* 108

[79] Socrates, "Plato, The Republic", in *Plato: The Collected Dialogues*. (Edited by Hamilton, Princeton: Princeton University Press), 638

[80] Abbott, *The Cambridge Introduction to Narrative*, 237

which tells what occurs in narrative and is more readily prone to the charge of didacticism.'[81] As such examples of narrative *mimesis* include dialogue, monologue and direct speech in general, rendering indirect speech.
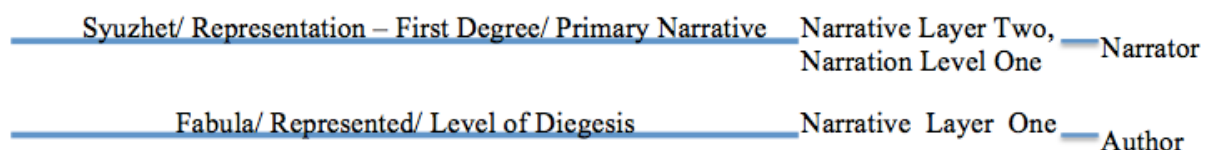
2.10 Levels of Narration

Levels of narration are present within narratives when multiple narrators narrate a text. For example, when character one tells a story through dialogue to character two in the text, character one becomes a narrator. Yet the same text must already possess a narrator, the entity who has narrated the two characters and the setting for their conversation to the reader. And thus, two narrators within the same text create two levels of narration. Rimmon-Kenan expands this visual noting that,

> narratives within narrative create a stratification of levels whereby each inner
> narrative is subordinate to the narrative with which it is embedded.[82]

Thus it is the first level of narration (the primary degree narrative), from which all other forms of narration springboard, then return.[83] Consequently, degrees of narration are determined through an assessment of a narrator's proximity to the first level of narration, the level of *diegesis*.[84] Figure 3 is a visual representation of how narrative layers and narration levels relate to one another at a basic level.

Fig. 3

Visual Representation of the Relationship Between
Narrative Layers and Narration Levels

Syuzhet/ Representation – First Degree/ Primary Narrative   Narrative Layer Two, Narration Level One — Narrator

Fabula/ Represented/ Level of Diegesis   Narrative Layer One — Author

Different levels of narration are identified through an assessment of the narrator's position in relation to the diegetic level of the first narrative layer. The first level of narration is the highest level and is referred to as the 'extradiegetic level' by Gérard Genette.[85] When a

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[81] Cobley, *Narrative*, 235
[82] Rimmon-Kenan, *Narrative Fiction*, 92
[83] For the sake of theoretical cohesiveness, the first level of narration can be understood as synonymous with the second narrative layer (the represented).
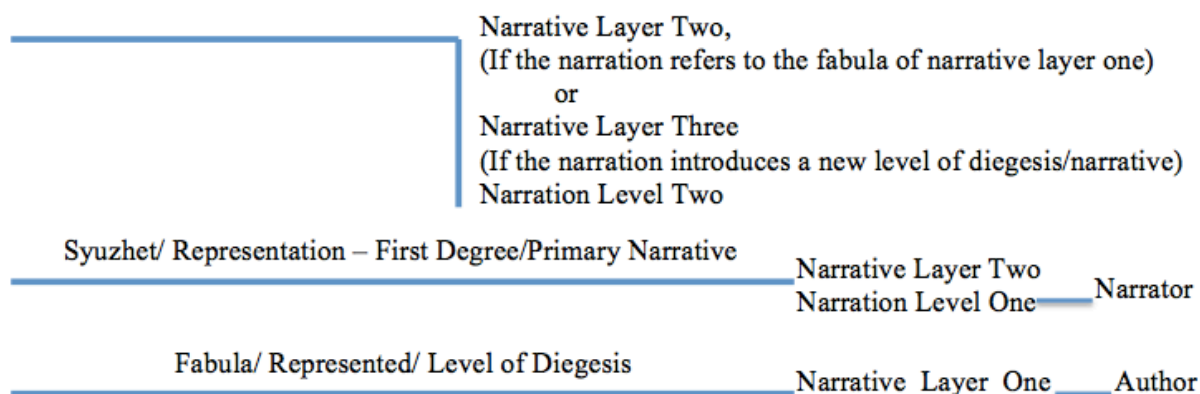[84] As mentioned earlier in the discussion of *diegesis*, *diegesis* is employed here to understand the first level of narration as it is the level of the narratives 'telling.'
[85] Genette, *Narrative Discourse*, 41

narrator is not a character within the narrative they are considered external to the level of *diegesis*. As such, this first level of narration is 'extradiegetic.' The second level of narration is 'diegetic' as it is the level in which the events of themselves or speech acts of narration take place.[86] However when a character from the *syuzhet* introduces a new *fabula* (and in turn a new *syuzhet*), they create a third level of 'intradiegetic' narration. In introducing a new narrative, the narrator introduces a 'second degree narrative.'[87] This form of inter-textual character narration is referred to as the 'hypodiegetic' or 'metadiegetic' level.[88] So to unite the theory, the extradiegetic within the diegetic level, or a narrator from the diegetic level can narrate a secondary story on a hypodiegetic level. Figure 4 below is an extension of figure 3, but includes how internal narration or newly introduced narratives affect narrative layer and narration level classification.

Fig. 4

Visual Representation of the Relationship Between
Narrative Layers and Multiple Narration Levels

Narrative Layer Two,
(If the narration refers to the fabula of narrative layer one)
or
Narrative Layer Three
(If the narration introduces a new level of diegesis/narrative)
Narration Level Two

Syuzhet/ Representation – First Degree/Primary Narrative

Narrative Layer Two
Narration Level One — Narrator

Fabula/ Represented/ Level of Diegesis

Narrative Layer One ___ Author

2.11 Degrees of Narrator

Theoretically identifying what 'degree' of narrator is within the text is determined through an assessment of the narrator's covert/overt status, the narrative layer in which their narration takes place and their narration level. It is crucial that the narrator's type is identified as,

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[86] *Ibid.*, 41
[87] Rimmon-Kenan, *op.cit.* 93
[88] Genette, *Narrative Discourse*, 44, Rimmon-Kenan, *Narrative Fiction*, 93

The narrative level to which the narrator belongs, the extent of his participation in the story, the degree of perceptibility of his role, and finally his reliability, are crucial factors in the readers understanding *of* and attitude *to* the story.[89]

The first degree of narrator is an extradiegetic narrator. This narrator exists outside or 'above' the narrated world (the diegetic level).[90] The second degree is the intradiegetic narrator, when the narrator is a character in the primary narrative.[91] If within the intradiegetic narrative another act of narration occurs, this third degree becomes hypodiegetic narration.[92]

Once the degree of the narration is determined, the extent of a narrator's participation in the narrative can be considered. If a narrator does not participate at the level of *diegesis*, they are heterodiegetic.[93] This position allows the narrator to access all parts of the *diegesis*, such as past/present/future times, multiple locations, characters thoughts and feelings and events. This is understood as omniscient narration. Alternatively, a narrator that does participate in the level of *diegesis* is homodiegetic.[94] These narrators are restricted in their knowledge of the narrative by their role within it.

Part 3: Time and Narrative

3.1 Temporal Relations

Temporal relations are the relationship between narration and *fabula*.[95] The first narrative layer (represented) possesses its own temporality (*fabula*), which is then renegotiated by the narrator (syuzhet) to create a separate temporality for the second narrative layer (representation). For in their representation of the *fabula*, the narrator will create their own temporality (narrated time).

As already discussed in reference to narration, there are multiple forms of narration. While narration typically occurs after the event (ulterior narration), it can also occur before the event (anterior), simultaneously (simultaneous narration) or can alternate, when telling and

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89 *Ibid.*, 95
90 Genette, *Narrative Discourse*, 255-6
91 *Ibid.*, 255-6
92 *Ibid.*, 255-6
93 *Ibid.*, 255-6
94 *Ibid.*, 255-6
95 Genette, *Narrative Discourse*, 228-34

acting follow one another (intercalculated narration).[96] Implicit within the definition of each category of narration is the temporal relationship between the *fabula* and the narrator.

3.2 Time

For this discussion, time is understood to be the human recognition of the succession of measurable and irreversible change. Aptly put by Rimmon-Kenan, 'time 'is', paradoxically, repetition within irreversible change.'[97] For example, weekdays are implemented to measure the days of the week, but an individual will understand that no two Wednesdays are the same. Time is measured by temporal experience through a compromise of both the natural (objective) and the personal (subjective).

3.3 Objective and Subjective Time

Objective time is the measurement of time in conjunction with the universe, i.e. night and day, cycle of the moon, seasons.[98] As discussed in the definition of *temporal experience*, objective time is combined with subjective time to create the human temporal experience. That is, time as a shared, public and mutually understood convention.

Subjective time is understood as the way temporal passage is measured by human constructions. To expand, an individual inside a room with no access to objective time would still develop a system of measuring the passage of time. A modern example of this is Greenwich Mean Time (GMT/world time). GMT is a globally accepted and abided by method of measuring time that is of human construction. Subjective time and objective time are interdependent however as objective time cannot be measured or conceptualized unless it is done so by way of 'subjective' time.[99] As discussed in the definition of *temporal experience* and *objective time*, the mainstream of temporal experience by humans lies between a compromise of subjective and objective time. As the narrator can only deploy information within the text in a linear fashion, they must order their narration of multiple events so that they can be narrated successively within the text.

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[96] Rimmon-Kenan, *Narrative Fiction*, 90-91
[97] *Ibid.*, 44
[98] Cobley, *Narrative*, 16
[99] Cobley, *Narrative*, 16

3.4 Temporal Experience

Temporal experience is the human experience of time, understood and measured through a compromise of both the natural (objective) and the personal (subjective). As an example, days are measured by the objective temporality of night and day *and* the subjective shared human construction of Greenwich Mean Time (GMT/world time). Temporal experience is time understood as a shared, 'inter-subjective, public, social convention, which we establish in order to facilitate our living together.'[100] As temporal experiences are specific to the groups and communities that construct them, analysing the representation of temporal experiences within ancient narratives requires a contextualisation of the author/reader's temporal experience in the ancient world.

3.5 Internal Time

Narrated time is understood as the tempo or pace of the *syuzhet's* events in relation to the multidimensional temporality of the *fabula* on the narrative layer (represented).[101] As narration of the *fabula* is at the discretion of the narrator, narrated time is flexible and can expand or contract according to narrative circumstance. Rarely is it continuous as the narrator regularly creates gaps, delays and jumps.[102] Narrative discourse is not restricted by the regulations of external past/present/future divisions, and as such can move between divisions at will.[103] Subsequently, this reveals that the shaping of time within narrative

> is functional and not random or arbitrary [as] it makes a genuine contribution in coordination and cooperation with other narrative elements such as characters, meaning and values of entire narrative.[104]

The quotation reveals that the very 'nature, structure and meaning of narrative is determined by a considerable extent though the shaping of internal time.'[105] Yet the reader is frequently unaware of the way internal time is employed within the narrative as it falls away to 'infrastructure' and 'background' to the text.[106] Despite its subtle presence, internal time can imply links between events and 'fulfil direction functions for the reader i.e. create suspense and determine attitudes.'[107] Narrated time is theoretically analysed

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[100] Rimmon-Kenan, *Narrative Fiction*, 44
[101] *Ibid.*, 17
[102] Bar-Efrat, *Narrative Art,* 142
[103] Bar-Efrat, *Narrative Art,* 142
[104] *Ibid.*, 142
[105] *Ibid.*, 142
[106] *Ibid.*, 143
[107] *Ibid.*, 142

through a comparison of the reading/viewing time of an event in contrast to the actual reconstructed ideal chronological order and duration of the events represented.

3.6 Time within Narrative

Within narrative, the presence and manipulation of time across multiple levels 'assists readers' ability to absorb and process sections of the narrative.'[108] Time can be divided into three aspects, order, duration and frequency. As such, statements within narrative that refer to *order* respond to the question of 'when,' while those that refer to *duration* answer 'how long?' and those to *frequency* answer 'how often?'[109]

Within narrative fiction, time is defined as 'the relations of chronology between story [represented/*fabula*] and text [representation/*syuzhet*].' [110] However Rimmon-Kennan concedes that there are problems with the use of the term 'chronology.' The second narrative layer is unrestricted by the regulations of chronology as it maintains a sense of temporality that is distinct from that of the first narrative layer. Hence it is problematic to apply the term chronology as it is a term that categorises time as successive, when the narrated representation of time is not.

3.6a Order

Order within narrative been repeatedly addressed in the argument for the abandonment of the term story and the adoption of *fabula* and *syuzhet*. Within this analysis order within narrative is understood as the relations between linear deployment of events within the text and their deployment within the story.[111] The rigid temporality of text/narration time renders the ordering of events within the text critical to the way in which meaning is created. The author must consider when to introduce events within the linear structure of the narrative text so that the reader can be positioned and able to process multilinear stories.[112]

3.6b Duration

Time duration in narrative is understood as the relations between the time events take to occur, in contrast with the amount of time devoted to narration.[113] As such Gérard Genette considers narrative duration as the negotiation between narrative layer

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[108] *Ibid.*, 141
[109] Rimmon-Kenan, *Narrative Fiction*, 46
[110] Genette, *Narrative Discourse*, 235
[111] Genette, *Narrative Discourse*, 228-34, Rimmon-Kenan, *Narrative Fiction*, 46
[112] *Ibid,*. 45
[113] *Ibid.*, 46

(*histoire*) and the narrated time (*récit*) within the narrated layer.[114] Bar-Efrat notes that assessing duration is not a precise art, as the estimated time events take to occur can be subjective.[115] Yet the effort to establish duration within narrative, and more importantly discrepancies within it, can be useful in analysis. An appreciation for time duration within narrative can assist in identifying 'weighty' narrative moments, which aids the identification of focal moments.[116]

3.6c Frequency

Frequency in narrative is defined through an assessment of the relations between story time and text time.[117] Frequency is thus revealed through an analysis of the number of times an event appears in the story in conjunction with the number of times it is narrated in the text.[118] Just as *duration* can, identifying frequency within narrative can assist in the identification of focal moments.[119]

3.7 Temporal Succession

Temporal Succession is understood as the 'and then' principle, and is often coupled with the principle of causality 'that's why' or 'therefore.'[120] Temporal succession and the principle of causality are terms created by Edward Forster to distinguish narration from plot.[121] The need for two terms identifies the distinction between relaying events, and relaying events that are linked.

3.8 Temporal Expressions

Temporal expressions are linguistic expressions and demarcations of time. These can take the form of nouns, adverbs, prepositions, denoting points, periods, or the reference to temporal experience and succession. The expression of temporal experience and succession are considered more important forms of temporal expression, as they are precise markers of time.[122]

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[114] Genette, *op.cit.* 228-34
[115] Bar-Efrat, *Narrative Art,* 146
[116] *Ibid*., 143
[117] Genette, *op.cit.* 228-34
[118] Rimmon-Kenan, *Narrative Fiction*, 46
[119] Bar-Efrat, *Narrative Art,* 143
[120] Edward Forster, *Aspects of the Novel*, (Harmondsworth: Penguin, 1963), 93
[121] Rimmon-Kenan, *op.cit.* 17
[122] Bar-Efrat, *op.cit.*144

3.10 Narration/Oration Time

For this discussion text time is defined as the 'time required for telling or reading the narrative as assessed by number of printed words, lines or pages.'[123] Narration time is not to be confused with narrated time, as here narration time is understood as the subset of verbal narrative and in reference to the activity of the external orator, who is transmitting the text to an audience.[124] As this work focuses on the transmission of ancient texts, all texts are considered to be transmittable textually or verbally.

Text time has a unique sense of temporality as it is limited by the linear figuration of signs of language and presentation of information. The reader cannot help but 'read letter after letter, word after word, sentence after sentence, chapter after chapter etc.'[125] Additionally, this pattern can only be deviated from so far before the intelligibility of the narrative text becomes compromised. Thus the linear nature of language and process of reading/hearing is incapable of expressing the multilinearity of 'real' story time simultaneously.[126] As a result, the author must negotiate the text's narration of multilinear internal time within the linear confines of language and text to express and create narrative meaning.

3.11 External/Reader Time

External time is the temporal organization for the passage of time as experienced by the reader. At this early point, however, I will clarify the distinction to the external time in relation to the author, verses the external time in reference to the reader. When external time is considered in relation to the author, it is in reference to their understanding of real world time and temporal experience. As the author's experience with real world time will be embedded within the narrative.

Alternatively, the reader's external time is in reference to the real time a reader takes to process the narrative. This sense of time is considered to be continuous and even flowing, devoid of interruptions, delays or accelerations.[127] This external time is rigid as it is seen as always advancing forward, ordered and irreversible.[128] Figure 5 represents where different narrative elements and entities sit in relation to the text.

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[123] *Ibid*., 142
[124] Abbott, *The Cambridge Introduction to Narrative*, 237
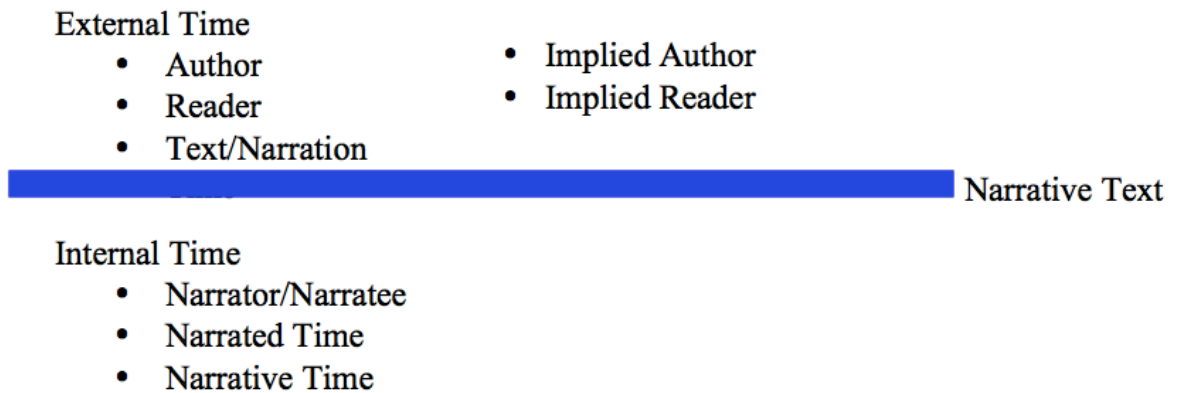[125] Rimmon-Kenan, *Narrative Fiction*, 45
[126] *Ibid*., 45
[127] Bar-Efrat, *Narrative Art,* 141
[128] *Ibid*., 142

Fig. 5

Representation of the External and Internal Spaces
that Different Levels of Narrative Time Occupy

External Time
- Author
- Reader
- Text/Narration

- Implied Author
- Implied Reader

Narrative Text

Internal Time
- Narrator/Narratee
- Narrated Time
- Narrative Time

The goal of the above representation is to draw together where different narrative elements are in relation to the text. Narrative elements are either located inside/'internal' or outside/'external' to the narrative text. Situating where exactly different narrative entities or degrees of temporality are in relation to the text assists in assessing how they impact/are impacted by the text.

Final Observations

The aims of this methodology are to bridge the two disciplines of modern narratology and ancient textual analysis and thereby to facilitate a more abstract and theoretical approach to considering and discussing ancient narrative texts. As modern narratology theory is first and foremost a response to modern narratives, portions of its theory must be disrupted so that it can be effectively cast upon ancient texts. Yet modern narrative theory at its foundation offers insightful constructs through which to view text. Theoretical discussions regarding author, implied author, narrator, narratee, implied reader and reader provide ancient text critics with a way to access a text's narrative entities without depending on historical context alone.

By defining the author as an abstract entity, narrative theory provides a broader way in which ancient text critics can consider the author. For if the author is an entity that conveys an intellectual response, rather than as an individual within the ancient world, texts that possess a complex tradition of transmission i.e. community documents, can be effectively assessed in relation to narrative through a method that is not contextually dependant. The

counterpart to the author, the reader is the entity that receives the narrative in the form of a narrative text. Yet the definition of the reader is adjusted when applied to ancient texts, as the reader is not defined so much as an individual capable of reading, but rather as the receiver of the text, which in the ancient world could also be communicated verbally. The contribution that narrative theory offers the assessment of ancient narrators will be examined in chapter III.

Arguably the most valuable contribution that narratology offers to ancient text criticism is the construction of the 'implied author/reader.' An abstract narrative entity that is created by the construction and communication of a narrative text, it is essential that ancient text critics award narrative agency when they discuss ancient narrative author/reader entities. While ancient text critics attempt to contextually locate real authors/readers, this is not always possible. Yet the implied author/reader is the impression that a text leaves on who the real author/reader may be. As such, analysing texts with unknown authorship/readership can be achieved through an analysis of the narrative text and the way it positions itself to be read.

Moving beyond narrative entities, this methodology also endeavours to adjust the terminology through which ancient narratives are discussed. By adopting terms such as *fabula* and *syuzhet*, a more explicit and productive analysis can be applied to time and its function across narrative layers and narration levels. Moreover, deconstructing how the production process behind modern narrative text and ancient narrative text differ to allows for clarification and location of narrative agency within the creation of a narrative text. As it is time that coordinates all aspects of narrative, the application of this methodology has been limited to assessing the role of time within narrative as it provides insight into how the narrative seeks to create meaning.

Chapter III

Narrative Commentary,

Deir Alla Combination I

Introduction

The present chapter is divided into two parts, as there is a clear distinction between Balaam's role in the narrative in I.1-6 and then later in I.6-16. How this distinction has been made and the way in which the narrative operates in the two halves and as a whole will be the subject of the narratological analysis. The inscription has been divided below into sense units to allow for a detailed analysis of how the narrative works in parts, and in tandem.[1] As the narrative consists of a series of layers and levels, rebuilding the framework as it is employed by the implied author aids in the assessment of the text and its narrative elements. An analysis of the text provides a reconstruction of the implied author and the way the text seeks to create meaning for the implied reader.

Part 1: Balaam 'The Character,' Lines 1-6 of Combination I

1. […] the warning of the Book of [Balaam, son of Beo]r, who was a seer of the gods[2]

The opening two lines are unique to the inscription as they both represent in part, a section of text inked in red and the remainder in black. The rubrics in Combination I occur in the first half of I.1 and the latter part of I.2, but each appear to contribute to narrative meaning differently. It is the use of two colours that first impacts the reception of the narrative. In narratology, illustrations, introductions, additional text, titles, font choice and blurbs all serve as forms of paratext. Coined by Gérard Genette, paratext/*Seuils* serves to support and frame the narrative.[3] Genette notes that while external paratextual structuring is linked to the narrative that it frames, it is a narrative feature that exists outside of the narrative. Monika Fludernick notes that the 'visual presentation of the text of a novel also counts as an external narrative structure.'[4] Fludernick clarifies here that her comment is in reference to typographical elements such as font size, margin notes or accompanying illustrations as examples of external narrative structure.

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[1] Appendix I contains a complete copy of the inscription as it appears in lines, rather than sense units.

[2] As the most recent, comprehensive, and widely accepted translation of Deir Alla Combination I, this analysis will work from Martti Nissinen's translation. Any points of contention that I have with portions of the translation are addressed specifically throughout the present chapter. Martti Nissinen, *Prophets and Prophecy in the Ancient Near East*, (ed. Peter Machinist, Atlanta: Society of Biblical Literature, 2003), 210

[3] Genette, Gérard. *Paratexts: Thresholds of Interpretation*, (trans. Jane E. Lewin and foreword by Richard Macksey. Cambridge: Cambridge University Press, 1997), 76

[4] Monika Fludernik, *An Introduction to Narratology*, (trans. Patricia Häusker-Greenfield and Monika Fludernik, New York: Routlage, 2009), 23

External narrative elements are not considered a part of the narrative proper but instead constitute the metanarrative. Defined by John Stephens and Robyn McCallum, metanarrative is 'a global or totalizing cultural narrative schema which orders and explains knowledge and experience.'[5] Hence paratext functions as part of a broader narrative tradition that orients and positions one's reading of a text. For example, chapter headings or book titles, which are not part of their narratives, orient the reader and as such form part of the metanarrative. Or to borrow an example from another text type, the line length and structure of a poem as set out on the printed page alerts the reader to expect verse. Paratext is thus an extra textual narrative practice that is employed and culturally understood to preface/follow a text and position the reader in reading. It is critical to note here that the theory separates paratext from the narrative text. In sum, paratext theoretically positions readers and compliments the text but is not necessary to the narrative itself. I will return to this note later.

As a theoretical response to modern literature, Genette's formulation of paratext and subsequent discussion note the subdivisions of peritext and epitext. The visual additions to the narrative that is present before and after the narrative text. Yet the agent of this external paratextual structuring is notably ambiguous. In her own commentary, Fludernick notes that identifying where the author ends and the editor begins in relation to paratext is a challenge.[6] For the reader, instances of paratext dictated by the author and those by the editor are uncertain, as they are often not disclosed but form part of the conversation between author and editor.

If however, paratext theory is to be adjusted for an ancient textual analysis, separating the agency of the scribe and the author is not a critical issue. The goal of an ancient narratological analysis is to attempt to reconstruct the implied author and implied reader as they present themselves from within the narrative layers of the text. In the case of Deir Alla's paratext, whether the decision to write in red ink was made by the author or by the scribe is not the point of discussion. Rather, the focus is the presence of the red ink and its contribution to the overall implied reading of the text and its projection of an implied author. The decision on the part of the implied author to use red ink separates the red text from the greater body of the Deir Alla narrative text. Theoretically, its employment is designed to position the implied reader before they have even begun to read. Yet in the

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[5] John Stephens and Robyn McCallum, *Retelling Stories, Framing Culture: Traditional Story and Metanarratives in Children's Literature*, (London: Routledge, 1998), 6
[6] Fludernik, *An Introduction to Narratology*, 24

inscription the use of paratext does not seem to be as theoretically straightforward as in modern theory.

The red text initially reads as a title, indicating that what is to follow is connected to a 'book' of Balaam, who was a seer. Here I would like to note a problem with the common translation of the word 'book'/ סֵפֶר as it impacts upon the modern analysis of the narrative. Although 'book' is a popular reconstruction of the text, P. Kyle McCarter Jr. proposed 'utterance'/ אמרי.[7] Stephen Russell notes that this construction is paralleled in the biblical Balaam pericope (Num 24:4, 16), where it is allegedly used with the technical sense "(oracular) utterance."[8] This is important to note for if the line is read as *[...] the warning of the utterance of [Balaam, son of Beo]r,* the question of oral and/or literary transmission arises. In other words, it may speak of a fundamental shift as the narrator changes from the known speaker of the oral narrative to the unknown and abstract teller of the written narrative.

> *2. The gods came to him at night [and spoke to] him according to the ora[cle] of El.*

The impact of the paratext/rubric at the beginning is best understood from the vantage point of the following portion of the line that is inscribed in black ink. As already mentioned, paratext theory identifies how extra-textual elements impact the reading or representation of a narrative. As such, in Deir Alla it is not the text that is the paratext, but the red ink. The red text at the beginning of 1.1 however provides a dual function as both a title and a portion of the primary narrative. If 1.1 is read without the paratext at the beginning of the line, the remainder of the text in black ink is senseless. Standing alone, the second sense unit narrates an unknown male character who has a revelation when visited by the gods at night. The black ink refers back to Balaam with the use of the third person personal pronoun 'him,' and notes that he had received a divine vision. Appreciating whom this character is and why he receives messages from the gods can only be understood if it is read in conjunction with the title. Without the paratext, the *syuzhet* of the Deir Alla narrative text does not make sense.

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[7] P. Kyle McCarter Jr. "The Balaam Texts from Deir ʿAllā: The First Combination," *Bulletin of the American Schools of Oriental Research,* 239 (1980): 51

[8] As such, as Russell notes, the expression would parallel דברי עמוס (Amos 1:1), and דברי ירמיהו (Jer 1:1). Stephen C. Russell, *Images of Egypt in Early Biblical Literature: Cisjordan-Israelite, Transjordan-Israelite, and Judahite Portrayals, (*Berlin: Walter de Gruyter, 2009), 97

Thus, the employment of paratext in ancient narratives does not necessarily have to be external to the narrative itself. Rather paratext presents as necessary to the preliminary positioning of the implied reader *and* their comprehension of the narrative. It appears that at the cusp of oral to textual narrative transmission tradition, the division between metanarrative and narrative on a structural level is not yet distinct. The title and the beginning of the narrative are one and the same. The paratext/rubric is still structurally linked to the narrative itself rather than functioning separately i.e. as a stand-alone title. I subsequently identify that the paratext of red ink signals to the implied reader that the text is title of the narrative text, and the start of narration.

To turn to the narrative text as it presents itself in I.1 reveals a remarkable degree of narrative temporality. In regards to the *syuzhet* of the narrative, the narrator introduces Balaam, characterises him as a seer and relays that he had a vision and was visited by the gods. The employment of the temporal expression 'night' locates the character within a setting.

> *3. They said to Ba[la]am, son of Beor, "Thus will [   ] do hereafter. No one [has seen]...*

The following sense unit is the final piece of the inscription that is inked in red. Now, within the text, the internal paratext narrates the direct speech of the Gods' message. While the content of the Gods' message is corrupted by the deterioration of the inscription, its future tense can be reconstructed. Subsequently what can be determined is that the message was prophetic in nature. The use of the red ink signals to the implied reader a shift in the text to divine speech. The paratext highlights the direct speech of the Gods, segmenting it from the sense unit that preceded it. This raises questions about the continued use of paratext in the text, as its secondary use is unlike the first. Here the red ink is used to signal divine dialogue, but the deterioration of the text renders a complete reconstruction impossible. Baruch Levine notes in his general interpretation of the text that,

> the red, it seems, reaches to precisely one-half of the length of the line, and resumes right below, extending over the second half of the second line. It may have no syntactic implications at all.[9]

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[9] Levine, A. B., 'The Plaster Inscriptions from Deir Alla: General Interpretation', Hoftijzer, J., Van der Kooij, G., *The Balaam Text From Deir Alla Re-Evaluated; Proceedings of the International Symposium held at Leiden 21-24 August 1989*, (Leiden: E.J. Brill, 1991), 65

I am unconvinced of the possibility that the second set of red ink was applied to aesthetically balance the application of the first portion. For if any agency is awarded to the application of red ink in the first instance, then it follows that there must be a degree of intention behind the second. It is interesting to note that Levine cannot find a syntactic relationship between the red text and the text as a whole. As this could indicate that the application of red ink is not about the readability of the narrative text. The impact of the paratext of I.1-2 on the overall reception of the inscription will be addressed as the narrative analysis progresses.

> *4. When Balaam arose on the morrow, (his) hand [was slack], (his) right hand [hung] low. He fasted continually] in his chamber, he could not [sleep], and he wept continually.*

The third line of the inscription continues with an extradiegetic narrator, whose narration positions the implied reader to view the narrative from the outside. The direct dialogue of the gods is cut short as the narrative returns to Balaam. Narrative movement and progression occurs as the narrative leaves the dream and message of the Gods. Instead the covert narrator narrates how the vision of the night affected Balaam when he rose *arose on the morrow*. Balaam presents as physically impaired by the vision. While a complete reconstruction of the line is impossible, what can be salvaged or inferred are references to his right hand, appetite and crying.

What is critical to note here is what the implied author understood as '*morrow*/morning,' as it relates to narrative setting and implied reader's reception. Providing the narrative setting earlier, the narrator set the scene for Balaam's vision at *night*. Curiously that is the only setting reference he/she provides, with no additional geographical references offered. Not only are historically explicit details such as the names of communities in the region absent, but so too is any reference to vague geographical elements i.e. mountains, desert, bodies of water.[10]

Thus it would appear that it was not important to the implied author that the location of Balaam's vision be explicitly referenced. Instead, it is deemed essential to the *syuzhet* of the narrative that the implied reader appreciate that the vision occurred at night. As a

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[10] A note here, however, that as an inscription and not a book, this text was geographically fixed. As such, it could be that the implied author presumed that the implied readers' knowledge of the region could inform their reading of the text. Regardless, there are no explicit references to geography in the text itself.

result, the setting for the first-degree narrative is shaped by a reference to the time of day instead of a location. The nocturnal setting of prophecy positions the implied reader to imagine darkness.

The vision is constructed as a dream, as Balaam receives it at night and then wakes and rises *on the morrow*. The lack of temporality indicating whether the setting is just before or after the light of dawn is a constraint on the analysis of time within the narrative. For if the narrative describes Balaam rising before the sun, then the reference to temporality in I.3 probably indicated to the reader that the narrative setting continued in a state of darkness.

> *5. Then his people came up to him and [they said] to Balaam, son of Beor: "Why do you fast [and w]hy do you weep?"*

The final identifiable character of the narrative is introduced in I.4, Balaam's 'people.' As with the initial setting of the narrative, there are no explicit references to where Balaam's people are from. They are not referred to as a people of a place, or of belonging to a regional political/military authority. While this has often frustrated historians attempting to date and contextualise the Deir Alla Inscription, the absence of an explicit historical reference is informative.

The implied author's decision to only reference the *people* in the text as Balaam's indicates that being associated with him was the only information that the implied reader required. It is possible that the implied author considered that their implied reader knew who the *people* were outside of being Balaam's, or it is possible that they thought the implied reader would not.[11] What is apparent is where or to whom the people belonged is secondary to their designation as followers of Balaam. This reveals that at the time of writing it was assumed that it would be implicitly understood and accepted by the implied reader that these people shared in a community that was sufficiently identified by their prophetic leader.

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[11] Some comment regarding the relationship between author, reader and their respective 'implied constructs' is called for. Regardless of whether the author and the reader are known/or unknown to one another, both 'real' entities construct their counterpart, 'implied' entity for or from the narrative text. For while an author may know the community that is the intended reader of his/her work, he/she must still *assume* how that group of readers will read (which is not synonymous with how they *will* read). As such, the implied constructs do not necessarily assume a 'distance' between the author and the reader, but rather categorise the different theoretical rationalizations and interactions of authorship and readership. However, it is pertinent to note that current scholarship cannot determine if the author and reader of the Deir Alla inscription did know one another. This analysis errs on the side of caution and assumes that the implied reader receives the narrative for the first time in the inscription.

As a character, Balaam's people arrive at an interesting point in the narrative. When the *people* approach Balaam they ask of him the types of questions the implied reader has just formed in their reading: why is Balaam in a state? This implicitly aligns the implied reader with the *people*, as their character embodies within the text the curiosity now evoked in the implied reader. Although the extradiegetic narrator has told the implied reader that Balaam is unwell from the vision, he has not detailed *what* he saw that was so upsetting. This compounds upon the growing suspense in the implied reader to know what Balaam has seen.

Repetition in the narration of Balaam's symptoms by first the narrator and then his people impacts the relationship between the narrator and implied reader. The extradiegetic narrator gains further authority as a trustworthy 'teller' of the *fabula* as his earlier observations are repeated by a new 'source,' the people. This effectively reinforces the 'truth' of the narrator's earlier description. As a result the narrator is lent greater textual authority, and fosters the implied reader's view of the narrator as trustworthy.

To return to what is explicitly referenced within the text, the narrator once again states Balaam's full name and the questioning by the people repeats some of Balaam's aforementioned symptoms. In doing so, the narrator pauses narrative progression and essentially returns to previous moment of assessing Balaam's state. For while a new character is introduced and a new action (the people's approach toward Balaam) the nature of the narration is essentially the repetition of preceding narrative event: Balaam's symptoms. This forces the implied reader to return to the earlier moment as it reiterates Balaam's symptoms and the cause. In doing so the implied author lingers in the moment, as its reiteration compounds upon the eventfulness and sense of discord associated with Balaam's physical state. The result is that the narrative is held in a state of suspense, further delaying the revelation of what it was that Balaam *saw*.

Also of note in this sense unit is the absence of any other temporal expression. Up until this point, narrative progression has been marked night and day (dark and light). Balaam is visited at night and rises before morning, suffering from his dream. Yet when his people approach Balaam, no new temporal expression is offered. Instead the narrator's silence on the setting's temporality leads the implied reader to continue to situate the narrative in the setting *on the morrow*. If *on the morrow* is before the sunrise, then the absence of a new

temporal reference with the introduction of the people would continue the narrative setting in the dark. The result is a temporal connection between Balaam's nocturnal dream and subsequent narration. However, such an approach is based on silence with regard to a temporal indicator. Indeed, it could be that the implied reader presumes dawn has occurred, for how else would the people see Balaam? While I have no definite answers here, the exploration of temporality within the narrative raises interesting questions for setting, narration and discourse (such as darkness).

What is interesting to note here however is what the narrator does not comment on, notably that which cannot be seen or heard. The narrator does not comment on Balaam's, the Gods' or the people's internal thoughts or feelings. Although the Hebrew language does not contain psychoanalytical expressions, this should not limit the narrator in commenting on their internal thoughts. Consequently, the external narrator chooses not to access those aspects of the characters, in order to expose only that which can be seen and heard.[12] This in turn allows the implied reader to develop their own response to the *syuzhet* without the assistance of the psychoanalytical positioning of characters.

6. He said to them: "Sit down and I shall tell you what the Shadda[yin have done];

Carrying on from the fourth line of the inscription into the fifth, the next sense unit marks a pivotal point in the narration of the text. As a note the implied reader is still unaware of what it was Balaam actually *saw*. Although the narrator referenced a revelation and its associated direct discourse (paratext I.2), what the revelation contained is still unknown. Responding to the question of his people, Balaam speaks for the first time. Balaam's reported speech signals that he is about to become the narrator on an intradiegetic level. As Balaam becomes a narrator the text experiences a shift in the nature of its narration.

To return to Balaam's directive, his instruction to his people to gather around him impacts implied reader reception. As discussed in the fifth sense unit the implied reader is textually positioned alongside Balaam's people. When his people approach Balaam they ask him the same question that the implied reader has been left with unanswered since I.3, what is wrong? So when Balaam offers his answer, his directive to his people also reads as though he is directly answering the implied reader's question. The narrator has fostered the

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[12] Rimmon-Kenan notes that only the external actions of characters in biblical texts are seen, not their thoughts or feelings. A strong biblical comparison cited concerns God's request that Abraham sacrifice Isaac his son (Gen. 22:3). Shlomith Rimmon-Kenan, *Narrative Fiction*, (New York: Routledge, 2009), 77
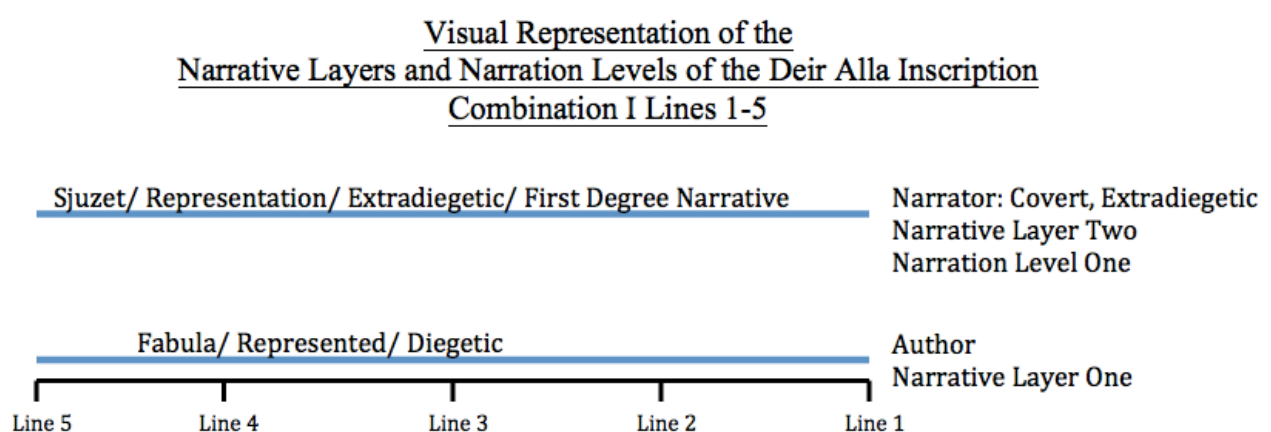
implied reader's sense of curiosity by omitting what the vision contained that upset Balaam. As a result the decision to order the *syuzhet* this way, (waiting to reveal the upsetting nature of a dream that has technically already occurred in the *fabula*), creates a sense of suspense and anticipation.

1.1 Analysis I.1-6

Deconstructing the way in which time functions within the opening five lines of the Deir Alla Inscription has revealed a number of interesting narratological elements. As a theoretical methodology narratology facilitates a range of terms and abstract reconstructions. As such, creating visual representations of narrative theory assists with orienting oneself in a narrative analysis. The figures below represent three separate narratological reconstructions of the Deir Alla Inscription.

Shifting in I.5, each half of the text functions on distinctly different narrative layers and narration levels. So that the shift in the text can be effectively deconstructed and reassessed I will provide two analyses of the text. The goal of the narratological analysis of part one is to unify much of the preliminary narrative theory already discussed and apply it to the primary narrative of the inscription. The implications of the analysis in Part 1 will be later paired with the results of a complete and broad analysis of the entire inscription within part two.

Fig. 3.1

Visual Representation of the
Narrative Layers and Narration Levels of the Deir Alla Inscription
Combination I Lines 1-5

Sjuzet/ Representation/ Extradiegetic/ First Degree Narrative — Narrator: Covert, Extradiegetic
Narrative Layer Two
Narration Level One

Fabula/ Represented/ Diegetic — Author
Narrative Layer One

Line 5   Line 4   Line 3   Line 2   Line 1

The above figure is a visual representation of the narrative layers and narration level of the narrative text in I.1-5. To return to theory discussed earlier in chapter II, assessing narrative layers in relation to narration levels speaks to the employment and impact of time within narrative. The primary two narrative layers are arguably the most critical as they

serve at the level of representation. Up until this point in the narrative the *fabula* has consisted of a prophet experiencing a revelation at night and receiving direct communication from the Gods. Balaam then wakes in a state of physical distress, is approached by his people and readies to tell them what he has seen and heard. However this is not the order of the *syuzhet*.

Although the *syuzhet* narrates that the dream occurs and what is said, it does not narrate the vision, only the message. Instead the contents of the dream are postponed in the order of the retelling. Subsequently when Balaam sits to narrate the vision to the people he is technically bringing the content of the vision into the narrative for a second time (according to the *fabula*). Yet it is the first time it is narrated in the *syuzhet*, and thus the first time for the reader. As such, the implied reader has been held in a state of suspense since the first reference to the dream. By creating a state of suspense, the implied author has positioned the implied reader to query the only piece of information missing from the *fabula*: what was so upsetting about the revelation?

The figure below represents the different narrative elements present in the Deir Alla Inscription. As the narrative shifts suddenly often in the middle of a line, the vertical axis has been divided into half-lines. This assists in expressing the nuances of the text in its visual form. The horizontal axis represents each narrative element that the narrator must coordinate within the Combination I.

Fig 3.2

Narrative Elements	Key
Gods	
Vision	
Balaam	
The People	
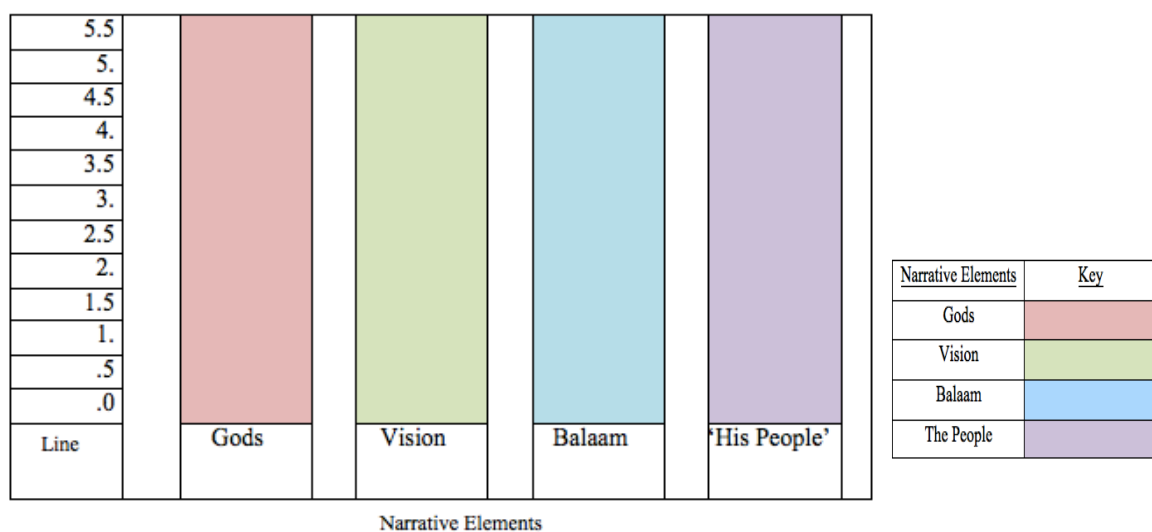
The goal of Fig 3.2 is to represent the multiple narrative elements that the narrative must coordinate within the confines of the temporality of language. As discussed earlier in chapter II, text time possesses a unique sense of temporality that the author must manoeuvre. The linear figuration of signs and language forms a systematic presentation of text, resulting in the reader only being able to receive one piece of narrative information at a time. The rigors of language limits the readers reception of the narrative text as they can only 'read letter after letter, word after word, sentence after sentence, chapter after chapter etc.'[13] Subsequently the author must decide what parts of the narrative he will narrate in different lines.

Figure 3.2 highlights that within the Deir Alla Inscription four main narrative elements that must be coordinated, Balaam, the vision, the Gods and his people. It is vital that it is understood by the critic that these entities are always present within the narrative, but not always narrated. Alternatively, figure 3.3 below represents the characters and spaces present within the narrative as they are narrated within text time. By highlighting what parts of the *fabula* the narrator chooses to narrate, the movement between narrative events can be identified and analysed.

Fig 3.3
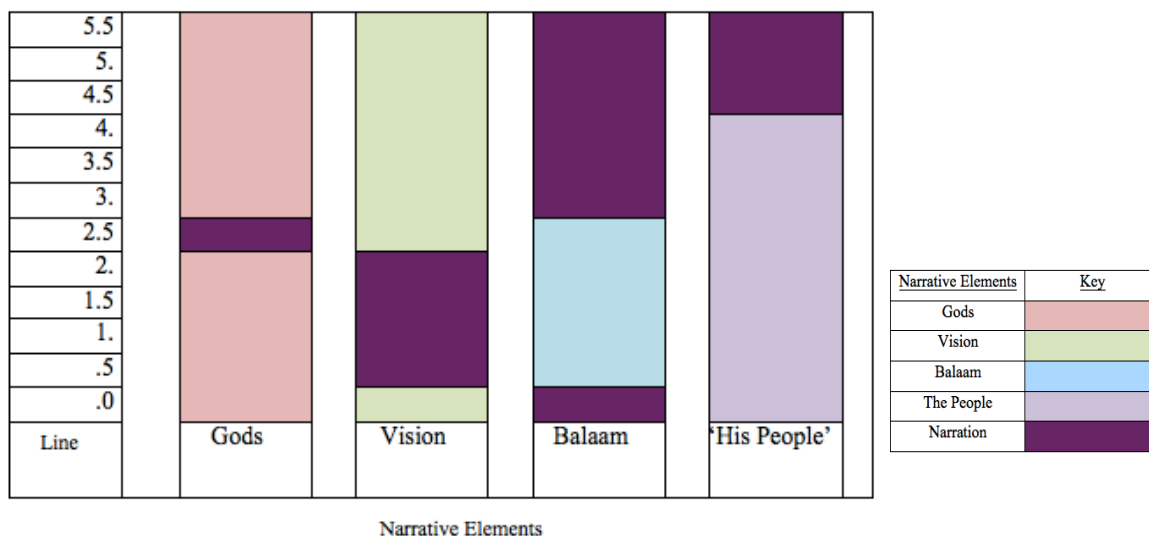
The above figure represents the way in which the author negotiates the narration of multiple narrative elements within the linear confines of language. Figure 3.3 contains multi-coloured columns that represent the different narrative elements of the *fabula*, while the sections highlighted in purple represent narration. Figure 3.3 combines the four

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[13] Rimmon-Kenan, *Narrative Fiction*, 45

narrative elements that the narrator manoeuvres via narration within the temporal confines of text.

A contrast between *fabula* and narration reveals how the narrative creates movement throughout the inscription by shifts in the topics of narration. The narrator begins with Balaam, but narrates his role within the narrative quickly revealing only what is necessary to frame why it is *he* who receives a disturbing prophetic revelation.[14] The pattern of narration above is interesting as it begins with Balaam (I.1), moves to his dream (I.1-2) and the dialogue of the Gods (I.2), then resets back to Balaam (I.3).

1.2 Summary I.1-6

The discussion in Part One argues that I.1-5 represents a single primary narrative. The narrator presents as covert and extradiegetic and is able to access all aspects of the *fabula*. Although the narrator relates the dream's occurrence and interpretation/import, (s)he does not describe the vision itself. Instead, this is postponed in the order of the retelling (i.e. in the *syuzhet*), which effectively creates a state of suspense for the implied reader. The pattern of narration above is also noteworthy as it begins with Balaam (I.1), moves to his dream (I.1-2), the dialogue of the gods (I.2) and then resets back to Balaam (I.3). An analysis of the second half of the text I.5-16 reveals another level of narration that introduces additional narrative layers and narration levels.

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[14] Comment should be made on figure 3.3 above and the presence of paratext in I.1. Although the first line of the inscription contains paratextual elements, I consider that the narrative begins there and that this forms the first degree narrative; for, as discussed earlier, the narrative's *syuzhet* would not make sense without the inclusion of the line.

Part 2: Balaam, 'The Narrator,' Lines 7-16 of Combination I

Part two of this analysis marks a pivotal moment in the narrative as a new narrative layer and level of narration are introduced. Prior to this point in the text the narrator has been extradiegetic (outside of the *fabula*), covert (unknown) and omnipresent. With one narrator, the text transpired across two narrative layers. Yet in I.5 Balaam ceases to be a passive character within the text and instead assumes the role of narrator. From this point forward only an overt, intradiegetic narrator tells the *fabula*.

> 7. *come, see the acts of the gods!*

Calling his people to gather around him, Balaam offers another directive to the earlier *sit down!* with *now come!* What is interesting however is that each directive relates to two separate forms of narrative communication, 'telling' and 'seeing.' In I.5 Balaam instructs the people to *sit down* for he will *tell* them what the Gods have done. Balaam then directs his people to *come* and *see* their acts. This signals to the people and the implied reader that the following narration will involve Balaam speaking to *and* showing the contents of his disturbing revelation. This is distinctive as Balaam does not simply relay the contents of the vision to the people, but rather narrates as though they can see as only a prophet can see. This issue is one of focalization, for while Balaam is the narrator, the people are the focalizing agents i.e. they are seeing.[15]

Here Balaam becomes the narrator. As an identified character within the level of diegesis Balaam is classified as an overt intradiegetic narrator. As such Balaam as a narrator can only offer the reader what he as a character knows and experiences of the *fabula*. Balaam's narration through direct dialogue shifts the narratives narration from extradiegetic and mimetic narration and to intradiegetic diegetic narration. Consequently diegetic narration restricts the reader's ability to 'draw their own conclusions from what they 'see' and 'hear'' because they are filtered through the character's perspective within the narrative.[16]

Finally the details of the vision (I.7-16), the cause for Balaam's divine interpretation (I.5-7), are narrated to the reader and the people, *the acts of the gods*. Returning to the same narrative contents of paratext I.1, the narrative text signals that it is ready to reveal the vision. However now the vision is revisited by Balaam (not the extradiegetic narrator) who includes his people and by extension the implied reader, in his prophetic perspective.

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[15] Focalization will not be discussed here, as it does not directly relate to time.
[16] Rimmon-Kenan, *Narrative Fiction*, 108

Balaam's narration introduces a third narrative layer and a second level of narration. The result of which is the introduction of a secondary narrative within the narrative text. Balaam's direct speech casts back to the vision he saw earlier in the night, and narrates to his people the events the implied reader has received in I.1-5. What is critical to recognise here is the difference in *fabula* between the primary and the secondary narrative. The objective of the primary narrative is to narrate Balaam's reception of a vision and his sharing of that vision and its contents with his people. The objective of Balaam's secondary narrative is to narrate the contents of the dream as a *fabula* of events unto itself, and provide a divine interpretation to what he saw. This is not to say that one *fabula* cannot inform the other, but rather that the goal of the two narratives is to 'tell' separate but related *fabula*.

To return to the texts expressions of temporality, darkness and nightfall continue has temporal expression of setting. Earlier Balaam is subject to visions at night, as identified in the temporal setting in I.1, *night*. However the temporal expression in I.3 indicates that the exchange between Balaam and his people is also at night in that it is *before morning*. As such according to the text Balaam receives visions at night and seems to include his people (and the implied reader) in sharing his vision still under nightfall. This is a textual element to consider as the revelations of the gods continue the discourse of darkness.

8. *The gods gathered together; the Shaddayin took their places in the assembly. `And they said to the... [   ]*

Balaam's direct speech involves two parts, first his divine interpretation of what he has seen followed by the vision itself. Balaam speaks of a gathering council of gods, *the šaddayīn*. The text continues to be diegetic in the secondary narrative and the gods speak to another celestial entity. Unfortunately the name of the lone god is lost to the deterioration of the inscription.

9. *May you break the bolts of heaven, with your rain-cloud bringing about darkness and not light, eeriness and not your brightness.*

The translation of *May you break the bolts of heaven* has been a point of contention. For example, both Baruch Levine and Jo Ann Hackett read instead, '*sew shut the*

heavens!'/'sew up the heavens.'[17] While I can offer nothing new to the linguistic debate, the topic of the clause is clear; it indicates a meteorological change associated with darkness.

Within Balaam's narration the Gods continue to speak, the content of their dialogue is the narration of the events that the celestial entity *Š[...]* will cause.[18] The shift from Balaam's narration to the narration of the Gods is identified through the introduction of second person pronouns (you) to the text, which presents the speaker as the Shaddayīn.

Much of the discussion regarding the translation of the Deir Alla inscription surrounds whether the council of Gods is punishing the lone goddess *Š[...]*, or whether the council is ordering the goddess to inflict the punishment of darkness.[19] The issue goes to the attempt by scholars to reconstruct the 'natural chronology' of Balaam's narration. Whether or not the punishment is against the goddess *Š[...]* or is just carried out by her is a conversation that needs to be considered in conjunction with eventfulness and temporal relations. If there is a discussion to be had regarding the narrative's order, it must be done alongside a consideration of its *fabula* and *syuzhet*. Once again the discourse of light as dictated by nature (night/day, objective time) is continued. Earlier in the primary narrative Balaam received the vision at night. Then in his retelling, he gathered his people possibly still in the night to share in the vision. When Balaam interprets his vision, the setting provided for the council of the Gods is relatively non-descript. Yet when the Gods speak, the opposition between darkness and light (in relation to setting) is referenced three times.[20]

This prompts the question, how does the continuation of the discourse of darkness and prophecy impact the implied reader? At this point in the narrative darkness has been associated with the reception of visions, the retelling of visions and the setting for impending anarchy. Now within the disturbing prophecy itself darkness is wielded as a punishment by the Gods as their summons calls for the removal of light.

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[17] Levine, *The Plaster Inscriptions from Deir Alla*, 61, Jo Ann Hackett, "Response to Baruch Levine and André Lemaire," Hoftijzer, J., Van der Kooij, G., *The Balaam Text From Deir Alla Re-Evaluated; Proceedings of the International Symposium held at Leiden 21-24 August 1989*, Leiden: E.J. Brill, 1991, 74

[18] It is inferred that this is a reference to a female deity, as the following verbs are feminine.

[19] Levine considers that the council punishes the goddess, who is told not to shine. Alternatively, Hackett considers that the vision was affected by the lone goddess, but at the behest of the council. Levine*, The Plaster Inscriptions from Deir Alla*, 66, Hackett, *Response to Baruch Levine and André Lemaire,* 76

[20] 'Darkness' is explicitly referenced in I.6-7. Following this, *break the bolts of heaven, with your rain-cloud bringing about darkness and not light* followed by the reference to darkness implies that breaking the bolts will create darkness. As such the expression relating to the heavens is considered within this study to implicitly reference the bringing of darkness.

10. May you bring terror [through the] dark [rain-clo]ud. May you never again be
aglow.

The above sense unit is the third and final portion of the third narrative. Intriguingly the narration also includes the third and final reference to darkness. This reveals that each portion of the gods' narration included the repetition of the discourse of darkness with each of their directives calling for the removal of light. The final reference to darkness however associates the state of light with a sensation, *terror*. The absolute darkness of the prophecy is thus effectively characterised by the implied author as time of fear.

The threefold repetition of darkness in the third narrative layer of the inscription could have interesting repercussions for the transmission of the narrative text. As outlined earlier in chapter II, the transmission of narrative text in the ancient world is implicitly understood within this research to include both reading and hearing. When receiving a narrative, the listener has only one opportunity to process a portion of the narrative before the orator continues narration. As such texts constructed for oral transmission will repeat important narrative elements to ensure that the listener is continually positioned to appreciate privileged narrative elements as they unfold within time. Subsequently, the threefold reference to darkness in the inscription could imply that the text was structured to be as effectively understood when read as when heard.

Aside from the reference to the removal of light (objective time), temporal expressions have been absent from the second degree narrative up until this point. The reference to any 'end' of the sentencing is vague, *may you never again be aglow,* and as such does not offer the implied reader an explicit end point for the impending terror.

The absence of any reference to what can be done to end *Š[…]'s* anger, or any explicit temporal expression to when, prompts interesting questions about implied reader reception. The silence on the causality behind the end of the darkness forces the implied reader to accept that the end of darkness and terror cannot be brought by the actions of anyone other than the gods themselves. One wonders what impact this may have had on the implied reader in regards to coping with the news of the prophecy. For not only is the implied reader aware that this is a prophesised time of terror and concern, but they have now also been implicitly informed that there is nothing that they can do to prevent, avoid or end the darkness once it descends.

11. For the ss(gr- bird) taunts the eagle and the voice of the vultures resounds. . . .

The analysis of this sense unit must focus on the use of the כי/ki at its beginning. Indeed, it will be argued that the word warrants close consideration, as it indicates a narrative shift. Be that as it may, the reconstruction of the text and translation of כי has been the subject of much discussion since the inscription's first publication.[21] Justifiably so, for as Hackett remarks 'much rides on exactly what kî toward the end of I.7 means.'[22] Jo Ann Hackett understood it as causal i.e. 'because/for'[23] and the present study accepts this translation.

As noted above, the translation has implications for the present analysis. The employment of *for* indicates that what is about to be told is going to be explanatory. The words, however, are not spoken by the gods but rather by Balaam who is now 'showing' the people what was revealed to him in the vision, after having earlier spoken of the dream's occurrence and its interpretation/import. That Balaam is the speaker is further indicated by the change of tense from I.7 as the imperatives of the Gods' address give way to indicatives of description.

In a recent study largely dedicated to an attempt to reconstruct the fragmentary part of Combination I, Erhard Blum concludes that כי marks a new text with a separate tradition history from that which preceded it; in his words, 'die Gestalt von Kombination I ohne diachrone Überlegungen nicht schlüssig zu verstehen ist.'[24] Various factors weigh in the discussion:

(a) the disproportionate length of the description of the inverted world-order from lines 7ff. compared with the previous narrative - if a continuation of the gods' speech, lines 7ff. would in effective become formally independent and due to their

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[21] Levine, A. B., *The Plaster Inscriptions from Deir Alla*, 66, Hackett, *Response to Baruch Levine and André Lemaire*,, 75, Al Wolters, Aspects of the Literary Structure of Combination I, Hoftijzer, J., Van der Kooij, G., *The Balaam Text From Deir Alla Re-Evaluated; Proceedings of the International Symposium held at Leiden 21-24 August 1989*, Leiden: E.J. Brill, 1991, 303

[22] Hackett, *Response to Baruch Levine and André Lemaire*, 75

[23] Hackett considers the text that follows ki as the reason for the covering of the sky and not as the consequences of the covering. The most obvious reading of ki suggests that the following clause is causal, as Hackett reads the verbs in the section following ki as a series of prefix-conjugations and suffix-conjugations. Hackett, Jo Ann. *The Balaam Text from Deir ʿAllā*, (Harvard Semitic Monographs 31, Chicago, Ca.: Scholars, 1984), 47

[24] Blum, Erhard. "Dei Kombination I der Wandinschrift vom Tell Deir Alla." *Alter Orient und Altes Testament* 360 (2008), 573-600 esp. p. 595. Earlier Blum considers other options (i.e. reading lines 7ff. as a continuation of the speech of the gods, or as a clarification by the implicit author for the readers') only to dismiss them.

sheer size break the narrative structure, or if an explanatory comment by the implied author, i.e. Balaam, their direct address to the reader calls for explanation;

(b) the absence of any conclusion making it hard for the reader to orient him/herself - can anything be done to avoid the disaster;

(c) a tension in content between the two parts, e.g. an inherently inverted and hopeless world-order (I.7ff.) or a life affirming, though soon to face disaster, world-order (I.1-6); a narrative focused on the prophetic role (I.1-6) or a description of an inverted world-order where the prophet is not in view; and

(d) elements indicating difference in text types (i.e. prophetic apophthegm in I.1-6 and wisdom teaching in I.7ff.).

As to the use of כי, Blum observes that though structurally the wisdom teaching might be read as a continuation of the Gods' speech or as a descriptive expansion of the implicit author (i.e. Balaam), here the failure to achieve a seamless transition between the two parts makes this problematic. As a result he concludes that two textual traditions have been joined.

For Blum's reading to work, in other words for the implied reader to be able to understand the text as presented, one must assume that (s)he was aware of the two traditional texts behind the inscription and thus able to distinguish them. The view taken here is that this assumption is uncalled for and that the inscription must be considered as it is presented. Importantly, there is no visual or linguistic mark to separate the parts. Furthermore, the length of the second part does not seem disproportionate if one considers that the implied reader has been in suspense from I.1-5. Rather, considering the build-up of suspense and anticipation in the implied reader, one might expect a lengthy and detailed description. Be that as it may, the key point of difference between Blum and the present analysis is that whereas he opts for two possible understandings of I.7ff. (i.e. a continuation of the Gods' speech or an explanatory comment by the implied author), a third possibility is not considered, namely, that the lines contain the description of the vision by the narrator (now Balaam) within the second level of narration.

Between I.1-2, the extradiegetic narrator comments that Balaam sees the prophecy and possibly hears the words of the Gods.[25] During his directives to his people to come listen in

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[25] I have noted above that Balaam may have heard the Gods due to the reference to their dialogue in the paratext I.2. I see no reason here to assume that Balaam did not also hear the Gods say *"Thus will [   ] do hereafter. No one [has seen]...*

I.5, Balaam clarifies that he will first tell the people and then show them the contents of his vision. In his earlier narration Balaam effectively set out to the implied reader the framework for how his narration will unfold, first he will tell and then show. It follows then that the causal conjunction *for* in I.7 relates to Balaam returning to the role of narrator and completing his narration by 'showing' why the darkness is terrifying and has been interpreted as a sign from the Gods.

20. *the young of the nhs (-bird) and one rips the young of cormorants.*
21. *The swallow mangles the dove and the sparrow [   ] and [instead of] it is the staff [that is led]; instead of ewes it is the rod that is led.*
22. *The hares eat [   ] the serf[s] are fi[lled with] beer, the [   ] are drunk with wine.*
23. *Hyenas heed instruction; the whelps of the fox [   ].*
24. *Multitudes go with [   ] laughs at the wise.*
25. *The songstress mixes myrrh, while the priestess [   ] to the one who wears a tattered girdle.*
26. *The one who is esteemed esteems, and the one who esteems is esteemed.*
27. *[   ] and the dear hear from afar*
28. *[   ] and all see the oppression of [Shagar-wa-Ashtar]…*
29. *[   ] to the leopard, the piglet chases the young*
30. *[of   ]… the eye*

The selection of the inscription I.8-16 has been considered as a collective within this analysis. Unfortunately much of the second half of the reconstructed inscription is corrupted, with critical portions of sentences lost. As such a cohesive and productive narrative analysis of each sense unit is challenging. Alternatively when the lines are considered as a collective, the final half of the narrative reveals a larger narrative schema that can be considered in conjunction with the analysis of I.1-7.
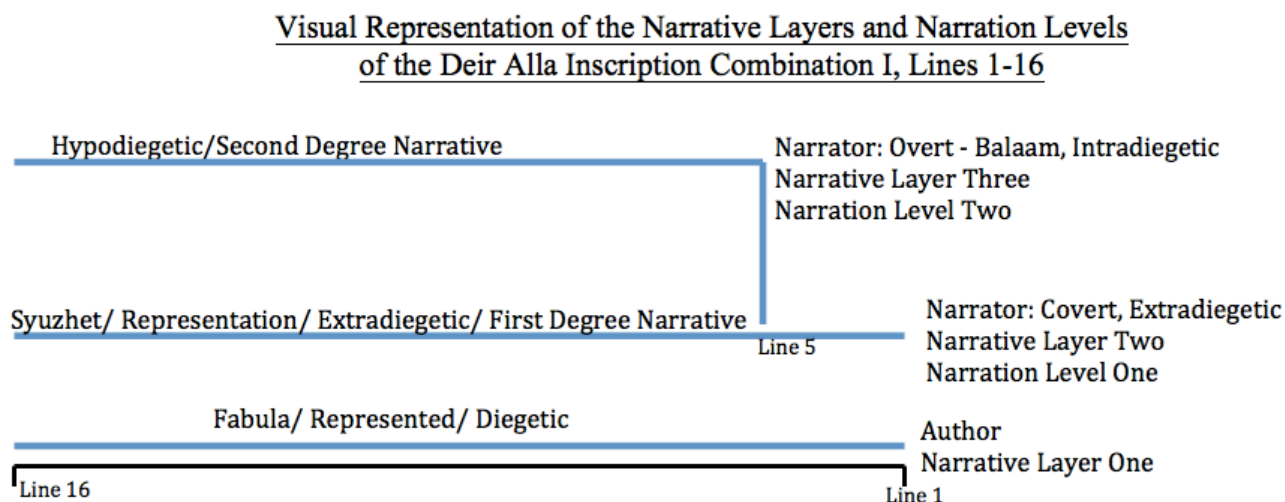
Balaam offers no temporal indicators for the narrative setting or events, which prompts an interesting question. As the gods have earlier thrice referenced a time of darkness and limited light, is this the intended setting for the scene that Balaam shares? For if vision unfolds in the dark, as the gods appear to dictate, then all three narrative layers take place in the dark.

The revelation of what can be 'seen' is relayed through an interesting set of couplets that testify to the natural order gone awry. The implied author constructs a scene of anarchy as the norms of nature are corrupted. This is achieved by what appears to be the pairing of opposing animals or natural orders that between them appear to have adopted unusual abilities or swapped activities. What can be extracted from this is that the implied author assumed that the implied reader would accept the depicted scene as unnatural and understandably deeply upsetting to Balaam.

2.1 Analysis I.6-16

The figures below are extensions of the visuals already employed in the analysis of the inscription in part one. Each visual represents the same three separate narratological reconstructions of the Deir Alla Inscription, but they have now been extended to include the second part of the inscription. A complete theoretical reconstruction of the text reveals the inclusion of two interior narratives and distinctive patterns of narration.

Fig. 3.4

Visual Representation of the Narrative Layers and Narration Levels of the Deir Alla Inscription Combination I, Lines 1-16

The above figure is a complete visual representation of the multiple narrative layers and narration levels of the Combination I. Identifying and stratifying the narrative layers and narration levels is critical as it reveals the complexity behind the composition of the narrative. Representing multiple degrees of narration within the single text, the author must coordinate text time, narrated time and narrative time to effectively create and communicate textual meaning.

2.2 Summary I.6-16

2.2a A Wolters

Completing this analysis is an assessment of the presence of temporal expressions throughout the text, and their impact on the narrative, narration and the implied reader. Yet before I do so, it would be remiss not to draw attention to Al Wolters' published commentary on aspects of the literary structure of Deir Alla.[26]

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[26] Wolters, *Aspects of the Literary Structure*, 294-305

Approaching the text from a literary perspective, Wolters' analysis offers several insightful comments including the role of paratext I.1 as a title and the shift in narrator from I.1-5 and I.5-16.[27] Wolters seeks to show how a literary analysis can aid the linguistic debate surrounding the interpretation of several key sections. Furthermore, the attempt to identify how the study of narrative can inform historical discussion is innovative. Unfortunately, although several of Wolters' comments are valuable there are portions to his analysis that I would challenge.

In his analysis of the Deir Alla text, Wolters introduces several key terms, 'colometric patterns,' 'narrative architecture,' 'parallelism,' 'speakers,' 'redactor/publisher' and 'primary narrative level.' Yet while the analysis is term heavy, the terms themselves are poorly defined if at all. Colometric patterns are defined by Wolters as a series of discrete cola that stand in various kinds of literary relation to each other, but he does not clarify what constitutes a cola or how they theoretically relate to one another.[28] However, it is Wolters' use of the term 'parallelism' that is most questionable. Wolters identifies that there are multiple points of parallelism within the text (the positioning of the Gods I.5-6, the couplets in the vision following I.7) and extends his identification of parallelism into a discussion of the linguistic debates.[29] The issue is that parallelism is employed frequently but is largely undefined. Rather the impression from the term's application is that it merges, and thus effectively confuses, repetition, frequency and literary devices (e.g. pairing inverse couplets I.7-16). As narrative meaning is created through the author's manipulation of narrative order, duration and frequency, I feel it unwise to approach ancient narrative analysis with terms that are temporally indistinct.

In regards to narration, Wolters considers the text to possess one narration, but five 'speakers' or 'voices' in total. According to Wolters the text has a narrator, the 'speaker' of the redactor/publisher of the paratext, Balaam, the people and the Gods.[30] My central issue of contention here is a lack of definition regarding 'narrator,' 'speaker' and 'voice.' As Wolters does not engage in any theoretical discussion regarding the narrator, his analysis is confusing, mistakenly grouping narrators with characters. This complicates any historical

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[27] Although Wolters notes that the opening paratext I.1 is a title, he does not refer to it as paratext, and thus does not engage discussion regarding the narrative and metanarrative elements of the text.

[28] Wolters, *Aspects of the Literary Structure,* 295

[29] *Ibid.,*296-98

[30] *Ibid.,* 299

assessment of the nature of the narrator in the text, or the representation of narration on a theoretical level at this point in narrative transmission. As such my own narratological analysis will analyse time within narrative and what it reveals regarding the nature of narration within Deir Alla and its impact on narrative creation and transmission of narrative meaning.

2.2b Degrees of Narration in Deir Alla Combination 1

Additional degrees of narration within a text represent the introduction of a narrative that is distinct from the first degree narrative. As discussed in chapter II, a second degree narrative occurs when a narrator from the diegetic level narrates a secondary *fabula* on a hypodiegetic level. When Balaam begins to tell and show his people the vision in I.5, he introduces a second degree narrative. The narrator is no longer the extradiegetic covert entity of I.1-5. Now Balaam's role within the text shifts from a character that is narrated to an intradiegetic overt narrator. Within his narration Balaam explicitly lays out the framework of his narration, first he will speak what he heard and then will show what he saw; *Sit down and I shall tell you what the Shadda[yin have done]; come, see the acts of the gods!*

Within Balaam's direct discourse narration the Gods also narrate, which shifts the narrator once again. Speaking to the god *Š[...]*, the *Shaddayīn* narrate their request for the bringing of darkness. Three sense units long (I.6-7), each portion of the Gods' speech repeats a reference to the restriction of light or complete darkness. As such the impact of the Gods' narration is heavily dependent on the manipulation of objective time and temporal expressions. Balaam's narration of the Gods direct discourse is not surprising to the implied reader or his narratee (the *people*) as he indicated that he would tell *and* show.

The narration of the Gods ends in I.7 as the narrative returns to showing what lies within the prophesied time of darkness. Marked by the introduction of כי/ki, I.7-16 relates to the narration of Balaam's vision. The shift in incomplete/future tense from the dialogue of the gods to present/past/incomplete narration of the vision is a linguistic indicator of a shift in narrator. Although the reconstruction of the tense in the inscription from I.7-16 is the subject of debate, this reconstruction works in conjunction with the narrative analysis. For when the narrative reverts back to the second degree narrative, then the text continues to follow the framework of narration that Balaam set out earlier, now he will show what he has *seen*.

It is useful to assess the position of the implied reader as the narrative approaches the cusp of Balaam's narration of his sight. For a close assessment of the narrative reveals that the implied author has hovered in a state of suspense since I.1. The implied reader is first introduced in the text to the reality of the vision in I.1 and discovers that its contents are upsetting in I.3.[31] However, instead of being told in I.4 what has bothered Balaam the implied reader must wait as the narrative reiterates itself between I.4-5 when the people approach Balaam and repeat his symptoms. Their curiosity into Balaam's state mirrors that of the implied reader who now, along with the people, receives Balaam's answer through his direct dialogue. Yet Balaam's narration begins with what is already familiar information for the implied reader, but unfamiliar to the people. And so, the implied reader waits until I.7 to finally share in the prophecy. By creating a state of suspense by withholding details of the *fabula*, the implied author has positioned the implied reader to question on the only piece of information missing: what was so upsetting about the revelation?

Developed through the narratological assessment of the Deir Alla Inscription, the chronological unfolding of the *fabula* can be reconstructed. Chronologically reconstructing the represented narrative (narrative layer one/*fabula*) and comparing it to the representation of the narrative (narrative layer two) can provide a new lens through which to view the impact of the *syuzhet*.

A way to consider how the organisation of narrative levels has impacted the narrative is to consider the way the narrative could have been represented along the lines of the *fabula*. Chronologically speaking, the inscription should open with Balaam as a seer receives a vision at night. Within that vision the gods convened and passed down a judgement to order the removal of light and bringing of darkness on the land. Hearing this, Balaam then 'sees' the disruption to nature that the prophecy will bring (assuming his later narration is of the contents of his dream). Waking and disturbed by his vision, he gathers his people and tells them what he has seen. What a reconstruction of the *fabula* reveals is a total absence of any sense of suspense, tension and mystery that is present in the *syuzhet* of the

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[31] Although the text may have been composed for an audience that knew about visions, whether or not this is the case cannot be confirmed or supported at this time by archaeologists or historians. As such this analysis assumes that when the implied reader receives the text, it is their first contact with the narrative. This position allows for a more accurate and productive narratological analysis of the inscription.

narrative text. It is through the manipulation of narrative time in the form of order, repetition and duration, in collaboration with narrative elements that creates narrative meaning.

Fig. 3.5
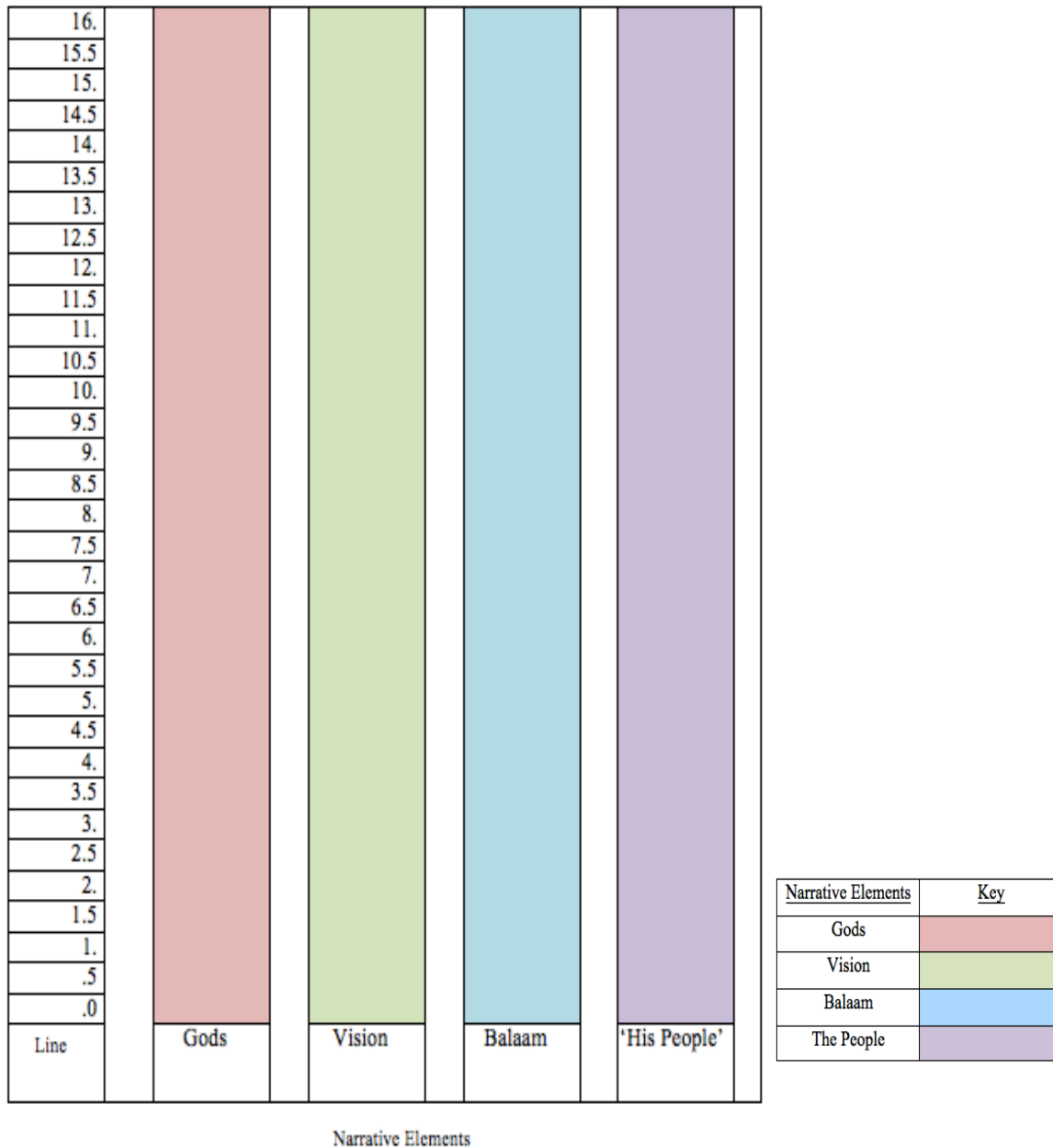
This figure has been employed to represent once again that there are four distinctive characters/spaces that the author must navigate through narration. Due to the limitations of text time, the author must select what they will narrate when to effectively create and communicate meaning to the implied reader.
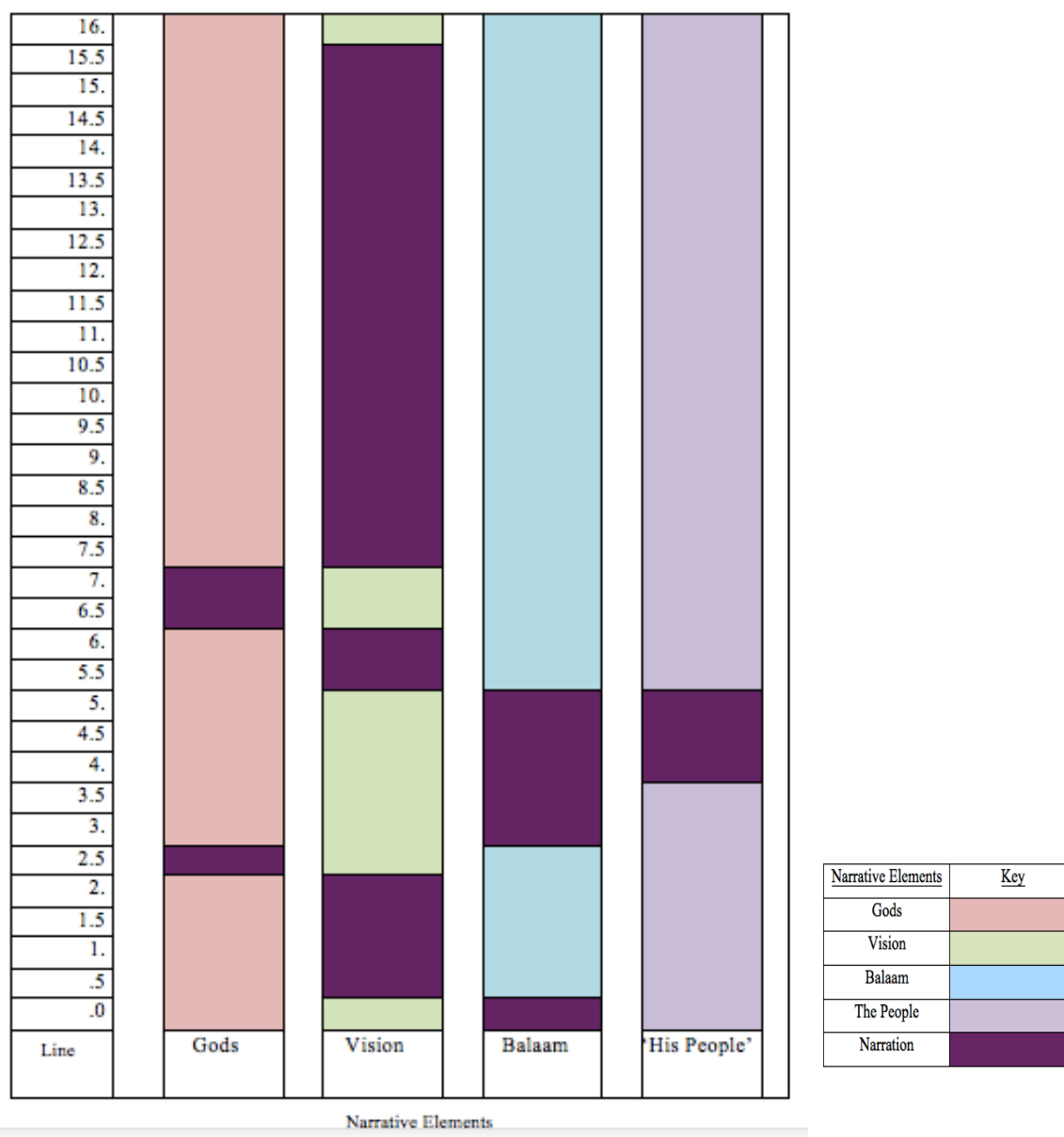
Fig. 3.6

Narrative Elements	Key
Gods	
Vision	
Balaam	
The People	
Narration	

Figure 3.6 combines the way in which the author negotiates multiple characters/spaces, narration time and text time.[32] The contrast between narration, *fabula* and text time reveals patterns within the *syuzhet*. As discussed in the early analysis of I.1-5, the narrative begins with Balaam, moves through his vision and then narrates the dialogue of the gods. Then the narrative reveals an interesting pattern, it repeats. Returning to Balaam in I.3, the narrative now readies the *people* to hear what the implied reader has just discovered in I.1-3. As a result the narrative text repeats its narration formula twice across two degrees of narration. Notably, the repetition of a narration formula effectively delays the delivery of the contents of the vision. As demonstrated in Fig 3.6, in I.1 the narration focuses on

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[32] Line 16 has been left as its deterioration makes it impossible to designate within the *fabula*.

Balaam, then second portion of the line moves to the interpretation of the vision. Balaam's interpretation is narrated I.1-2 until the narrator progresses at the end of the line to the dialogue of the gods I.2. In I.3, however, the narrator turns his/her focus back to Balaam, and then introduces his people I.4-5. The narrator then shifts in I.6 as Balaam readies to relay to his people and the implied reader the contents and interpretation of his dream. It is at this point that the pattern of I.1-3 repeats in I.5-7. The narrator is once again Balaam I.5, the interpretation of the vision I.5-6 and then the Gods I.6. Both the first degree extradiegetic narrator and the second degree intradiegetic narrator appear to follow the same narration pattern. Repeating the narration pattern allows the author to wait until I.7 to reveal to the implied reader what chronologically could have been revealed from I.2 onwards.

Highlighting what portions of the narrative the author chooses to represent within the text reveals a heavy emphasis on the vision itself. Within the primary and secondary narrative, the vision functions as key component of each represented *fabula*. Compounding upon this, the first half of the narrative appears to be structured to build the suspense in the implied reader for the impending revelation of the content of the vision. While multiple characters, times and spaces are explored in the first seven lines of the text, the entire second half appears dedicated to the vision alone I.7-16. To return to the paratext, the text in red reads, *the warnings of the Book of [Balaam, son of Beo]r*. The vision is constructed as a warning to the people, and thus upon the completion of the narrative it appears as though the paratext identifies from the outset the primary subject of the inscription: Balaam's warnings and the words of the Gods. Thus the text uses paratext to assist the reader in identifying the central discourses at a formative stage in its reading. Furthermore, the paratext of I.1 functions as both a title and the beginning of the narrative, revealing that the division between narrative and metanarrative at this point in transmission tradition was indistinct.

2.2c Darkness

As identified through sense unit analysis references to night time, the removal of light and darkness are made five separate times before I.7. Night time is offered as the temporal setting for Balaam's reception of the vision, with the extradiegetic narrator noting that he *arose on the morrow*. As night and day are measured by objective time it follows that they are measured by the presence or absence of light. As such when Balaam rises before morning it could be considered that he has risen before the light. Yet when his people

approach Balaam, no new temporal expression is offered. Instead the narrator's silence on the setting's temporality leads the implied reader to continue to situate the narrative before/at dawn. This has implications for Balaam's narration of his dream, for now not only has he received it at night but he will also narrate in what is possibly still a state of darkness.

As Balaam begins to narrate his vision, darkness is referenced as the punishment associated with the prophecy. The gods instruct the goddess *Š[...]* to remove light and bring about darkness three times. Thus when Balaam begins his detailed narration of the vision in I.7, it is framed as though he narrates that which is within the darkness that the Gods have ordered. On a narratological level, the use of darkness as the setting for the prophecy raises interesting questions about the positioning of the narratee. Assuming the interpretation that the people approach Balaam before the dawn, Balaam's narration occurs in the dark and concerns a prophecy of a coming extended period of darkness, filled with unnatural binaries. Following this, do the *people* then become concerned about whether the light will come in the morning? If the revelation of the prophecy is at night, the people could begin to call into question whether the prophecy is still impending or has already begun. This can be extended to the implied reader and their reception of the text. If the narrative is read at night, then just as the people, the implied reader may wonder if the morning will bring the light or the beginning of prophesied terror.

As the human temporal experience is a negotiation between objective and subjective time, one wonders what impact the disruption to the objective measurement of night/day within the narrative has on the implied reader's/reader's rendering of the temporal experience. Does the implied author disrupt the routine of human temporal experience as a way of creating discord and fear in the implied reader?

Chapter IV

Conclusion

Adapting modern narrative theory for ancient narrative texts provides a theoretical framework and vocabulary that allows ancient text critics to unpack how narratives seek to create and communicate meaning. The aim of this research project was to analyse how modern narratology can be adapted and applied in the case of the Deir Alla Combination I.

5.1 Methodology

The field of narratology is expansive, relating to a range of narrative elements and containing numerous internal debates on terms and theory. A general assessment of narrative theory revealed that although there was a number of analytical approaches to narrative, each related in some form to time within narrative. Thus the focus of this project was limited to the role of time within narrative, as this allowed for an assessment of how narrative is structured and communicated. Nevertheless, as time relates to all narrative entities and layers, the limitation allowed a broad evaluation of how meaning is created and communicated in narrative.

The development of an ancient narratological approach allows for the exploration and adjustment of modern narrative entities/constructions so that they can be productively used to understand how ancient narrative texts work. Examining the theoretical definitions of author, implied author, narrator, narratee, implied reader, and reader introduces an approach to those same entities in the ancient world. While ancient textual analysis attempts to locate contextually real authors/readers, this is not always possible. The implied author/reader is only the impression that a text leaves on who the real author/reader may be. In other words, it is a conceptual construct that a modern reader creates to help understand the narrative and its intended meaning. As such, an effective reading of an ancient text with unknown authorship/readership can still be obtained and how this is works better understood by the use of narratological terms and their associated concepts.

Moving beyond terminology, modern narrative theory offers insight into the production of narrative. Deconstructing how modern narratives are created enables the identification of how ancient narratives are produced differently. Reconstructing the process behind the production of ancient narratives aids in locating where the agencies of different narrative entities lie.

5.2 Deir Alla Combination I

Since its discovery, the Deir Alla plaster inscription has received much linguistic and palaeographic scrutiny. Fortunately, advances in the reconstruction, translation, and interpretation of Combination I have established a transliteration that can be read as an almost continuous unit. However, while progress has been made on the text's translation, many questions surrounding the author and its intended audience still remain unanswered. As a result little has been said regarding its narrative structure.

Approaching the Deir Alla text narratologically enables a discussion about the text that does not rely on contextually identifying and locating the author and reader. Rather viewing author, implied author, narrator, narratee, implied reader, and reader as theoretical entities provides ancient text critics with a useful approach to analysing the inscription. Though time has been the focus of this project, it has been observed in the above discussion that a narratological approach is productive in other ways as well, especially in the areas of implied author/reader. An ancient narratological analysis aims to reconstruct the implied author and implied reader as they present themselves from within the text's narrative layers. Developing this further, all temporal narrative elements that are considered within the text are examined in conjunction with their impact on the implied reader, i.e. paratext, narration, suspense etc.

Applying an analysis of the way that the time is employed to create and communicate narrative meaning in the Deir Alla inscription reveals a complex and cohesive internal narrative framework. Exploring the references to, and employment of, temporality raises questions in relation to setting, narration and discourse (e.g. darkness). When the narrative is deconstructed, a contrast between *fabula* and narration reveals how the narrative creates movement throughout the inscription and repeats patterns of narration. An assessment of the narration patterns implies that the narration of the vision is postponed in the order of retelling, (i.e. in the *syuzhet*), which effectively creates a state of suspense for the implied reader. A narrative analysis reveals that the inscription contains a primary and secondary narrative. The distinction between showing and telling is also important and helps to explain the relationship between the two scenes evoked in Balaam's discourse, i.e. that of the inverted world order (lines 7ff.) and that the council of the gods. When Balaam describes the inverted world order, he shows the people his dream; however, when he tells them of the divine council, he offers

his pictorially contextualized interpretation of the dream's import. The problematic nature of כי in line 7 finds its resolution in narratological terms. Moreover, the analysis indicates why vision and interpretation are inverted in the *syuzhet*; it adds to the overall suspense of the narrative and thus highlights and marks the extensive description of the dream. Be that as it may, by representing multiple degrees of narration within the single text a narrative analysis reveals that the author must coordinate text time, narrated time, and narrative time to effectively create and communicate textual meaning. As such it is through the manipulation of narrative time in the form of order, repetition and duration, in collaboration with narrative elements that creates narrative suspense and meaning.

5.3 Moving Forward

It is hoped that in future this research will be expanded to include other areas of narrative theory and applied to a wider corpus of Ancient Near Eastern inscriptions.[1] As such the present thesis has functioned as a pilot study into the usefulness of a modern literary methodology when applied to a text in the earliest stages of the orality/literacy continuum. Broadening the corpus of ancient narrative texts will allow for an expansion of the methodology, and a wider discussion of how narrative tradition was theoretically demonstrated across region.

Modern narrative theory and ancient textual analysis are complimentary disciplines. Although each intellectual approach to text aims to produce distinctly different sets of outcomes, there is room for a constructive conversation between the two. While some of the goals of modern narratology may not correlate with those of ancient textual analysis, the theoretical framework of narratology is adaptable. When ancient text critics adapt and approach narrative theory from an ancient perspective they create the opportunity to become more consciously aware and engaged with how narrative is theoretically produced and transmitted. Approaching ancient narratives from this perspective provides insight into how narrative theoretically evolves in different cultures, across time periods, and within different narrative traditions.

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[1] Additional texts that would be analysed include the Mesha Stele and the Siloam Inscription.

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Appendix

Appx.1

Combination I[1]

1. [   ]…the warning of the Book of [Balaam, son of Beo]r, who was a seer of the gods. The gods came to him at night [and spoke to] him
2. According to the ora[cle] of El. They said to Ba[la]am, son of Boer, "Thus will [   ] do hereafter. No one [has seen]…
3. When Balaam arose on the morrow, (his) hand [was slack], (his) right hand [hung] low. [He fasted continually] in his chamber, he could not [sleep] and he wept
4. Continually. The his people came up to him and [they said] to Balaam, son of Beor: "Why do you fast [and w]hy do you weep?" He
5. Said to them: "Sit down and I shall tell you what the Shadda[yin have done]; come, see the acts of the gods! The gods gathered together;
6. The Shaddayin took their places in the assembly. And they said to the … [   ]: "May you break the bolts of heaven, with your rain-cloud bringing about darkness and not
7. Light, eeriness and not your brightness. May you bring terror [through the] dark [rain-clo]ud. May you never again be aglow. For the *ss(gr* (-bird) taunts
8. The eagle and the voice of the vultures resounds… the young of the *nhs* (-bird) and one rips the young of cormorants. The swallow mangles
9. The dove and the sparrow [   ] and [instead of] it is the staff [that is led]; instead of ewes it is the rod that is led. The hares eat
10. [   ] the serf[s] are fi[lled with] beer, the [   ] are drunk with wine. Hyenas heed instruction; the whelps of
11. the fox [   ]. Multitudes go with [   ] laughs at the wise. The songstress mixes myrrh, while the priestess
12. [   ] to the one who wears a tattered girdle. The one who is esteemed esteems, and the one who esteems is esteemed.
13. [   ] and the dear hear from afar
14. [   ] and all see the oppression of [Shagar-wa-Ashtar]…
15. [   ] to the leopard, the piglet chases the young
16. [of   ]… the eye

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[1] Martti Nissinen, *Prophets and Prophecy in the Ancient Near East*, (ed. Peter Machinist, Atlanta: Society of Biblical Literature, 2003), 210