

Université de Montréal

**Prophecy as a Narrative World: A Study of the World-Constructing Conventions and
Narrative Techniques in Hosea 1-3**

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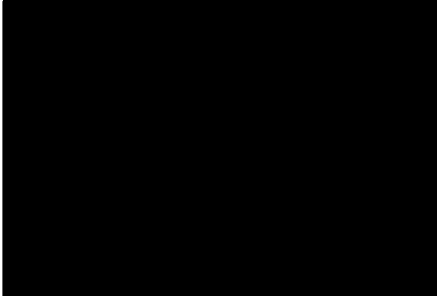
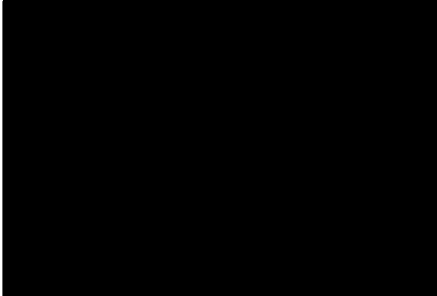
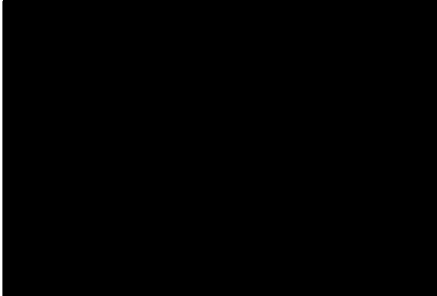
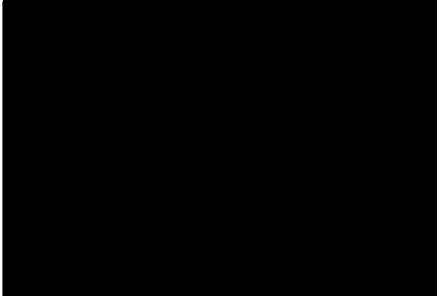
Cette thèse intitulée:

Prophecy as a Narrative World: A Study of the World-Constructing Conventions and
Narrative Techniques in Hosea 1-3

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Abstract

Is there a world in this text? Viewing Hosea 1-3 not as a “conglomeration” or “anthology,” but as a possible world, sheds light on the ways in which the voice of God is articulated in Hosea 1-3. The original contribution of this dissertation is to examine how the literary world of Hosea is structured to convey meaning to the reader. It uses an approach that combines: (1) the analysis of the narrative dimension of the text; (2) questions about the relationship between the world of the text with the ‘real world’; and (3) the role of the reader as a ‘world constructing element’ in the hermeneutical process. Such an approach differs from most previous scholarship, which reads Hosea as a collection of fragments gathered together by collectors and redactors in order to make the contents relevant to their particular period and milieu. While layers of redaction are undoubtedly present in Hosea, this dissertation examines their final form, incorporated into the textual world of a prophetic text.

A textual world is a system of coherence, situated in time and space that contains the representation of time, space, objects, characters, speech, perception and action. These entities are organized according to conventions that have been studied primarily for narrative texts. Narrative conventions serve as a baseline for the hypothesis that chapters 1-3 of Hosea create a textual world, yet alters it in such a way that it constitutes a different genre—a prophetic book.

A prophetic text alters a fundamental narrative convention: the existence of a hierarchy of speech consisting of a *ground* or matrix—usually articulated as a narrator-narratee relationship—in which all other voices of the text are embedded. In Hosea, for example, the superscription—“The Word of Yahweh which came to Hosea...” (1:1)—sets up a relationship between a third person narrator, and an unnamed narratee. Evoked in this narrator-narratee relationship is the prophetic paradigm composed of two speech events: (1) God speaks to a prophet, (2) who then speaks to the people of Israel. These two speech events correspond to two stages of communication—inspiration and proclamation—where the prophet acts

as a messenger between God and the people. The narrative ground or matrix is the vehicle that evokes the prophetic paradigm in the mind of the reader. The interaction between these two modes of communication (narrative and prophetic) creates a discourse hierarchy that is different from that of a narrative text.

In order to analyze the world of Hosea several methodological tools were evaluated and adapted for use with a prophetic text. Possible world theory was used as a framework for describing the existence of a multi-dimensional, non-chronological textual world. [1] Concepts drawn from narratology and text-linguistics or discourse analysis were used to develop criteria that allow the reader to separate the domains of speech of different participants in the text from that of the narrator.

Application of the methodology described above has shown that the discourse hierarchy in Hosea is much more complex than that of a narrative text. In narrative texts, once the outermost shell of discourse is established, it grounds all levels of speech within the text. However, Hosea shows much greater variability. Chapter 1 establishes one outer shell, which is gradually phased out in Hosea 2. This is followed by first person narration in Hosea 3 that cannot be inserted at any point on the main story line in chapters 1 and 2. Readers accustomed to narrative texts may expect a text to consistently refer or conform to the hierarchy of speakers. However, in the book of Hosea, boundaries between domains of speech are blurred. As a result, chapters 1-3 of Hosea do not construct one, consistent world. Rather, they juxtapose several related worlds, each with its own ground or matrix. This juxtaposition of several worlds impacts upon the well-known metaphor of marriage between Yahweh and his people that is a hallmark of the book of Hosea. Each chapter develops the metaphor differently, thus contributing to a highly varied representation of the Word of God in the text.

Key terms: Old Testament, prophecy, Book of Hosea, possible worlds, narratology, discourse analysis

Résumé

Existe-il un « monde » dans ce texte ? Cette question oriente la recherche de cette thèse sur la façon dont le monde littéraire du livre d'Osée est structuré pour en communiquer le sens au lecteur. Trois aspects des mondes littéraires constituent l'approche originale qui est articulée dans cette investigation: d'abord une analyse de la dimension narrative du texte, suivie de questions sur la relation entre le monde du texte et le « monde réel » et finalement le rôle du lecteur en tant qu'élément constructeur du monde dans le processus herméneutique.

Par ailleurs, la recherche antérieure sur le livre d'Osée décrit ce texte prophétique comme une collection « décousue et fragmentaire » ramassée et rédigée par plusieurs rédacteurs pour la rendre pertinente à leur époque ¹. Aussi, plusieurs chercheurs concentrent leur regard sur le « scandale » du signe prophétique : Yahweh demande au prophète Osée d'aller épouser une prostituée. Alors que l'on retrouve plusieurs couches de rédaction dans le livre d'Osée, l'objectif de cette thèse est d'en examiner la version finale.

Le monde du texte est un système de cohérence temporellement et spatialement situé, qui articule la représentation du temps, de l'espace, des objets, des personnes, du discours, de la perception et de l'action. Ces entités sont organisées selon certaines conventions qui ont été étudiées surtout pour les textes narratifs. Les conventions narratives servent de base à l'hypothèse que les chapitres 1-3 du livre d'Osée construisent un monde textuel mais le modifient de façon à constituer un différent genre, celui d'un livre prophétique.

Une convention de construction du monde est une contrainte qui oriente l'interprétation du monde du texte par le lecteur. Par exemple, les textes narratifs sont habituellement construits par une hiérarchie du discours dans laquelle chaque voix est enchâssée dans le discours d'une autre voix. Le plus haut niveau constitue

¹ A Gélén, "Osée" DBsup 6: 932.

la base ou matrice pour tout le texte et elle peut être articulée par la relation entre un narrateur et son narrataire. Selon la convention, le niveau plus haut est interprété comme portant le plus haut degré d'autorité.

Un texte prophétique modifie la hiérarchie de discours en commençant par la base qui est normalement articulée dans la relation narrateur-narrataire. Par exemple, dans le premier chapitre du livre d'Osée la superscription « La Parole de Yahveh qui est venue à Osée. . . » (1 :1), articule la relation entre un narrateur à la troisième personne, et un narrataire anonyme. Cette relation évoque le paradigme prophétique qui comporte deux événements de parole : (1) Dieu parle à un prophète (2) qui à son tour parle au peuple d'Israël. Ces deux événements correspondent aux deux étapes de la communication—l'inspiration et la proclamation—où le prophète agit comme messenger entre Dieu et le peuple. La base ou la matrice de la hiérarchie est le véhicule qui évoque le paradigme prophétique dans l'esprit du lecteur, qui interprète le livre à travers cette optique. Avec ces concepts, nous proposons l'hypothèse avec plus de précision : l'interaction entre le paradigme prophétique et le cadre narratif construit une hiérarchie de discours, qui est différente de celle que l'on trouve dans les textes narratifs. La hiérarchie véhicule tous les autres éléments du monde, incluant les autres éléments et conventions qui agissent dans le texte.

Cette thèse examine la façon dont d'autres éléments et conventions narratives opèrent dans Osée 1-3. Parmi ces conventions, nous retrouvons les contraintes modales qui contrôlent l'action dans le texte et l'articulation de la perception. Les opérateurs modaux déterminent les limites de ce qui est possible ou impossible, permis ou interdit, bon ou mauvais, connu ou inconnu dans le monde du texte. Les conventions attribuent le plus haut degré d'autorité aux opérateurs modaux qui se trouvent dans la « base » ou matrice. Comme nous l'avons déjà vu, dans le livre d'Osée, la superscription dans le discours du narrateur établit la possibilité de la communication entre le monde naturel et surnaturel ; autrement dit, la communication entre ce qui est possible et ce qui est impossible.

La perspective, autre élément présent autant dans les textes narratifs que dans les textes prophétiques, contribue aussi à la construction du monde du texte. Gérard Genette distingue entre la perspective et la narration : « ... la plupart des travaux théoriques sur ce sujet... souffrent à mon sens d'une fâcheuse confusion entre ce que j'appelle ici *mode* et *voix*...entre la question *qui voit* et la question *qui parle* ²? » Toutefois, la narration et les autres niveaux de la hiérarchie véhiculent la perception pour le lecteur. Selon les conventions, les lecteurs emploient une métaphore spatiale pour interpréter l'impact d'une perspective particulière dans un texte. Par exemple, plus l'observateur se rapproche de l'objet, de la personne ou de la situation décrite, plus subjective est sa perspective. De même, l'objectivité augmente avec l'éloignement du spectateur.

Plusieurs outils méthodologiques ont été évalués et adaptés pour l'analyse du monde construit dans Osée 1-3. La théorie des mondes possibles a servi de cadre pour décrire un monde multidimensionnel qui n'est pas un reflet du monde actuel ou « réel. » De plus, puisque la hiérarchie du discours est un élément fondamental dans le monde du texte, cette thèse utilise des concepts tirés de la narratologie et de l'analyse du discours pour analyser les critères qui permettent au lecteur de distinguer les domaines de discours enchâssés dans le texte.

La délimitation des domaines du discours est un élément crucial pour établir la hiérarchie du discours dans le texte. Les études traditionnelles du discours dans les textes narratifs de la Bible traitent de la délimitation du discours direct par les cadres de citation telles que : « Yahveh dit à Osée » ou « Yahveh m'a dit ». Ces cadres identifient non seulement celui qui parle et son interlocuteur mais aussi situent le discours dans la hiérarchie : le premier situe la commande à Osée dans le domaine du narrateur à la troisième personne, et le deuxième dans le domaine du personnage dans le texte. Néanmoins, dans le livre d'Osée les cadres ne sont pas utilisés d'une façon systématique. Pour cette raison, nous avons proposé quatre critères qui analysent non seulement les limites entre domaines (les cadres de

² Gérard Genette, *Figures III*, (Collection poétique, ed. Gérard Genette et Tsvetan Todorov ; Paris: Editions du Seuil, 1972), 203.

citation), mais qui décrivent aussi la façon dont le texte détermine l'identité de celui qui parle et de la personne qui écoute à l'intérieur d'un domaine de discours. Les trois critères supplémentaires sont : la référence aux participants, la typologie du discours et les constructions verbales. Utilisés ensemble, les quatre critères pourraient définir qui parle en relation avec le cadre narratif et le paradigme prophétique dans le texte.

L'application de cette approche méthodologique montre que la hiérarchie du discours dans Osée 1-3 est beaucoup plus complexe que celle d'un texte narratif. Dans les textes narratifs, une fois que la base discursive est établie, tous les autres niveaux du discours s'articulent en fonction de cette base. Cependant, le livre d'Osée démontre une plus grande variété : Osée 1 établit la base ou le cadre narratif qui disparaît graduellement dans Osée 2. Ensuite, le troisième chapitre d'Osée commence avec un cadre de citation à la première personne qu'on ne peut pas situer en relation à la hiérarchie des deux premiers chapitres. Le lecteur, habitué aux textes narratifs, s'attendrait à l'articulation d'une seule base avec une seule hiérarchie qui construit un seul monde unifié. Au contraire, les multiples hiérarchies dans Osée 1-3 ne construisent pas un seul monde, mais plusieurs mondes juxtaposés, chacun avec sa propre base ou matrice.

Cet effet donne au(x) monde(s) d'Osée 1-3 la flexibilité de développer la métaphore du mariage entre Yahweh et son peuple de façons apparemment contraires : la fertilité (Os 1 et 2) est juxtaposé avec l'abstinence Os 3). La pluralité des hiérarchies du discours, des mondes du texte, et du sens de la métaphore du mariage contribue au « dépaysement » du lecteur habitué à l'unité et à la consolidation qui caractérise les textes narratifs. Dans leur façon d'ébranler les conventions narratives, ces trois chapitres du livre d'Osée ressemblent aux textes post-modernes qui oscillent entre plusieurs représentations des mondes dans un seul texte.

Mots clés : Ancien testament, prophétie, livre d'Osée, mondes possibles, narratologie, analyse du discours

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Abbreviations

Series and Periodicals

AB	Anchor Bible
<i>ABD</i>	<i>Anchor Bible Dictionary</i>
ABRL	Anchor Bible Reference Library
AC	Academia cristiana
AnBib	Analecta Biblica
ArB	The Aramaic Bible
AOAT	Alter Orient und Altes Testament
AOS	American Oriental Series
AS	Advanced Semiotics
ATD	Das Alte Testament Deutsch
AUU	Acta Universitatis Upsaliensis
<i>BASOR</i>	<i>Bulletin of the American School of Oriental Research</i>
BET	Biblical Exegesis and Theology
<i>Bib</i>	<i>Biblica</i>
BO	<i>Bibliotheca Orientalis</i>
BS	The Biblical Seminar
<i>BT</i>	<i>The Bible Today</i>
<i>BTB</i>	<i>Biblical Theology Bulletin</i>
<i>Bth</i>	<i>Biblical Theology</i>
<i>BTPP</i>	<i>The Bible Translator: Practical Papers</i>
<i>BZ</i>	<i>Biblische Zeitschrift</i>
BZAW	Beihefte zur Zeitschrift für die alttestamentliche Wissenschaft
CBET	Contributions to Biblical Exegesis and Theology
<i>CBQ</i>	<i>Catholic Biblical Quarterly</i>
<i>CI</i>	<i>Critical Inquiry</i>
CILT	Current Issues in Linguistic Theory

CL	<i>Cognitive Linguistics</i>
COM	<i>Communications</i>
CRTP	Critical Readers in Theory and Practice
CP	Collection poétique
CTL	Cambridge Textbooks in Linguistics
CTLC	Cognitive Theory of Language and Culture
CHLS	Croom Helm Linguistics Series
DBsup	Dictionnaire de la bible, supplément
FCB	Fuentes de la ciencia biblica
FCBS	Fortress Classics in Biblical Studies
FT	<i>La Foi et le Temps</i>
<i>Genre</i>	<i>Genre</i>
GCT	Gender, Culture, Theory
HS	<i>Hebrew Studies</i>
HSMMS	Harvard Semitic Monograph Series
<i>Int</i>	<i>Interpretation</i>
IPC	Introduction to Perennial Classics
IRT	Issues in Religion and Theology
JAAR	<i>Journal of the American Academy of Religion</i>
JBL	<i>Journal of Biblical Literature</i>
JEOL	<i>Jaarbericht "Ex Oriente Lux"</i>
JLAS	<i>Journal of the Linguistic Association of the Southwest</i>
JLT	<i>Journal of Literature and Theology</i>
JNSL	<i>Journal of Northwestern Semitic Languages</i>
JOTT	<i>Journal of Textlinguistics and Translation</i>
JOTTNL	<i>Journal of Textlinguistics and Translation: Notes on Linguistics</i>
JQRsupp	Jewish Quarterly Review Supplement
JSOT	<i>Journal of Studies of the Old Testament</i>
JSOTSS	Journal of Studies in the Old Testament Seminar Series
JSOTsup	Journal of Studies of the Old Testament Supplement Series
LCT	Literature, Culture, Theory

LE	Loi et évangile
LLL	Longman Linguistics Library
LSAWS	Linguistic Studies in Ancient West Semitic
<i>LTP</i>	<i>Laval théologique et philosophique</i>
MelBS	Mellen Biblical Series
NA	New Accents
<i>NCB</i>	<i>New Century Bible</i>
<i>NLH</i>	<i>New Literary History</i>
NHSTP	North Holland Studies in Theoretical Poetics
<i>NRT</i>	<i>Nouvelle revue théologique</i>
OBT	Overtures to Biblical Theology
OLA	Orientalia Lovaniensia Analecta
OBO	Orbis Biblicus et Orientalis
OCC	Open Court Classics
OSCS	Oxford Studies in Comparative Syntax
OTL	Old Testament Library
OTS	Old Testament Series
<i>OtSt</i>	<i>Oudtestamentische Studiën</i>
Parallax	Parallax: Re-Visions of Culture Society
PBISLS	Pragmatics and Beyond: An Interdisciplinary Series of Language Studies
<i>PSBNS</i>	<i>Princeton Seminary Bulletin New Series</i>
<i>PT</i>	<i>Poetics Today</i>
<i>RB</i>	<i>Revue biblique</i>
<i>RevSciRel</i>	<i>Revue des sciences religieuses</i>
RNBC	Readings: A New Biblical Commentary
<i>RivBiblIt</i>	<i>Rivista Biblica Italiana</i>
SAT	Schriften des Altes Testament
SBLDS	Society of Biblical Literature Dissertation Series
SBLSP	Society of Biblical Literature Seminar Papers
SBLSS	Society of Biblical Literature Symposium Series

SBTS	Sources for Biblical Theology and Study
<i>ScEs</i>	<i>Science et Esprit</i>
SELMPS	Studies in Epistemology, Logic, Methodology and Philosophy of Science
<i>Semeia</i>	<i>Semeia</i>
<i>SJOT</i>	<i>Scandinavian Journal of the Old Testament</i>
SLCS	Studies in Language Companion Series
SDB	Supplément au dictionnaire de la bible
<i>SSN</i>	<i>Studia Semitica Neerlandica</i>
<i>Style</i>	<i>Style</i>
<i>Text</i>	<i>Text</i>
TLSM	Trends in Linguistics, Studies and Monographs
TSL	Typological Studies in Language
<i>TrinJ</i>	<i>Trinity Journal</i>
UBSMS	United Bible Societies Monograph Series
<i>VT</i>	<i>Vetus Testamentum</i>
VTSup	Vetus Testamentum Supplements
<i>ZAW</i>	<i>Zeitschrift für die alttestamentliche Wissenschaft</i>

Text Analysis**Morphology**

1cs	First person singular
2ms	Second masculine singular
2fs	Second feminine singular
3ms	Third masculine singular
1cp	First person plural
3cp	Third person plural
N	Proper name
pns	Pronominal suffix
G ³	Qal
H	Hiphil
D	Piel
N	Niphal
Cohort.	Cohortative
Part.	Participle

Discourse Analysis

PP	Prophetic Paradigm
NF	Narrative Framework
Narr.	Narrative Discourse
Pred.	Predictive Discourse
Hort.	Hortatory Discourse
Bckg.	Backgrounded actions
Setting	Setting of discourse

Translations

<i>BHS</i>	<i>Biblia Hebraica Stuttgartensia</i> , Bible Windows, Silver Mountain Software, 2001
<i>NRSV</i>	<i>New Revised Standard Version</i> , Bible Windows, Silver Mountain Software, 2001.

³ Abbreviations for verbal forms follow those found in: Choon-Leong Seow, *A Grammar for Biblical Hebrew, Revised Edition*, Nashville: Abingdon Press, 1995.

Dedication

Reading ought to be an act of homage to the God of all truth. We open our hearts to words that reflect the reality He has created or the greater Reality which He is. It is also an act of humility and reverence to others, who are the instruments by which God communicated His truth to us.

--Thomas Merton

Dedicated with love and affection to my parents and brother.

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Chapter 1
Introduction: The World of a Prophetic Text

1.1 The “World” of a Prophetic Text: Stating the Issue

Reading is an activity that builds coherence from elements and structures given in a text. Author(s) encode time, space, states of affairs, actions and perceptions via linguistic signs in a linear text. When a reader decodes these elements and structures, he or she also contributes knowledge and experience of the actual world to create an imaginary, textual world. Reading can therefore be defined as the process of communication whereby the generative activity¹ of the author(s) encounters the interpretation of the reader in the construction of the world of a text.²

When scholars read the Book of Hosea, the process of constructing the world of the text seems to jar. Indeed, the book has been described as “*décousu et fragmentaire*,”³ “turbulent”⁴ and generally problematic.⁵ This fragmentation has been attributed to both the form and the content of the book (even to the “story” in chapters 1-3). Thus, scholars describe Hosea 1-3 as a narrative about God ordering a prophet to marry a prostitute that is written from several different points of view—a strategy that creates disunity.⁶ Furthermore, the content—

¹ Umberto Eco explains the concept of generativity in texts: “When trying to propose a model for an ideal text, current theories tend to represent its structure in terms of *levels*—variously conceived as ideal steps in a process of generation or of a process of interpretation (or both.)” Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts*, (AS; ed. Thomas A. Sebeok; Bloomington: Indiana University Press, 1979), 12.

² The Book of Hosea seems to evoke a high degree of reader participation in the construction of the world of the text: “Perhaps the most liberating lesson of Hosea 1-3 is that one must compose his own mind on its structure and import. In this instance, an abundance of scholarship serves to show both the limits and necessity of reading Scripture through the lenses of one’s own experience.” J. Carmody, “Lessons of Hosea 1-3” *BT* 40 (1969): 2780.

³ A Gélín, “Osée” *DBsup* 6 (1960): 932.

⁴ Francis I. Andersen and David Noel Freedman, *Hosea*, (AB, 24; New York: Doubleday, 1980), 140.

⁵ Gerhard von Rad’s observation about the prophetic corpus applies equally well to scholar’s perceptions of Hosea: “...The prophetic corpus lies before us in what are, to some extent, very shapeless collections of traditional material, arranged with almost no regard for content or chronological order, and apparently quite unaware of the laws with which we are familiar in the development of European literature.” Gerhard von Rad, *The Message of the Prophets*, (trans. D.M.G. Stalker; New York: Harpercollins, 1965), 15.

⁶ “The first chapter and the third suppose different authors, since the former is a third person narrative and the latter a first person one; thus disunity is already implicit in the text. In addition, ch 3 presents itself as an excerpt from a longer autobiographical account. Our text is accordingly

Yahweh's command to the prophet Hosea—creates its own form of turbulence, as readers struggle with the ethics it implies:

La heterogeneidad de las proposiciones que componen esta unidad y la sutil interrelación existente entre ellas son responsables de las múltiples y diversas interpretaciones arriesgadas a lo largo de los siglos. El problema es conocido: ¿se trata de un auténtico episodio de la vida del profeta, en parte biográfico y en parte autobiográfico, por medio del cual Dios ha querido transmitir un mensaje? ¿Cómo explicar entonces la moralidad de Oseas y de las órdenes divinas?⁷

Hosea 4-14 is perceived to be even less structured as a textual world than 1-3. Most scholars view it as a collection of sayings that originated with the prophet and were later developed by subsequent redactors: “Here the collector is working simply to arrange the rest of the material available to him and he is using common themes and catchwords to organize it.”⁸ The link with Hosea 1-3 is implicit, since it is not articulated chronologically, nor by direct reference to the same set of characters and settings.

As we have seen, readers seem to perceive both unity and disunity in Hosea, which invites the question: *Is there a world in this text?* The fact that scholars speak of “biography” and “autobiography” when referring to Hosea 1-3, would seem to indicate that there is a “world.”⁹ Both these types of narratives represent time, space, states of affairs, and actions, while focusing on the life of one character. Nevertheless, readers' perceptions of fragmentation may be a sign that the world in Hosea is constructed differently than the modern reader expects it to be. What are these expectations?

both a torso and a conglomerate.” Francis Landy, *Hosea*, (RNBC; ed. John Jarick; Sheffield: Sheffield Academic Press, 1995), 11.

⁷ Horacio Simian-Yofre. *El desierto de los dioses: Teología e historia en el libro de Oseas*, (Córdoba: Ediciones el Almendro, 1992), 23.

⁸ James Luther Mays. *Hosea: A Commentary*. (OTL; ed. Peter Ackroyd, James Barr, Bernhard W. Anderson. James L. Mays; Philadelphia: Westminster Press, 1969). 15.

⁹ Hans W. Wolff describes Hosea 3 as a *memorable*, a form of historical report that gives prominence to the significance of events. Hans Walter Wolff, *Hosea: A Commentary on the Book*

1.1.1 Textual Worlds

Before looking at these expectations, we will pause to define more fully the concept of a represented “world” in a text. A textual world is a system of coherence, an organized set of entities situated in time and space and defined in relation to human experience as a matrix for existence and action.¹⁰ Textual worlds contain the representation of time, space, objects, characters, speech, perception and action; thus categories from the (actual) *world as it is* are transferred to different media, including written texts. However, the world of a text differs from the actual world in one significant way: it is mediated through the discourse of a sender and receiver (which is usually transmitted via narrative prose). In narrative texts, this basic communicational situation creates the conditions (in time and space) for represented speech to take place. In other words, a narrative framework anchors represented speech in time and space, and identifies the participants in this interaction.¹¹

The world of the text as we have described it, has usually been associated with narrative texts. Readers expect events to occur in time and space, and to provide the basic building blocks of a “plot” that moves the story forward. Events are arranged to create tension and resolution, a characteristic normally associated with narratives. However, chronology is not the only element that constructs a textual world. Other elements—space, characters, reported speech, or

of the Prophet Hosea, (trans. Gary Stansell, *Hermeneia*, ed. Paul D. Hanson; Philadelphia: Fortress Press, 1974), 57.

¹⁰ According to possible world theorists, cohesion is a quality that resides both in the function of the author(s) (delegated to a narrator), but also a result of the reader’s activity. “The process of reconstructing the fictional world is hence a process of maximal coherence-imposing. Propositions made about fiction are formulated in such a way as to show how fictional worlds obey structural requirements of coherence, continuity, and organization...the reader trying to understand follows the convention that a given world is not only characterized by what it contains, but also by specific modes of organization imposing order and coherence on world-components.” Ruth Ronen, “The Possibility of Fictional Worlds,” in *Possible Worlds in Literary Theory*, (LCT; ed. Richard Macksey, Michael Spinkler; Cambridge: Cambridge University Press, 1994, 92.) See also: Lubomir Doležel, “Prologue T: From Nonexistent Entities to Fictional Worlds” in *Heterocosmica: Fiction and Possible Worlds*, (Parallax; ed. Stephen G. Nichols, Gerald Prince, Wendy Steiner; Baltimore: Johns Hopkins University Press, 1998), 92-93.

¹¹ A more detailed and theoretical description of the world of the text will be developed in Chapter 2, along with a methodology for analyzing its components.

perception—could potentially be more dominant than the others. Thus it is possible to imagine a world where the representation of speech and perception would be pre-eminent, and the representation of time (chronology) less important.¹²

Another expectation built into the process of reading is that the world of the text will resemble the actual world of the reader's experience:¹³

...the reader has many tasks to perform...He must recognize what the text accepts and mentions as 'actual' and what has to be recognized as a mere matter of propositional attitudes on the parts of both the reader and of the characters of the story...Thus the reader must compare the world structures with each other and must, so to speak, accept the textual truth.¹⁴

Conditioned by these expectations, scholars may be trying to read prophetic texts using the same criteria as narratives, assuming a strong resemblance to the actual world. Thus events in a prophetic text must be represented in such a way that a reader is able to abstract a sequence that resembles the flow of time in the actual world. For example, attempts to re-construct the chronology of Hosea's marriage(s) are efforts aimed at filling in a temporal gap:

...que s'est-il donc passé exactement dans sa vie conjugale? Quelques auteurs affirment que nous avons deux récits parallèles, des doublets en somme. Le chapitre 1 et le chapitre 3 raconteraient le même drame, mais présenté une première fois par les disciples et ensuite par le prophète lui-même. Rares sont ceux qui soutiennent que le chapitre 3 précède en réalité le chapitre 1. En général on respecte l'ordre du livre, le chapitre 3 suivant le chapitre 1, et cela qu'il s'agisse de mariages successifs avec deux femmes

¹² These features characterize prophetic texts, and will be used to construct a hypothesis in Section 1.4.

¹³ For the purposes of this introduction, an actual world is the world of human experience composed of objects, agents, spatial and chronological relationships, natural laws, species, logical laws, analytical truths, and language. From a theological perspective, an actual world would also include the presence and experience of the divine. The existence and composition of an "actual world" is a very complex issue in logical semantics. Two excellent summaries of the issues involved can be found in Ruth Ronen, *Possible Worlds*, 1-30.

¹⁴ Umberto Eco, *Role of the Reader*, 37.

différentes ou—et c'est l'opinion la plus répandue—qu'il s'agisse d'un remariage avec la première femme Gomer... Dans de telles approches, on laisse parfois de côté, pour un moment, le chapitre 2, qu'on étudie après avoir essayé de résoudre la question du mariage d'Osée.¹⁵

When events in a text resist chronological sequencing, readers will use isolated references within the text to anchor it to a sequence of events in an external, actual (historical) world context. The Book of Hosea resists chronological sequencing, but also incorporates individual references that anchor the text in the religious and political ethos of eighth century BCE Palestine. The life of the prophet, and his marriage is situated only generally in history through the reigns of the kings mentioned in the superscription (title) of the book. On the other hand, specific allusions to the collective (religious and political) history of Israel are scattered throughout the text. For example, the name Jezreel, given to Hosea's first child, evokes the Jehu dynasty, and brings to mind "ominous historical memories of incidents in that city [Jezreel] which overshadowed and stained the promise of its name. The city had been a place of violence, murder, and the shedding of much blood—all of it associated with the machinations of royal politics."¹⁶ These events are not part of the main story line (the family's life) as it develops in chapter 1 and 3, but give an approximate illustration of the political, religious and social milieu that shapes the text.

Readers differ over the degree of historical material they expect to be encoded in the text. A maximalist reader will expect both individual events and their sequence in the text to be historically accurate:

The maximalist Old Testament scholar believes that the material is *de facto* telling something about what the text is dealing with at first sight. It is then the task of the scholar to find the historical facts that lie behind the information. This is the case whether one

¹⁵ Walter Vogels, "'Osée – Gomer' car et comme 'Yahweh – Israël' Os 1-3," *NRT* 103 (1981): 712.

¹⁶ Mays, *Hosea*, 27.

is trying to find the original historical occurrences or the original narrative.¹⁷

This mimetic approach assumes that historical references are articulated so that they represent an exact model of the actual world.¹⁸ Thus it should be possible to re-construct the life of a biblical character, his or her social milieu, and a chronology of events that is reflected in the “plot” structure of the text. At the other end of the spectrum, a minimalist reading views the contents of the Book of Hosea as rooted in historical events, but transformed by theological development, and the processes of representation and communication that shaped the final form of the book.

When reading the text in relation to the actual world does not work, scholars assign prophetic texts to literary genres that do not project, or project only a minimal representation of a “world” in a text. Overholt, for example, assigns the prophetic books to a genre he calls ‘anthology’:

I am proposing that at least some of the prophetic books of the Hebrew Bible belong to a genre that we may call ‘anthology.’ Works in this genre have two prominent features: there is an opening colophon which announces that the work contains the words (or vision) of a named (male) individual...Following the colophon is a body of material consisting of separate and discrete units which are homogeneous in neither form nor (in the judgment of many researchers) date. If we view the colophons as expressions of authorial intention, it should be immediately clear that what follows is to be understood as collections of material related to the life and work of historical figures who were active at specified times.¹⁹

¹⁷ Else Kragelund Holt, *Prophesying the Past: The Use of Israel's History in the Book of Hosea*, (JSOTsup 194; Sheffield: Sheffield Academic Press, 1995), 12.

¹⁸ Mimesis is commonly defined as the “imitation” of reality in art or literature. Alexandre Gefen defines mimesis as “[la] représentation des choses par les signes et la transposition du monde par la littérature.” This apparently simple definition raises a host of issues including: What is the relationship between a representation and the actual world? How is the actual world related to the signs that represent it? Alexandre Gefen, “Introduction” in *Mimésis*; (Corpus; Paris: Flammarion, 2002), 14.

¹⁹ Thomas W. Overholt, “Prophecy in History: The Social Reality of Intermediation” in *The Prophets: A Sheffield Reader*, (BS 42; ed. P. R. Davies; Sheffield: Sheffield Academic Press, 1996), 103.

In this view, the person of the prophet, mentioned in the colophon, is the organizing principle in the text.

Another solution attributes the world-constructing characteristics of stories only to sections of the text. Thus scholars have located “islands” of prose amid the reported speech in prophetic texts and labeled them accounts, reports or legends, but do not view them as part of an overall structure or textual “world.” In other words, these sections of prose are not viewed as a framework that supports reported speech, or even as stories in their own right: “...they are not all stories if by that we mean a prose narrative that includes what literary critics have described as an arc of tension or plot, namely, a beginning point, followed by a complication that is then resolved. Put simply, a story may report, but not all chronicles or reports are stories in this strict sense.”²⁰

This brief survey has shown that reading the world of a prophetic text as a narrative creates an impression of both unity and fragmentation. This may be due to the fact that both narrative and prophetic texts create a “world,” but the one constructed in a prophetic text is different enough, so that the reader accustomed to narratives is de-familiarized. Paul Ricoeur suggests that differences in structure between narrative and prophetic texts may purposely evoke different meanings of the divine in the Bible:

J’ai développé ici, de préférence, l’exemple de la structure du récit et de la signification théologique qui lui correspond. Il faudrait entreprendre la même recherche à propos des autres formes littéraires, afin d’éclairer les tensions immanentes au discours théologique qui correspondent aux oppositions de structure. La tension entre récit et prophétie est à cet égard très éclairante : l’opposition entre deux formes poétiques – ici, la chronique, là, l’oracle – s’étend à la perception du temps qui, dans un cas est

²⁰ David L. Petersen. *The Prophetic Literature: An Introduction*, (Louisville, Kentucky: Westminster John Knox, 2002). 19. Petersen identifies seven types of prose sections: symbolic action report, commissioning report, vision report, legend, prophetic historiography, biography, and divinatory chronicle (19-24.)

consolidé, dans l'autre ébranlé ; la signification même du divin est affectée...²¹

If prophetic texts like narratives also “construct” a world, and the perception of time in prophecy is *ébranlé*—disturbed, unhinged, or fragmented—perhaps other aspects of “world construction” are also affected.

Exploring Ricoeur’s insight, we return to the issue of *why* a narrative reading of prophetic texts fails. To define the similarities and differences between the worlds projected by these two types of text, we begin with a model that articulates more precisely how time is represented in narrative texts.²²

1.1.2 The Representation of Time and the Structure of the World of a Text

Gérard Genette identifies four levels of representation that affect the way time is structured in narrative texts.²³ The first level, which he calls *histoire*, is composed of events that represent a change from one state of being to another. These are the basic building blocks of the content of narrative (*le signifié*). The reader abstracts individual events from their presentation in the text and arranges them in chronological sequence, based on his or her experience of “how things normally happen” in the actual world. The second level, *récit* (*le signifiant*) is the presentation of these events in the text. They may be shifted around by flashback or flash-forward (*analepse* and *prolepse* are the terms Genette uses) to heighten tension or involve the reader more actively in the reconstruction of the event sequence (*histoire*).²⁴ Included in the *récit* (and *histoire*) are both action and speech events, which are anchored in time in relation to one another.

²¹ Paul Ricoeur. “La philosophie et la spécificité du langage religieux” in *Du texte à l’action* (Paris: Seuil, 1986), 19.

²² Gérard Genette, *Figures III*. (CP: Paris: Éditions du Seuil, 1972), 71-76.

²³ *Histoire* as it is used here by Genette with a small *h*, is normally translated as “story” in English, and in other nomenclatures it is called the *fabula*.

²⁴ Narratives differ in the degree of “tension” they build into a text. Some may even layer several *récits* with differing degrees of stress and resolution. In *One Thousand and One Nights*, for example, Scherezade’s stories create and resolve tension regularly within the framework of suspense created by the main story line—the possibility of her execution is resolved only at the end. This layering of stories occurs when a character within the text (Scherezade) becomes the narrator of an embedded story.

Récit and *histoire* are mediated through an act of telling or *narration*. *Narration* (third level) is a speech act whereby a narrator transmits the contents of the *récit* to a narratee. Thus, a text is an artifact that also *represents* an act of communication. These categories contribute to the structure of the world of the text, but only the *récit* is physically accessible to a reader in the words on the printed page.

A fourth level is external to the text. *Histoire* is a sequence of events that takes place in the actual world. Readers often compare the sequence of events within the text (*histoire*) to an external sequence in the actual world (*Histoire*) when constructing the world of the text. In doing so, they are making a referential connection between events as they are represented in the text, and as they actually occur. Some texts make direct reference to the actual world (newspaper accounts, historiography, and even realistic novels), others do so to a lesser degree (science fiction, for example.)

When readers approach prophetic texts as narratives, they assume that there is a referential relationship to some degree between the actual world and the world of the text. A maximalist reader assumes that *récit* and *histoire* is the same thing, and that both of these categories are an exact representation of *Histoire*. In other words, this type of reader assumes that the sequence of events is presented exactly as they would occur in the actual world—a strategy that does not account for the process of selection and re-arrangement that takes place in every type of text. Furthermore, it does not account for differing angles of perception—a characteristic that almost invariably exists as part of human communication. A *minimalist* will deny that any reference to the actual world is possible in a text. In the middle of the spectrum, a reader who is more aware of the mediated nature of a text will understand that events are selected and presented from a particular point of view or perspective. The levels described by Genette—*histoire*, *récit*, and

narration—serve as a guide to the reader’s active interpretation of events in the text.

How does the representation of time differ in prophetic texts? Genette’s categories highlight immediate differences between narrative and prophetic texts. Unlike narrative texts, in prophetic books, *histoire* includes a substantial number of projected future or possible, unrealized events. Furthermore, narrative texts highlight action events, whereas prophetic texts highlight speech events; and because speech events are more prominent, action is mostly “talked about” rather than “acted out.”²⁵

The prominence of reported speech in prophetic text creates a “thicker” texture by constructing hierarchies of speech. Unlike actions, reported speech events are inserted in the *récit* as part of a hierarchy: “In reported speech, two discourse events are brought together—that in which an utterance was originally expressed and that in which it is reported by another—and most critically, both discursive events involve a context-of-speaking, that is, a pragmatics.”²⁶ The context of speaking for each utterance locates it in time, and (usually) indicates the identity of the participants (speaker and addressee.)

Yahweh said to Hosea: 1:2a
 “Go take a woman, prostitute, and have children of prostitution, for the land has been committing prostitution away from Yahweh.” 1: 2b (NRSV)

A quotation frame such as “Yahweh said to Hosea” identifies Yahweh as speaker, Hosea as the addressee, and locates the utterance in the immediate past. The contents of the quoted utterance may, however, refer to a similar or completely different set of participants located in another context in space and time.

²⁵ Exceptions to this statement are prophetic sign-acts or symbolic actions that will be discussed in section 1.3.

²⁶ Cynthia L. Miller. *The Representation of Speech in Biblical Hebrew Narrative: A Linguistic Analysis*. (HMMS 55; ed. Peter Machinist; Atlanta: Scholars Press. 1996), 3.

For example, in verse 1:2b the quoted utterance develops its own event sequence, projected in the future (go, take, have...),²⁷ with a flashback (“has been committing” 1:2b) or analepse to the past. Embedding one speech event within another also embeds one event sequence (*récit*) within another.

When quotation frames are minimized or disappear entirely (as they do in Hosea), the reader can only rely on internal references in the original utterance to contextualize it. The speaker may mention historical events, but the reader is not able to locate them in relation to a quotation frame, which in turn does not allow them to be situated in relation to an overarching structure in the book.²⁸ Moreover, quotation frames mark boundaries between the domains of different speakers. When they are not present, the reader cannot distinguish between the discourse of one speaker and another. This occurs in prophetic texts where narration is minimized, while the representation of the speech of participants within the world of the text is placed in the foreground.

To summarize, this introduction began by raising the question of why both fragmentation and unity have been perceived by readers of the Book of Hosea. To explore this we defined reading as the construction of an imaginary world from the structures and content provided by a text. Narratives are the genre of texts normally associated with the construction of a world, so we surveyed strategies readers commonly use to decode them. Readers habitually read a text and construct an imaginary world by comparing the contents to actual world objects and experiences. They therefore expect that the chronology in a textual world will resemble the flow of time in an actual world setting. However, time (and other world components) in a textual world is transformed through the process of representation. Genette’s model shows that events in a textual world are selected (in the *histoire*), re-arranged in the *récit*, and mediated through an act

²⁷ This event sequence could be labeled as a *récit* whose narrator is a character in the text, thus it is represented as reported speech.

²⁸ Unlike drama, prophetic texts do not provide the physical cues or the stage directions for the viewer to locate speech in a specific context.

of *narration*. Finally, a brief comparison of narrative and prophetic texts sketched important differences in the ways *histoire*, *récit* and *narration* functions in both types of text.

Prophetic texts stretch the limits of representation beyond those of narrative texts; they de-familiarize the reader, whose expectations are shaped by narratives. Understanding how differently the world of a prophetic text is constructed may help us to move beyond the narrative reading of these texts. Achieving this goal involves (1) investigating how time is structured in the text, and (2) exploring the possibility that elements other than chronology may play a more important role in structuring the textual world. Our brief survey has shown that steps 1 and 2 of this project are closely related.

Time and reported speech are closely linked in prophetic texts. As we have seen, reported speech is the embedding of one speech event within another. This embedding creates more complex layers or hierarchies of narration than would be expected in a narrative text, since each layer introduces its own event sequence (and arrangement of those events in a *récit*). “Such narratives within narratives create a stratification of levels whereby each inner narrative is subordinate to the narrative within which it is embedded.”²⁹ The fact that quotation frames are minimal, or disappear altogether blurs the levels of subordination in the world, so that the reader is not always able to distinguish clearly who speaks at a given point. The effect is to produce multiple layers of event sequences whose boundaries are not well established. This may account for Ricoeur’s description of time in prophetic texts as *ébranlé*—fragmented or disjointed.

Up to this point, we have focused on reading strategies for narrative texts that compare the reader’s actual world experience to the world represented in a text. This focus is too narrow. What happens when a reader encounters something

²⁹Schlomith Rimmon Kenan. *Narrative Fiction: Contemporary Poetics*. (NA: ed. Terence Hawkes: Routledge: London, 1983). 91.

“unnatural” or unfamiliar? How can readers account for strange or deviant elements in the texts they read? This is an important issue for prophetic texts, because they represent the interrelationship between the natural and the supernatural through the representation of speech.

In the remaining sections of this introduction we follow a path similar to the one used to state the issue in this first section: first we investigate the impact of reading “narratively,” and then we apply the results of this exploration to reported speech—the most prominent element in the world of a prophetic text. In section 1.2 we will explore narrative reading strategies that extend beyond the boundaries of comparison with an actual world scenario. In other words, we will see how a reader naturalizes unusual elements in narrative texts, followed by a brief comparison to prophetic texts. The results of this exploration will then be applied to reported speech in prophecy. Section 1.3 uses the event sequence (*histoire*) that is typically attributed to prophetic texts—God speaks to the prophet, who speaks to the people—to look at the ways scholars have read prophetic texts “narratively.” A primary concern is to see how reported speech has been studied, especially for discerning the boundaries of discourse domains. Finally, section 1.4 articulates a more accurate hypothesis (in terms of Genette’s theory) that shapes the research described in subsequent chapters.

1.2. How Do We Read a Narrative Text?

What happens when a reader comes across an element in a narrative text that does not correspond to the actual world? The response is to “naturalize” the oddity by expanding their frame of reference beyond the limits of the actual world: “readers refuse to allow this intrusion of the *Other* into their neat picture of the world, preferring to invent additional strategies of defusion and re-familiarization, naturalizing the oddity by means of a recourse to other frames, other explanatory patterns.”³⁰ For example, the presence of angels or supernatural beings in a text

³⁰ Monika Fludernik, *Towards a 'Natural' Narratology*. (London: Routledge, 1996), 31-32.

can be explained as being part of a character's dream, visions and subjective experiences.

Jonathan Culler describes naturalization in narrative as—"the fact that the strange or deviant is brought within a discursive order and thus made to seem natural."³¹ He identifies five levels or frames of reference for naturalization that readers use to re-familiarize the inexplicable, the *Other*. The following sections define these levels, and illustrate them when pertinent, with reference to the Book of Hosea.

1.2.1 The 'Real World' Template

A reader's available interpretative patterns or frames of reference come from his or her own experience of the actual world. For example, the sun rises and sets in the course of a day; events happen in chronological sequence; life is organized according to certain "scripts"—using the telephone means picking up the device, dialing, saying "hello," etc. These expectations and scripts--based on everyday experience--are used as a template for reading the world of a text. "This is best defined as a discourse which requires no justification because it seems to derive directly from the structure of the world."³² As Culler maintains, this discourse is so 'natural' that forms of existence, operations, and attitudes—like imagining, remembering, and emotional reactions—do not have to be justified by philosophical argument. The assumption underlying this reading strategy is that the text is a coherent and true representation of the 'real world.'

So, as stated previously, when something violates the representation of the 'real, or natural world,' the reader is forced to locate the action, event, or being in a fantastic world associated with the 'real world.' For example, a trance, vision or dream-like state might be proposed to account for the fact that God (a being from

³¹ Jonathan Culler, *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature*, (London: Routledge and Kegan Paul, 1975), 137-8. Naturalization was a term used by Veronica Forrest-Thomson to describe a process whereby a reader reduces everything in a text to a statement about the outside world. Veronica Forrest-Thomson, *Poetic Artifice: A Theory of Twentieth Century Poetry* (New York: St. Martin's, 1978).

³² Culler, *Structuralist Poetics*, 140.

a supernatural world) speaks to human beings. By doing this, the reader makes the text intelligible, accounting for the ‘inexplicable’ as a possible world that is accessible through the subjectivity of one of the characters.

1.2.2 Cultural Norms and Stereotypes

A text often uses accepted knowledge or cultural stereotypes to make its world intelligible to the reader.³³ Characters in a text are expected to think and act according to cultural norms:

Citing this general social discourse is a way of grounding a work in reality, of establishing a relationship between words and world, which serves as a guarantee of intelligibility; but more important are the interpretive operations, which it permits...Naturalization proceeds on the assumption that action is intelligible, and cultural codes specify the forms of intelligibility.³⁴

Included in the “accepted knowledge” of a culture are images of God, and structures of religious belief.

However, cultural codes are not always intelligible or coherent, and the conflict this creates can be a rich source of material for stories. The Book of Hosea has generated a lot of debate precisely because it juxtaposes two incompatible codes. In commanding the prophet to marry a “promiscuous woman” or a “prostitute” (Hosea 1)—God is inconsistent; he commands the prophet to marry a woman whose sexuality does not conform to the ideal of a patriarchal society. Coming from Yahweh, the command to marry an “unclean” promiscuous woman creates a clash that has disturbed interpreters throughout the centuries:

They have found it morally repugnant that God should have commanded a prophet to marry or even to re-marry an adulterous woman. The suggestion has been made therefore, that the incident

³³ The “available interpretative patterns” of a modern reader will differ considerably from those of the ancient reader of the Biblical text. The modern reader naturalizes the Biblical text in a way that was never envisioned by the original writers.

³⁴ Culler. *Structuralist Poetics*, 143.

took place in a vision or a dream and was never carried out in real life, or that the story was told as a parable or an allegory. Ibn Ezra, Maimonides, and Kimhi advance the first view, while the Targum, Rashi and Hieronymus express the second view.³⁵

These interpretations rest on the premise that God is consistent and supports the cultural codes of a patriarchal society; he therefore would not issue a command that would undermine its norms and stereotypes. The command creates an ethical and moral dilemma for the reader; both ancient and modern interpreters have attempted to naturalize this by consigning the command to a non-actual state.³⁶ This form of naturalization locates the “strange” or “deviant” behavior of God in the subjective world of the prophet, and in doing so bypasses a potential shift in the cultural understanding of God. In this example, when Hosea fails to naturalize according to cultural codes, readers revert to the strategy of the first level of naturalization—assigning the command to a dream or vision.

1.2.3 Naturalization by Switching Genres

During the reading process, a reader relates the content of a text to literary norms that give it meaning and coherence.

The function of genre conventions is essentially to establish a contract between writer and reader so as to make certain relevant expectations operative and thus to permit both compliance with and deviation from accepted modes of intelligibility...A statement will be taken differently if found in an ode and in a comedy.³⁷

Genres are uniform patterns that operate at syntactic, semantic, and pragmatic levels to construct the world of a text. Moreover, readers use their understanding

³⁵ Abraham J. Heschel, *The Prophets*, (IPC; New York: HarperCollins, 2001), 65

³⁶ Yvonne Sherwood chronicles the discomfort this text causes to a long succession of patriarchal interpreters calling it “the strange case of the missing prostitute.” “The assumption behind most critical revisions of the marriage is that the text should uphold logical categories and preserve a proper distance between antitheses, and that it should ensure that the only relationship between a man of God and such a woman is a platonic (asexual) one.” Yvonne Sherwood, *The Prostitute and the Prophet: Hosea’s Marriage in Literary-Theoretical Perspective*, (GCT 2; ed. Cheryl Exum; *JSOT Supp* 212; ed. David J. A. Clines, Philip R. Davies; Sheffield: Sheffield Academic Press, 1996), 81.

³⁷ Culler, *Structuralist Poetics*, 147.

of genres to guide their construction of the textual world: “genre [is] a hermeneutical device that enables the fusing of horizons of both text and reader, while maintaining the integrity of both.”³⁸ When a text does not conform to the norms of a particular genre, readers will assign it to another one that accommodates the strange or deviant element. For example, supernatural beings are perfectly acceptable in a fairy tale or legend, whereas they fail to be naturalized in a “realistic” novel.³⁹

What constitutes the genre of a prophetic text? Scholars have studied the genre conventions of prophetic texts by relating them to oracles, lawsuits (*rib*), messenger speech and their characteristic formulas. These forms are rooted in specific instances of actual world experience (in other words they have a *Sitz im Leben*). In some cases, the genre conventions of these smaller forms have been enlarged or extended to describe the conventions underlying the transmission of the entire contents of prophetic texts (for example, messenger speech formulas.) However, they have not successfully defined the genre of a prophetic book, probably because their specific, actual world setting cannot be extended to describe an entire book.⁴⁰

1.2.4 Exposing the Naturalization of Conventions

Culler describes a counter-conventional reading as an explicit citation of, or opposition to the conventions of a particular genre. The text brings to the attention of the reader the artificial nature of those conventions. According to

³⁸ Bo-Krister Ljungberg. “Genre and Form Criticism in Old Testament Exegesis” in *Biblical Hebrew and Discourse Linguistics*, (ed. Robert D. Bergen; Dallas: Summer Institute of Linguistics, 1994), 421.

³⁹ Strict boundaries between genres are no longer the norm in modern literature, as postmodernism “fuses” genres.

⁴⁰ Present scholarship is extending form criticism beyond traditional “forms”: “At the end of the twentieth century, form criticism has changed markedly...Form-critical approaches are concerned at present with the analysis of large and small literary units, the interrelationship between text and audience (both ancient and modern), the oral and written character of texts, the impact of cultural setting in relation to both the formulation of texts and their reception, and texts as an expression of language systems.” Marvin A. Sweeney and Ehud ben Zvi. “Introduction” in *The Changing Face of Form Criticism for the Twenty-First Century*, (ed. Marvin A. Sweeney and Ehud ben Zvi; Grand Rapids, MI: Eerdmans, 2003), 5.

Culler, in narrative texts, “to naturalize it at this level is to read it as a statement about the writing of novels. a critique of mimetic fiction, an illustration of the production of a world by language.”⁴¹ This causes the reader to read the genre of the text in opposition to the discourse that exposes its artificial nature.

An example of this type of naturalization occurs when a narrator either denies or draws attention to the conventions of the genre he is operating within. Cervantes draws attention to the artificial nature of Don Quixote (and kills off his main character), in order to stop his work from being plagiarized. In this citation he addresses the reader directly and personally:

...advierte que consideres que esta segunda parte de Don Quijote que te ofrezco es cortada del mismo artifice y del mismo paño que la primera, y que en ella te doy a Don Quijote dilatado, y, finalmente, muerto y sepultado, porque ninguno se atreva a levantarle nuevos testimonios...⁴²

A similar (though less polemical) strategy can be seen in the introduction to Luke’s gospel, where the narrator draws attention to the truth value of his work:

Since many have undertaken to set down an orderly account of the events that have been fulfilled among us, just as they were handed on to us by those who from the beginning were eyewitnesses and servants of the word, I too decided, after investigating everything carefully from the very first, to write an orderly account for you, most excellent Theophilus, so that you may know the truth concerning the things about which you have been instructed. 1:1-4

This level of naturalization does not occur in Hosea 1-3.⁴³

⁴¹ Culler, *Structuralist Poetics*, 150.

⁴² Miguel de Cervantes y Saavedra, *El Ingenioso Hidalgo Don Quijote de la Mancha*, in *Obras Completas. Tomo II*. (Madrid: Ediciones Aguilar, 1970), 1489.

⁴³ However in Hosea 14, the speaker draws the reader’s attention to his or her own reaction to the content of the text: “Those who are wise understand these things: those who are discerning know them. For the ways of the Lord are right, and the upright walk in them, but transgressors stumble in them.” (Hosea 14: 9. NRSV).

1.2.5 Dialectical Reading without Synthesis

Naturalization at this level involves reading a text in relation to another particular work, and exploring their differences and similarities. The conventions of parody or irony are some devices of naturalization. For example, Cervantes' novel *Don Quixote de la Mancha* is a parody of the novels of chivalry, and the tradition of courtly love. In this type of reading, the reader must keep in mind two structures of meaning, the conventions of the novels of chivalry and courtly love, and the convention of Cervantes' novel. It is the discrepancies between the two conventions that alert the reader that parody or irony may be taking place.

Culler limits this fifth level of naturalization to the vehicles of irony and parody. In his article on the prophet Obadiah, however, Robert Robinson objects to the narrow focus Culler gives to this level: "The category might better be called explicitly intertextuality, one text commenting on another specific text without limiting the relationship between the two to parody or irony."⁴⁴ For example, the superscriptions of the prophetic texts invite the reader to read intertextually, keeping in mind the narratives in Kings and Chronicles that help to locate the prophetic text in history. Given the explicit location of biblical texts within a canon, and particularly, the location of Hosea among the twelve minor prophets, this level of naturalization is extremely important for the interpretation of prophecy.

To summarize, this brief survey of naturalization has shown how readers can expand the characteristics of the world of a text to include strange or deviant elements that do not occur in actual world experience. The first two levels of naturalization deal with the actual world "as it is," a strategy that includes the physical properties of the world, the entities that populate it, and cultural norms and stereotypes that define expected patterns of behavior and belief. The next

⁴⁴ Robert B. Robinson, "Levels of Naturalization in Obadiah" in *The Prophets: A Sheffield Reader*, (BS 42: ed. Philip R. Davies: Sheffield: Sheffield Academic Press, 1996), 358.

three levels of naturalization—switching genres, exposing the conventions of a genre and reading inter-textually—touch upon the rhetorical impact of the world of the text. The articulation of these reading strategies allows us to investigate why the strange or deviant elements in Hosea resist naturalization (as a narrative text.)

Section 1.1 explored the ways in which Hosea resists naturalization of one element of the world of a text—the representation of time—considered to be a salient feature of narratives: “...time is...a constituent factor of both story (*histoire*) and text (*récit*.) The peculiarity of verbal narrative is that in it time is constitutive both of the means of representation (language) and of the object represented (the incidents of the story.)”⁴⁵ But there are other elements that construct the world of a prophetic text that could play an equally prominent role. Using Gérard Genette’s theory as a guide, we have shown that represented speech is the distinguishing characteristic of prophetic texts, for this reason, we narrow the focus of our inquiry to reported speech in section 1.2.6.

1.2.6 Naturalizing the “Textuality” of Represented Speech

Reported speech is the representation of a supposedly oral event, and the circumstances in which it occurred (speaker, addressee, time, and sometimes location.) In an oral context, the copresence and interaction of the speaker and addressee binds language to an immediate social context. “The nature of conversational language and conversational consciousness is dependent on their situatedness. Written language is *desituated*, the environment and circumstances of its production and reception having minimal influence on the language itself and consciousness.”⁴⁶ Readers of texts (narrative and prophetic) normally read as though the language of a text were the equivalent of oral conversation, an indication that some form of naturalization is taking place. Prophetic texts

⁴⁵ Rimmon Kenan, *Narrative Fiction*, 44.

⁴⁶ Wallace Chafe, *Discourse, Consciousness and Time: The Flow and Displacement of Conscious Experience in Speaking and Writing*. (Chicago: University of Chicago Press, 1994) 44-45.

present a peculiar challenge in this regard. On the one hand, the primary emphasis of the text is to represent God speaking through a prophet, while at the same time, minimizing the “textuality” of the representation. In other words, prophetic texts conceal the fact that they are writing about speaking.

If the representation of speech is the salient constituent that shapes the world of a prophetic text, then the way a reader naturalizes this representation may be a key to interpreting the text. More precisely, the way the reader naturalizes the fact that a linear text represents a series of oral events could be highly significant for prophetic texts. Since direct speech consists of one speech event embedded within another (the quoted utterance embedded in a narrator’s discourse field), two questions derive from this issue: (1) how is narration naturalized so that it is barely perceptible to the reader? (2) How does a reader equate direct speech with oral conversation?

A generalized and widespread assumption by modern readers is that writing is a mimetic representation of conversation.⁴⁷

...the assimilation of writing to speech is deeply rooted in the metaphysics of Western culture. To think of the written word as simply a record of the spoken word is but one version of a ‘metaphysics of presence’ which locates truth in what is immediately present to consciousness...The tendency is thus to read a text as if it were spoken and to try to move through the words to recover the meaning which was present in the speaker’s mind at the moment of utterance, to determine what the speaker, in that revealing phrase, ‘had in mind.’⁴⁸

This assumption hides the fact that when writing represents speech, displacement takes place. The speaker-addressee relationship of verbal interaction is encased in

⁴⁷ Umberto Eco describes this process as “an immediate connection between the linear text manifestation and the *act of utterance*.” Eco, *Role of the Reader*, 16

⁴⁸ Culler, *Structuralist Poetics*, 131-2.

the narrator-narratee relationship that frames communication in a textual medium.⁴⁹ Eco describes this framework as a “metatextual proposition:”

When a fictional text is read, the reference to the act of utterance has instead other functions...The more elementary resulting in establishing a sort of metatextual proposition such as “there is (was) a human individual who utters (uttered) the text I am presently reading and who asks for an act of suspension of disbelief since he is (was) speaking about a possible course of events.”⁵⁰

Two forms of naturalization seem to operate in the narrator-narratee relationship in a text. The first and most basic one—the assumption that the written word is the mimetic representation of the spoken word—operates at the level of cultural expectation. Secondly, naturalization shapes the contract that is established between the writer and the reader as to how a particular genre should be read. For example, Roland Barthes describes the expectations of the reader of modern novels:

...notre société escamote aussi soigneusement que possible le codage de la situation du récit : on ne compte plus les procédés de narration qui tentent de naturaliser le récit qui va suivre, en feignant de lui donner pour cause une occasion naturelle, et, si l'on peut dire, de le « désinaugurer » : romans par lettres, manuscrits prétendument retrouvés, auteur qui a rencontré le narrateur...La répugnance à afficher ses codes marque la société bourgeoise et la culture de masse qui en est issue : à l'une et à l'autre, il ne faut que des signes qui n'aient pas l'air des signes.⁵¹

⁴⁹ This process of displacement has been noted by scholars studying prophetic texts in the Ancient Near East: “...even the firsthand written documents of prophecy, however faithfully they may aim to preserve the message delivered in the oral performance, make the prophetic words accessible only through a scribal filter.” Marti Nissinen, “Spoken, Written, Quoted and Invented: Orality and Writteness in Ancient Near Eastern Prophecy” in *Writing and Speech in Israelite and Ancient Near Eastern Prophecy*. (SBLSS; ed. Ehud ben Zvi and Michael H. Floyd; Atlanta: Scholars Press, 2000), 245.

⁵⁰ Eco. *Role of the Reader*. 17. Suspension of disbelief is itself an act of naturalization. The reader assumes an identity between his world and the world of the text. When a discrepancy occurs, such as a talking horse, the reader suspends his or her disbelief. He or she waits for more information, so that the “talking horse” can be assimilated to the genre “fairy tale” or any other genre that does not imitate the reader’s world of experience.

⁵¹ Roland Barthes. “Introduction à l’analyse structurale des récits.” in *L’analyse structurale du récit*. (COM 8; Paris: Éditions du Seuil, 1981), 28.

Naturalization of the meta-textual proposition operates so that “signs...do not appear to be signs.” Readers suppress awareness of the presence or function of a narrator (usually third person narrator) unless the narrator is explicitly given a “natural” setting (first person narrator).⁵² If readers naturalize the process of communication (*l'instance d'énonciation*) in narrative texts so that it “disappears,” do they operate in the same way when reading prophetic texts?

Prophetic texts (unlike narratives) offer the reader a unique opportunity to ensure that the act of narration in the text is almost imperceptible. As we have seen in section 1.1, the underlying paradigm or sequence of events in the text (*histoire*) is: God speaks to the prophet, who speaks to the people. This means that the primary events at the *histoire* and *récit* level are speech events; and therefore it is easy to assume that this paradigm at the same time constitutes the act of narration. This process is illustrated in the Figure 1:

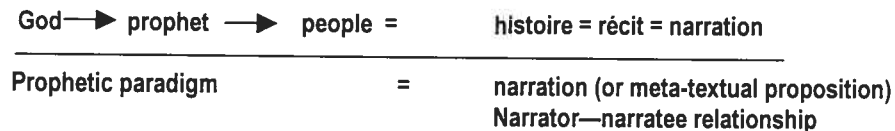


Figure 1: Naturalizing the Act of Narration in a Prophetic Text

In other words, the reader assumes that the prophetic paradigm performs the same function as the narrator—narratee relationship. This naturalization begins with the superscriptions in prophetic texts. A typical example such as, “The word of Yahweh which came to X in the time of Y...” describes the first step in the paradigm—God speaks to the prophet—and at the same time encodes the presence of a third person narrator (through third person reference).

⁵² One assumption underlying this thesis is that the human voice in Eco’s metatextual proposition is not necessarily the author(s) of a text. Furthermore, the author of a text is not always the voice of the narrator: “only some ...propositions come from an authorial source, whereas others come from a source to whom the power of narration has been delegated with different degrees of authorization.” Ronen. *Possible Worlds*, 92.

The assimilation of writing to speech, or the naturalization of narration, in prophetic texts is also fostered by the fact that action events and quotation frames in the narrator's domain are minimized. In Hosea, for example the superscription is followed by four successive quotation frames in the narrator's domain, which eventually disappears:

Yahweh said to Hosea ... 1:2
 Yahweh said to him... 1:4
 He said to him... 1:6
 He said... 1:9⁵³

The reader is left with unframed speech (2: 1-25), so that it appears that the text has broken away from the fetters of its narrative framework to return to its "oral" origins. This is an illusion.

The fact that a reader of prophetic text struggles to discern boundaries between the speech domains of different characters betrays the absence and need for the narrative framework. In an oral context, the conversation between a speaker and addressee is *situated* or bound to an immediate social context via the co-presence and interaction of the two participants. Written language, on the other hand, must provide a pragmatic context for reported speech so that the reader can assign it to the correct speaker. Prophetic texts undermine this process by minimizing quotation frames.

Naturalization of the act of utterance, or narration in prophetic texts wavers between two extremes. On the one hand, the reader can be led to believe that the prophetic paradigm is equivalent to the act of narration; while on the other, the reader becomes increasingly aware of the *absence* of reference to the narrative framework. Interpreters of prophetic texts have attempted to override this

⁵³All translations are by the author, except when noted.

ambiguity by providing a pragmatic context. The Targums for example, insert quotation frames where they do not exist in the Hebrew version of a text.⁵⁴

One may appreciate the broad latitude available to the interpretation of speaking voices in the prophets by a glance at later targumic attempts to resolve some of the text's vagueness . . . The lack of clarification on the one hand (the Hebrew text) and the penchant to remove ambiguity on the other (the Targum) emanate from distinctly different conceptions of how to read a text.⁵⁵

In this section we have seen that narrative and prophetic texts foster the naturalization of their "textuality" by minimizing the appearance of the narrator-narratee relationship. They conceal the displacement that is typical of a written text by providing a plausible context for the "metatextual proposition" or by minimizing the representation of the narrator in the text. However, prophetic texts have an additional avenue for reducing the saliency of the narrative framework, and thus fostering naturalization. The prophetic paradigm—God speaks to the prophet, who speaks to the people—is a series of speech events, so that a reader can equate them with the function of narration in the text. In this case, writing is assimilated to or equated with a specific series of speech events.

In the following section we take a closer look at the way scholars have studied the prophetic paradigm, without an awareness of the act of utterance or metatextual proposition that underlies a prophetic text. Section 1.3 begins by defining the prophetic paradigm more precisely. It then examines studies that have been carried out at each stage of the paradigm in order to see how the role of represented speech has been understood in prophetic texts. The goal is to see

⁵⁴ For example, in the Book of Hosea, the Targum *Jonathan* does not insert quotation frames in chapters 1-2. However, in chapter 3, it inserts: *O prophet! Say to her: "Congregation of Israel..."* (3:3). This quotation frame explicitly identifies the woman in the text as the congregation of Israel, thus fleshing out the storyline of the chapter. What is remarkable is that it does not do this for Hosea 2, where the plot or storyline is much less evident. See Kevin J. Cathcart and Robert P. Gordon, *The Targum of the Minor Prophets: Translated with a Critical Introduction, Apparatus and Notes*. (ArB. 14; Edinburgh: T & T Clark, 1989).

⁵⁵ Samuel A. Meier, *Speaking of Speaking: Marking Direct Discourse in the Hebrew Bible*. (VTsup 46; ed. J.A. Emerton et al.; Leiden: E.J. Brill, 1992), 207.

whether scholars are aware of the embedded nature of represented speech in a textual environment.

1.3 Studies of the Process of Prophetic Communication

Initially, scholars attempted to read prophetic texts at Culler's first two levels of naturalization: (1) as a representation of the real world, or (2) by learning the cultural norms and stereotypes of the prophet's milieu. However, as the limitations of previous approaches are understood more fully and new methodologies employed, other reading strategies have been taken more seriously. These changes are not limited to the use and adaptation of new tools, but have been defined as a "paradigm switch."⁵⁶ In "A Story of Two Paradigm Shifts," Robert P. Gordon describes several elements that have put pressure on the old paradigm: (1) new historical information, (2) new methodologies for reconstructing the role of prophets in their social milieu, and (3) attention to the final form of a prophetic text.⁵⁷ Furthermore, archeological discoveries of prophetic texts outside of ancient Israel question the "uniqueness" of Biblical prophecy, both in terms of its process and content.

Historical criticism established itself as the paradigm for interpreting the "writing prophets" (those who have books named for them) during the first half of the twentieth century. The prophetic books were read against the backdrop of the social environment and the historical time of each particular prophet as it could be reconstructed from other biblical books, and from information gained from the developing field of biblical archeology. On this basis, "historical critics during

⁵⁶ Paradigm can be defined as an ideal standard or pattern. In this case, assumptions underlying the historical critical method have been used to determine the origin, historical milieu, and (chronological) coherence of a text.

⁵⁷ Robert P. Gordon. "A Story of Two Paradigm Shifts" in *"The Place is Too Small for Us": The Israelite Prophets in Recent Scholarship*. (ed. Robert P. Gordon. SBTS: ed David W. Baker; Winona Lake, Indiana: Eisenbrauns, 1995), 3-26.

the nineteenth and early twentieth century initiated the quest for the very words of the individual prophets.”⁵⁸

As scholars realized that prophetic texts could not be read in relation to one particular historical period, they began to hypothesize about the process of the transmission of the texts, and the history of their redaction over time. The collectors and redactors of each layer altered the original text in order to make the contents relevant to their particular period and milieu.⁵⁹ Instead of a “fixed” template that reflected an unchanging “real world” scenario, biblical scholars were dealing with historical realities, and cultural codes that changed over time.

By the mid- twentieth century, many prophetic texts were described as incoherent, chaotic, or at best collections or anthologies of oracles and sayings collected over time. The idea that each book might be a coherent unit was abandoned in favor of smaller units or forms, such as oracles, that were easily defined by their content and the identity of the addressee.⁶⁰

Recent publications have stressed the necessity of re-evaluating the nature of prophetic literature. D.L. Petersen suggests that the source of the methodological impasse is the fact that scholars have vastly underestimated the complexity of this

⁵⁸Ferdinand Deist, “The Prophets: Are We Heading for a Paradigm Switch?” in *The Place is Too Small for Us: The Israelite Prophets in Recent Scholarship*, (ed. Robert P. Gordon, SBTS, 5, ed. David W. Baker; Winona Lake: Eisenbrauns), 583.

⁵⁹ Culler’s definition of naturalization describes this approach to reading the text: “Naturalization proceeds on the assumption that action is intelligible, and cultural codes specify the forms of intelligibility.” The definition assumes that a text is read in relation to a specific historical period. Culler, *Structuralist Poetics*, 143.

⁶⁰ For example, oracles of judgment, salvation, oracles directed to Israel, to other nations were identified and related to a particular *Sitz im Leben*. Often the social settings they were related to were also based on scholarly reconstructions of Israelite society. A setting that generated intense interest was that of prophecy in a cultic environment. “Gunkel listed several speech forms used by prophets—songs, liturgies, parables, priestly torah—but distinguished these carefully from forms specific and peculiar to prophecy, of which he believed the most ancient to be the oracle against a foreign and hostile land. At this point the error noted earlier enters into play, in that several form-critics of prophetic speech were led to assume that traditional liturgical forms, when used by prophets, could serve as evidence that these prophets held a cultic office.” Joseph Blenkinsopp, *A History of Prophecy in Israel* (revised and enlarged; Louisville: Westminster John Knox, 1996), 23.

literature.⁶¹ Prophecy in the Hebrew Bible covers a spectrum from the oral transmission of (primarily) oral events, to transcribed orality, to utterances refined by their literary formulation:

Whereas some scholars stress the difference between these two foci [oral and written transmission] and warn that they should be kept apart in historical-critical studies, many others sense that the two are not too distant—for instance, that the prophetic books bare at least in part some form of “transcribed orality” or that the world described in the literary text resembles in the main the actual historical world of the monarchic prophets.⁶²

Factors contributing to the complexity of prophetic texts are: (1) the successive layers of redaction that a prophetic text may have undergone throughout its history; (2) different traditions of interpretation; (3) the adaptation of a literary genre over time; and (4) the importance that prophetic texts held for diverse interpreting communities. Another factor is varying levels of literacy among the transmitters of the prophetic texts: “...do we then have a process, or at least the beginning of a process, in which the characteristics of high literacy is anachronistically attributed to figures who were mainly or exclusively associated with oral prophetic proclamation?”⁶³

Finally, a major concern is the question of how poetry and prose interact to produce a meaningful whole, and how this impacts on a prophetic text. Roy F. Melugin states that the very language of the biblical text stands in the way of historical reconstruction. Metaphorical or highly figurative texts construct worlds that are far removed from the actual world:

⁶¹ D.L. Petersen. “Rethinking the Nature of Prophetic Literature” in *Prophecy and Prophets: The Diversity of Contemporary Issues in Scholarship* (SBLSS; ed. Y. Gitay; Atlanta: Scholars Press, 1997), 23-40.

⁶² Ehud ben Zvi. “Introduction: Writings, Speeches and the Prophetic Books—Setting an Agenda” in *Writings and Speech in Israelite and Ancient Near Eastern Prophecy*, (ed. Ehud ben Zvi and Michael H. Floyd; SBLSS 10; ed. Christopher R. Matthews; Atlanta: Society of Biblical Literature, 2000), 24.

⁶³ Ehud ben Zvi. “Introduction: Writings, Speeches and the Prophetic Books.” 25.

Poetic language creates its own world. Like a self-contained work of sculpture, poetic discourse seems to shape a world of its own which can be strikingly independent in its referential function. The poetry's "own world" problematizes the quest for the historical prophet, and makes the study of the aesthetics of literature vital, even for historical criticism...⁶⁴

A striking shift is evident among these calls for a re-evaluation of the prophetic genre: scholars no longer speak solely of the redactional history, or the forms of prophetic speech of the text as the object of inquiry. They are beginning to view prophecy not as an artifact or process from the past, but as a textual world rooted in the past that also generates meaning in the present. In his comments on Isaiah 53, David J.A. Clines says: "A literary text creates an alternative "world," another set of principles, values, relationships, and perceptions, which then confronts the reader. The result is a conflict between two worlds, two ways of seeing things, which puts the ball in the reader's court."⁶⁵

Each of these attempts to define the prophetic genre assumes an implicit paradigm or model of communication that underlies the text. Scholars who focus on recuperating the oral setting for prophetic texts assume that the underlying model of communication for the text is the sequence: God speaks to the prophet, who then speaks to the people. In section 1.1, we proposed that this paradigm is the sequence of events that Genette calls *histoire* in a narrative text. However, since this *histoire* is transmitted through a text, it is mediated through a narrator-narratee relationship that is typical of narratives.⁶⁶ Readers who do not take into account the "textualization" of oral events will not recognize the possibility that the prophetic paradigm and the narrative framework may both be operating in a prophetic text.

⁶⁴ R.F. Melugin, "Prophetic Books and the Problem of Historical Reconstruction," in *Prophets and Paradigms: Essays in Honor of Gene M. Tucker*, (ed. S.B. Reid, *JSOTSup*, 229; Sheffield: Sheffield Academic Press, 1996), 70-71.

⁶⁵ David J.A. Clines, "Language as Event" in "*The Place is Too Small for Us*": *The Israelite Prophets in Recent Scholarship*, (SBTS, 5, ed. Robert P. Gordon, reprinted from *I, He, We and They: A Literary Approach to Isaiah 53*; *JSOTsup* 1; Sheffield: JSOT Press, 1976, 53-6 and 59-65; Winona Lake: Eisenbrauns, 1995) 167.

⁶⁶ From now on, the narrator—narratee relationship will be referred to as the narrative framework.

Section 1.3.1 analyzes differences between the prophetic paradigm and the process of communication associated with narrative texts. It then illustrates the complex series of events that are part of the prophetic paradigm. This tool can then be used to evaluate the results of previous research on prophetic texts, focusing especially on how scholars perceived the representation of speech in prophetic texts.

1.3.1 The Process of Communication in Prophecy

How does the underlying model of communication affect the representation of speech in the text? As we have seen, narrative texts entail two dual relationships—narrator-narratee, and speaker-addressee—embedded one within another. This embedding is one of the characteristics of reported speech. In narrative texts, the content provided through the narrator-narratee relationship is much more dominant than the quoted speech of any given speaker-addressee pair. Although 1 and 2 Kings, for example, are considered “prophetic” texts because prophets are important characters throughout, reported speech, and more specifically, oracles are much less dominant than narration.

Prophetic texts focus on the prophet’s experience of intermediation, therefore his status affects the underlying paradigm or sequence of events in the text. The prophet is both addressee and speaker (but not necessarily a partner in dialogue).⁶⁷ The model is composed of two “consecutive” speech events: inspiration and proclamation. During inspiration, the speaker is Yahweh (Y), and the addressee

⁶⁷ The term *prophetic paradigm* has been used by Brian Peckham to refer to the type of literature created by Isaiah, Amos and Hosea in the eighth century: “They spoke, as the authors of the epic and the sequel had written, about the fall of Samaria and its repercussions for Judah. They spoke not only about the facts as they saw them but about the interpretation that the events had received in their histories that were published before them. They addressed, in particular, the covenant bias of the epic and the sequel and in their oracles attempted to adjust these foundations of belief to agree with the faith of their ancestors. Their works, above all the prophecy of Isaiah, became the literary models and historical paradigms for all the prophets who followed them.” Brian Peckham, *History and Prophecy: The Development of Late Judean Literary Traditions*. (ABRL: Doubleday: New York, 1993.) 133. In this thesis, the term prophetic paradigm is used specifically to refer to the sequence of events that show God speaking to the prophet, who then speaks to the people.

is the prophet (P). Proclamation introduces a shift in the prophet's role from addressee to speaker, and introduces a new addressee, the people of Israel (Is).

Figure 2 illustrates these differences:

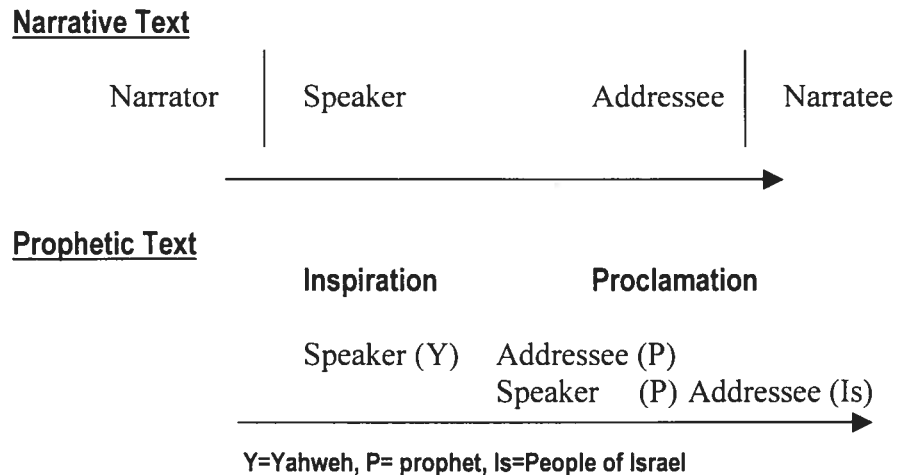


Figure 2: Narrative and Prophetic Process of Communication⁶⁸

The vertical lines illustrate the embedding of one speech event within another in narrative texts. The process of communication in a prophetic text involves two successive speech events.⁶⁹ In a prophetic text, the person of the prophet is a pivotal point between two very different contexts of speech; one originates in a supernatural world, the other in the actual world of human existence.⁷⁰

The prophet is a transmitter of knowledge, of a “word of God” between God and his people—a seemingly simple two-step process, which, as research progressed has been shown to be quite complex. It involves transmission from God,

⁶⁸ Although this diagram shows inspiration and proclamation as two successive events, in practice they can be represented in the text in a different order (cf. Amos).

⁶⁹ This fact has been explicitly recognized and analyzed in recent scholarship. For this analysis from a discourse linguistic perspective see: H. van Dyke Parunak, “Some Discourse Functions of Prophetic Quotation Formulas in Jeremiah” in *Biblical Hebrew and Discourse Linguistics*, (ed. Robert D. Bergen: Dallas: Summer Institute of Linguistics, 1994) 489-519. Marti Nissinen develops this idea in relation to Ancient Near Eastern prophecy. Marti Nissinen, “Spoken, Written, Quoted and Invented.” 239-40.

⁷⁰ Chapter 2 will illustrate the way the prophetic paradigm is embedded within the narrative framework shown above.

reception by the prophet, followed by re-transmission from the prophet, and reception by the people. The simplified process is shown in Figure 3, as well as the “analyzed” version of the process, along with the two traditional terms for the stages of transmission—(1) inspiration and (2) proclamation:

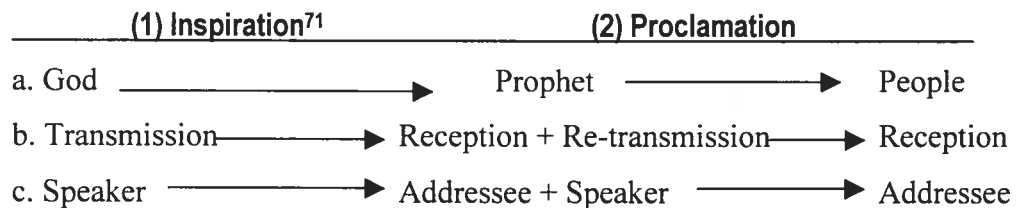


Figure 3: Paradigm or Process of Communication in a Prophetic Text

Row “a” shows the prophet as a pivotal point between God and the people. Row “b” analyzes this process in terms of transmission and reception. In row “c” the same categories are expressed using terms relating to reported speech. God is the speaker; the prophet the addressee, as well as a speaker; and the people are the final addressees targeted by the process of communication.

Reading the prophetic paradigm in relation to the actual world has raised issues that have preoccupied scholars for more than a century: Which stages of the process of communication in a prophetic text were oral? Which stages were written? Is a prophet *always* a speaker? Did the ultimate addressees in the process always receive the “word of God” in oral form, or was it written down and then proclaimed?

⁷¹ J. Lindblom uses the term inspiration to refer to the state of an individual who performs actions and proclaims ideas in a state of intense mental excitement. He differentiates this from ecstasy where the inspired person loses control of himself. (J. Lindblom, *Prophecy in Ancient Israel*, (Philadelphia: Fortress Press, 1962), 35.) In this diagram we use it more generally to refer to the process of transmission from Yahweh to the prophet, which Biblical texts do not necessarily show happening in a state of heightened awareness. For example, the Book of Hosea does not explicitly refer to the psychological state of the prophet. The reader does not hear him argue or object to the particular circumstances of his call, nor does the text describe or represent a vision or ecstatic experience.

Sections 1.3.2 and 1.3.3 analyze the results of research of prophetic texts in relation to the paradigm. This will contribute to our understanding of how scholars have naturalized each stage in the paradigm, and allows us to sift through the tools that have been used so far to analyze reported speech in prophetic texts. Section 1.3.2 looks at the representation of the inspiration stage focusing on the experience of the prophet. Section 1.3.3 analyzes the proclamation stage with special attention to the representation of speech.

1.3.2 Inspiration: The Prophet as the Pivotal Point in the Prophetic Paradigm

The way the prophet achieves true contact with God is the issue that underlies research on the inspiration stage. For this reason, scholars have investigated the nature of visions and ecstatic experiences relating them to the terminology used in the Hebrew Bible to refer to the prophet and his function. Scholars have focused on the prophet's role as a bridge between two worlds:

The prophet stands between the human and divine worlds and has strong ties to both. As a human being delivering divine messages to a specific audience, the prophet is intimately involved with a particular historical society. Yet at the same time the prophet participates in the supernatural world, which is the source of his oracles. Although both aspects of the prophet's existence must be carefully studied in order to obtain an accurate understanding of the prophetic process, scholars have often concentrated on the second.⁷²

However, they rarely reflect upon *how* the representation of these experiences is carried out in a text. For example, the prophet's contact with God could be represented as an interior, subjective experience, or exteriorized as a dialogic exchange. Each of these strategies would condition the way reported speech and consciousness is used to represent the event.

⁷² R.R. Wilson. "Interpreting Israel's Religion: An Anthropological Perspective on the Problem of False Prophecy." *Sociological Approaches to the Old Testament*. (Philadelphia: Fortress Press, 1966), 71.

Sections 1.3.2.1-2 explore the inspiration of the prophet when it is represented as an interior experience (vision, ecstasy etc.), or exteriorized as a messenger or participant in a divine council. Each section briefly summarizes research on the prophetic corpus, and where appropriate, concepts are related to the book of Hosea.

1.3.2.1 Inspiration: Represented as an Internalized Experience

Scholars have studied terms that designate prophets in the Hebrew Scriptures hoping they would give an indication of how the prophet came into contact with God. The history and use of terms such as *nabi'* (translated by the LXX as *prophetes*), *hozeh* (seer), *ro'eh* (seeing), man of God, and *mal'ak* (messenger) have received a lot of attention. Each term adds a different nuance to the process of reception, and the prophet's role as the addressee in the inspiration part of the prophetic paradigm. The first three terms refer to experiences within the consciousness of the prophet. Man of God and *mal'ak* imply this experience.

Three terms—*nabi'*, *hozeh* and *ro'eh*—refer to a subjective experience involving either ecstasy or perception. What does the term *nabi'* mean? The Septuagint uses the word *prophetes* to designate the “one who speaks for another” or interprets the divine mind, and consistently uses it as an equivalent term for the Hebrew word *nabi'*.⁷³ The prophet might receive inspiration via dreams, visions, ecstatic, mystical experiences, and divinatory practices.⁷⁴ The reception of a message from God can also occur through non-verbal, visual experience. Two words that focus on the act of perceiving—*ro'eh* and *hozeh*—are used in close proximity in

⁷³ Bruce Vawter. “Introduction to Prophetic Literature,” in *The Jerome Biblical Commentary*, (ed. Raymond Brown, Joseph Fitzmyer, Roland E. Murphy; London: Geoffrey Chapman, 1990), 188.

⁷⁴ Philo's view of the prophetic experience was adopted by the Church Fathers. However, the Montanist's claims that ecstasy was the highest form of revelation soon created a counter-reaction, and the Fathers asserted that the prophet does not lose control of his will and judgment under the influence of the Spirit. This view prevailed throughout the Middle Ages and is illustrated by Aquinas, who places the exercise of this charism in the intellect. “The things which this gift manifests to the prophet are normally truths hidden to the mind, and which are not known to him except through supernatural intervention.” Paul Synave and Pierre Benoit, *Prophecy and Inspiration: A Commentary on the Summa Theological II-II, Questions 171-178*, (New York: Desclée, 1961), 63.

biblical texts to designate perception of God's self and actions (Psalm 63:3). *Ro'eh*, the Hebrew word for 'seeing,' can refer to special perception of non-actual beings and events. When the word appears in the *niphal* or *hiphil*, it can mean 'to appear' or 'cause to perceive' respectively. *Hozeah* is used in Psalms 11:7 and 17:15 to designate perception of God by human beings. It also appears in relation to the word *nabi'* in other texts: "In Chronicles... *hozeah* ('seer') alternates with *nabi'* (and indeed *ro'eh*) in quite a stylized way. The situation is quite different in Samuel-Kings. 'Seer' and 'vision' make only four appearances in these books—and 'prophet' is part of each context, though perhaps not always an original part."⁷⁵

What happens within the intermediary? Both B. Duhm and H. Gunkel claimed that prophets received their message in an altered psychological state.⁷⁶ Later, G. Hölscher claimed that Israel inherited ecstatic behavior from its Canaanite predecessors.⁷⁷ J. Lindblom described contact between the prophet and the supernatural as "inspiration" and ecstasy, as a heightened state of inspiration: "Inspiration is the more general term. Inspiration appears as a mental excitement and exaltation in general. I prefer to use the term ecstasy when inspiration has grown so strong that the inspired person has lost full control of himself."⁷⁸ However, recent research based on sociological models finds that there is no firm evidence that ecstasy is the only characteristic of Israelite prophecy:

...a systematic consideration of prophetic role enactment reveals that ecstatic behavior occurs rarely, if at all, among Israel's prophets. Further, when one recognizes that prophets could enact their roles at a variety of behavioral levels, attempts to delimit one

⁷⁵ A. Graeme Auld, "Prophets Through the Looking Glass: Between Writing and Moses" in *The Prophets: A Sheffield Reader*. (BS 42; ed. Philip R. Davies; Sheffield: Sheffield Academic Press, 1996), 31.

⁷⁶ Bernard Duhm, *Das Buch Jesaja*, (Göttingen: Vandenhoeck and Ruprecht, 1982). Herman Gunkel "Die geheimen Erfahrungen der Propheten Israels" (SAT. II. 2. ed. H. Schmidt; Göttingen: Vandenhoeck and Ruprecht, 1915).

⁷⁷ G. Hölscher. *Die Propheten: Untersuchungen zur Religionsgeschichte Israels*, (Leipzig: J.C. Hinrichs, 1914).

⁷⁸ Johannes Lindblom. *Prophecy in Ancient Israel*. 8.

behavioral type. e.g., trance or possession behavior, as characteristic of prophetic activity are impossible to sustain.⁷⁹

Even the Biblical text itself shows skepticism concerning the reliability of ecstasy as a locus of revelation:

The ecstatic experience transformed the prophet, made him “another man” (1Sam 10:11). In such a state, his antics could become grotesque, so that he could be called with rough familiarity “a madman” (2Kgs 9:11), while his profession was regarded as hardly in keeping with responsible, respectable citizenship (1Sam 10:11). In ancient times little distinction was made among psychic abnormalities, whether they originated in inspiration, frenzy or insanity. Certainly this condition was the medium of genuine religious experience in which true contact was achieved with God. There is no doubt, too, that it could easily be a source of delusion and superstition, as the later polemics of the classical prophets against the *nebiim* show.⁸⁰

To summarize, *nabi* (as it is used in the Hebrew text) describes the prophet’s *reception* of the message from God, usually through some inner subjective experience. The LXX’s translation of *nabi* as *prophetes*—one who speaks for God—broadens the semantic field related to the term so that it includes the *re-transmission* of the message. The prophet’s dual function as addressee and speaker seems to be reflected in the original Hebrew term, as it is amplified by the Greek translation.

Two other terms define prophetic figures in their relationship to God as divine agents, but do not describe the reception of a message or commission as a subjective experience. ‘Man of God’ introduces several prophetic figures (Elijah, Elisha, Samuel, Moses and David, as well as an unidentified prophet in 1Kings

⁷⁹ David L. Petersen. “Ecstasy and Role Enactment,” in “*The Place is Too Small for Us*”: *The Israelite Prophets in Recent Scholarship*, (SBTS, 5; ed. Robert P. Gordon; Winona Lake, Indiana: Eisenbrauns, 1995), 288. This brief survey of the impact of the social sciences is narrowly focused on the issue of inspiration. Describing the entire contribution of sociology and anthropology to studies of prophetic texts is beyond the scope of this survey.

⁸⁰ Bruce Vawter. “Introduction to Prophetic Literature,” 188.

13) in the Hebrew Bible, but it is not used extensively. The term is more general than those we have examined so far, and does not make direct reference to the processes of reception and re-transmission in the prophetic paradigm. The second term *mal'ak*, or messenger is found in the title of the Malachi, and appears in Zechariah, Isaiah 37:36 and Hosea 12:5.⁸¹ In the narrative books, the term 'messenger' is used to designate characters ranging from Abraham to Elijah. *Mal'ak* is a role that refers directly to the proclamation stage in the prophetic paradigm, and presumes that the commissioning of the messenger has taken place.

Scholars disagree about how closely the terms discussed above refer to an actual world experience. Graeme Auld concludes that the cluster of terms described above--*Nabi*, seer and messenger—cannot necessarily be related to a recognized office or role in society:

The evidence reviewed suggests refinement by supplementation, rather than alteration or suppression of terminology already in our texts. The earlier biblical tradition may have been less interested in designation—and so too perhaps in 'office.' It remembered some of the names: of those who had 'stepped out of line'? And if this is so, then sound method requires us to start our quest from these words, and not from any institution or office.⁸²

⁸¹ Messenger of God can mean either a human or divine agent. This ambiguity can be seen in Redditt's commentary on Malachi: "In 3:1a God spoke of "my messenger" who was already preparing or was about to prepare the way of the Lord. "My messenger" in 3:1a could have been the prophet himself or the angel of God...In 3:1b however, the redactor repeated the noun *mal'aki*, calling him the messenger of the covenant and looking forward to his coming. The redactor thus did not understand the prophet as the messenger...It would appear then that the redactor was claiming that God had revealed the whole book through an intermediary, that same (angelic?) messenger whose coming 3:1b predicted." Paul L. Redditt, *Haggai, Zechariah, and Malachi, The New Century Bible Commentary*, (NCB; ed. Ronald E. Clements and Matthew Black; London: HarperCollins, 1995), 162.

⁸² A. Graeme Auld, "Prophets Through the Looking Glass," 34. E.J. Revell, based on a study of narrative texts, also concludes that terms designating prophets possibly evolved over time: "The use of different possible designations for prophets, then seems less consistent than the use of those for priests and kings. This lack of consistency appears mainly in the fact that the narrator uses the title as a simple designation only for Elisha, and in the use of two titles "prophet" (נביא) and "man of God" (איש האלהים), as (apparently) free variants. The use of these two titles may reflect the historical development of the terminology, although this is not clear." E.J. Revell, *The Designation of the Individual: Expressive Usage in Biblical Narrative*, (CBET; ed. Tj Baarda et al.; Kampen: Kok Pharos, 1996), 172.

Auld's conclusions have generated opposition, particularly from scholars working from a sociological perspective. Overholt, for example, objects on the basis of cross-cultural research, that prophecy is a social reality with roles recognized both by society and individuals who view them as prophets.⁸³

Although the experience of prophetic inspiration may be difficult to discern, its structure certainly has an impact on the way it is represented in a text. In a recent article, David L. Petersen takes five role labels (*ro'eh*, *hozeh*, *nabi*, man of God and unnamed individuals) and relates them to the way they are represented in the text: "...it is appropriate to think that differing kinds of prophetic activity normally resulted in different kinds of literature...one kind of literature will be especially prominent as a reflection of one mode of prophetic behavior."⁸⁴ Petersen identifies several types of narratives, and units of reported speech that relate to specific prophetic roles. The experience of the *ro'eh* or seer, for example, is attested to by a prose chronicle or narrative, but also includes a divinatory oracle. However, it is to the role of the *nabi* that he attributes the greatest diversity of reported speech:

Various types of utterance characterize this form of prophetic behavior. One may say that direct speech is its hallmark. These prophets were speakers, and their utterances were of two basic types: divine oracles, in which the deity speaks in the first person (e.g. Hosea 11:1-7), and prophetic sayings, in which the prophet speaks in the first person and refers to Yahweh in the third person (e.g. Micah 3:5-8). Since admixtures of these two forms occur with some regularity, however, one should not construe them as fundamentally different in rhetorical force. Together, these two forms of discourse—divine oracle and prophetic speech—constitute a third basic form of prophetic literature.⁸⁵

⁸³ Thomas Overholt, "Prophecy in History: The Social Reality of Intermediation" *The Prophets: A Sheffield Reader*, (BS 42; ed. Philip R. Davies; Sheffield: Sheffield Academic Press, 1996), 82-3.

⁸⁴ David L. Petersen, "Basic Forms of Prophetic Literature" in *The Changing Face of Form Criticism for the Twenty-First Century*, (ed. Marvin A Sweeney and Ehud ben Zvi; Grand Rapids, MI: Eerdmans, 2003), 270.

⁸⁵ Petersen, "Basic Forms of Prophetic Literature," 272.

Unfortunately, Petersen does not reflect upon the way these forms interact with their setting in the text.

To conclude, types of prophetic roles in a text may shape the way the reader naturalizes the representation of inspiration in a text. The terms (*hozeh*, *ro'eh*, and *nabi*) usually locate inspiration in the internalized consciousness or perception of the prophet himself. Thus, a present-day reader can naturalize internal inspiration by attributing it to the prophet's consciousness (levels 1 and 2 in Culler's list).

1.3.2.2 Inspiration: External Representation of the Prophet as the Receiver of the Word of God

In this section we will see that some texts “externalize” inspiration by representing the prophet as a “cross-world” traveler who is allowed to participate in the divine council. The locus of inspiration is external to the prophet. Although the consciousness and perception of the prophet is involved, it is as an active, relatively independent agent. In this scenario, the actual world can no longer serve as the sole template for interpreting the text; therefore the modern reader must naturalize this experience as a strange or deviant element by assigning it to a genre rooted in the culture of the Ancient Near East.

Some scholars link the role of the prophet in the divine council with the formulas found in the superscriptions of prophetic texts. According to Andersen and Freedman, the active, agential role of the prophet can be seen in the use of the term *dbr b*—, a technical term for his function. In Hosea 1:2 it can be translated as “word of Yahweh in Hosea,” “word of Yahweh through Hosea,” or “word of Yahweh with Hosea.” “In the idiom *dbr b* the verb is active, and in all known occurrences there is no other object...[and] involve[s] emphatic or unusual assertions of prophetic status.”⁸⁶ Andersen and Freedman explicitly link the usage of this idiom to the prophet's participation in the divine council:

⁸⁶ Andersen and Freedman, *Hosea*, 155.

In some cases, Yahweh speaks by, and in others with, the prophet. Compare Zech 1:9, 13-14; 2:2,7; 4:1 in which the angel is not speaking "through" the prophet. The Habbakuk case (Hab 2:1) offers a close parallel to the present passage, for the context there makes clear that Habbakuk is waiting for God's reply to him, not for some message through him. All these passages suggest intimate conversation between God and the prophet in the divine council, to which he has been admitted by his call and to which he is summoned again from time to time as his work requires... Amos 7: 2 shows that the prophet participates in the discussion of the heavenly assembly and was not merely permitted to overhear it.⁸⁷

The divine council is a motif that "explains" the origin of the prophet's message, and lends authority to its transmission. It provides a context for the initial point of the "inspiration" stage in the prophetic paradigm described above. The experience itself seems to have a particular structure that is sometimes, but not always reproduced in every example: "On voit Dieu sur son trône entouré de sa cour, qui chante sa grandeur royale sur l'univers ; une délibération sur la direction à donner à l'histoire est résumée dans le style « nous » comme en Gen 1, 26 ; une décision est prise, irrévocable, dont la proclamation est assurée."⁸⁸

Representation of the divine council provides some insight into the prophet's role during "inspiration" stage of prophetic communication. The prophet stands as a free agent and is commissioned in the council (Isaiah 6:1-13). Reported speech during this process is generally represented as dialogue. It is upon being commissioned that he takes on the "speaking I" of God:

Si nous ne pouvons pas circonscrire la nature intégrale du prophète
par cette fonction de messenger du conseil divin, il nous faut

⁸⁷ Andersen, and Freedman, *Hosea*, 155. Linking Hosea with the divine council because of the idiom *dbr b* would question his northern Israelite origins. According to the state of research in the mid-twentieth century, prophecy in the North was grounded in the proclamation of covenant, whereas the South featured the prophet as a visitor to the divine council. These two formulations "do not point to two different roles; rather, this distinction comprises two different role legitimations for an individual as central prophet." David L. Petersen, *The Roles of Israel's Prophets*, (JSOTSS 17; Sheffield: JSOTPress, 1981), 87.

⁸⁸ Guy P. Couturier, "La vision du conseil divin: étude d'une forme commune au prophétisme et à l'apocalyptique." *ScEs* 36, (1984): 20.

toutefois reconnaître que nous avons là l'essence du rôle qu'il lui est demandé de jouer dans l'histoire religieuse d'Israël. La tradition ne pouvait pas trouver d'explication théologique plus profonde de son rapport avec Dieu et avec les hommes : il n'est nul autre que la re-présentation de Dieu dans l'histoire, car en tant que messager du conseil divin son « je » est celui de Dieu lui-même, révélant ses plans dans la direction de cette histoire.⁸⁹

In contrast to ecstatic prophecy, the prophet participating in the divine council remains “in himself” throughout the experience. However, at the re-transmission (or proclamation) stage, his “self” and God’s seem to merge. Therefore, in order to represent the speech of those who participate in the divine council, a text needs to be able to distinguish boundaries between speakers in dialogue, while at the same time be able to blur those limits when the self of the prophet merges with God’s. What signals are present in the text so that both boundaries and blurring of boundaries is perceptible to the reader? The scholars mentioned in this survey do not explore this issue.

Up to now, we have been looking at the figure of the prophet as a “flesh and blood” human being involved in the dynamics of communication between God and society. Biblical texts use spatialization (the representation of space) to provide several models for the prophet’s role during the inspiration stage. On the one hand, the prophet’s own inner self, his acts of perception and consciousness, are represented as the locus of inspiration (*ecstasy* or *tardemah*.) On the other hand, the prophet is represented as a cross-world traveler, who has access to both the supernatural and a natural world (as a participant in the divine council). Both of these models relate to the person of the prophet as a locus or agent of communication.

In some prophetic texts, the prophet can assume an additional role beyond those of addressee and speaker in the prophetic paradigm. He can also be an agent of action in cases where God commands a symbolic action. This introduces

⁸⁹ Couturier. “La vision du conseil divin” 23.

additional steps into the paradigm when the action is commanded and interpreted by God, and carried out (and sometimes interpreted) by the prophet. This process is shown in Figure 4:

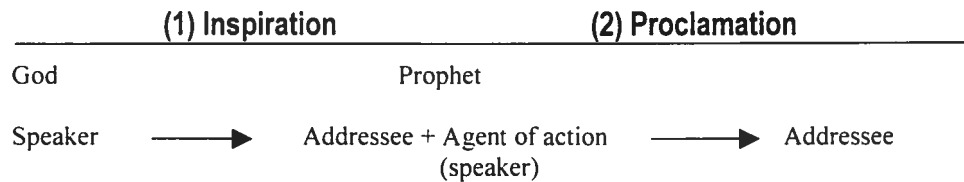


Figure 4: Prophetic Paradigm and Symbolic Action

In this case, the prophet generates additional meaning through the symbolic action he performs.

1.3.2.3 Actions Speak Louder than Words: Symbolic Act or Sign

In the inspiration stage, God's speech inspires action, which becomes a semiotic activity generating meaning. In the proclamation stage, counter-intuitive or even counter-cultural actions are (usually) followed by words that explain their meaning to the addressees (usually Israel) of the proclamation stage. Prophetic signs or symbolic actions bridge the inspiration and proclamation stages. The focus is no longer fixed on the origin of the message, but on its manifestation in circumstances that clash with the ultimate addressee's (the people's) perception of reality.

Symbolic actions or sign / acts abound in the prophetic texts. The spoken message is received by the prophet, and transformed into an action, which is then interpreted, or as in the case of Hosea, the command is given, followed by the interpretation and the confirmation of the action (Hosea 1:2-3). Speech describes, elicits and interprets a symbolic act, but the action itself carries its own meaning: it is itself a sign. Some authors would even say that the symbolic action itself is a form of prophecy: "What are called the symbolic acts of the prophets may also be classed among the prophetic literary forms, for these acts are also prophecies..."

We call them symbolic because we think of them as signs of some other reality.”⁹⁰

Vawter’s definition blurs the distinction between speech and action, but also raises the issue of the prophet’s dual role as speaker and agent of action. The examples shown below in figure 5 are from other prophetic texts, which closely resemble the sign found in Hosea 3:

The Word of the Lord came to me:

“You shall not take a wife, nor shall you have sons and daughters in this place. For thus says the Lord concerning the sons and daughters who are born in this place, and concerning the mothers that will bear them, and the fathers who beget them in this land: They shall die of deadly diseases, they shall not be lamented...” (Jeremiah 16:1)

The Word of the Lord came to me:

“Mortal, with one blow I am about to take away from you the delight of your eyes; yet you shall not mourn nor weep, nor shall your tears run down...” (Ezekiel 24:15)

Then the Lord said to me:

“Take a large tablet and write on it in common characters, “Belonging to Maher-shalal-hash-baz,” and have it attested for me by reliable witnesses, the priest Uriah and Zechariah son of Jerebechiah.”

And I went to the prophetess and she conceived and bore a son.

Then the Lord said to me:

“Name him Maher-shalal-hash-baz; for before the child knows how to say “My father” or “My mother,” the wealth of Damascus and the spoil of Samaria will be taken away by the king of Assyria.” (Isaiah 8:1-4)

The Lord said to me again:

“Go love a woman who has a lover and is an adulteress, just as the Lord loves the people of Israel, though they turn to other gods and love raisin cakes.” (Hosea 3:1) (NRSV)

Figure 5: Prophet as Speaker, Addressee and Agent of Action

⁹⁰ Bruce Vawter. “Introduction to Prophetic Literature.” 199.

Each of these commands records a speech act eliciting an action in a prophetic text; each is introduced by a quotation formula that is in first person, “autobiographical” narrative; and each includes a brief interpretation of the sign. These commands clearly indicate the transition between the prophet’s role as a speaker, and his role as a participant in the action. Hosea 1, on the other hand, blurs the distinction between these two roles, by using a third-person narrator, and representing Yahweh as speaker:

Beginning of the Lord first spoke through Hosea. The Lord said to Hosea:

“Go take for yourself a wife of prostitution and have children of prostitution, for the land commits great prostitution by forsaking the Lord.” Hosea 1:2

Paradoxically, the narrator tells us that Yahweh speaks through or by “Hosea”, but then proceeds to quote Yahweh directly.

Symbolic actions generate meaning, and in turn illustrate the “word” received by the prophet. In her excellent and perceptive analysis of Hosea 1-3 from the perspective of theories of the sign, Yvonne Sherwood comments:

The action of taking a wife of harlotry is not overtly ethical or romantic, but it is overtly semiotic: that is, it focuses on the generation of meaning and the production of signs. Hosea 1:2 is one of a series of overtly semiotic actions, which include the conception and the naming of the three children in ch1, and the purchase and subsequent confinement of the adulteress in ch. 3.⁹¹

Sherwood combines insights from several theories of the sign to come up with a “grille d’analyse” for Hosea 1-3. Her starting point is Ferdinand de Saussure’s definition of the sign as the arbitrary conjunction of the signified (concept) and the signifier (sound-image).⁹² She concludes that Hosea 1 foregrounds the

⁹¹ Sherwood. *The Prostitute and the Prophet*. 83.

⁹² Sherwood introduces Charles Sanders Peirce’s three categories—icon, index, and symbol—which add a referential dimension to the theory of signs. An icon stands for something it resembles, an index points towards a causal or sequential relationship with its referent, and a

process of signification, as the text narrates the marriage between Hosea and Gomer, and the naming of the three children:

The metaphor of 'conceiving meaning' is acted out in this eighth century text: Hosea makes (fathers) the signifiers and crafts significance from members of his own family. Hosea 'takes' (has sexual intercourse with) Gomer-bat-Diblayim, and she gives birth to three children, who are then appropriated as a kind of text. Reproduction and production merge: the process of conceiving children runs parallel to the process of conceiving (of) meaning: by causing the woman to reproduce, Hosea produces a meaning, and he does so under Yhwh's direction.⁹³

Sherwood brings into play the relationship between the creation of meaning and the process of representation in the text. Hosea the prophet is an agent and participant who literally produces signs. The text "debunks" realism by allowing the reader to see the process of sign formation:

The sign language of Hosea 1 is labored over: the audience sees not a complete play but a production in process, in which the signifiers are made and attached to their signifieds. The text takes the reader behind the scenes, as it were, of the signifying process: as Schlovsky defamiliarizes actions, by placing them in slow motion, so Hosea 1 foregrounds the mechanics of representation. Like a play by Berthold Brecht or Samuel Beckett, the text debunks all illusions of realism and lays bare the process of sign formation. By foregrounding the contrivance involved in the creation of meaning, the text defamiliarizes the apparent naturalness of sign-systems, and suggests covertly what Saussure argues overtly: that signs are not given, but made.⁹⁴

symbol, an association of ideas that refers to an object. Peirce's symbol resembles de Saussure's sign. For a more in-depth summary of these concepts, the reader should refer to Yvonne Sherwood's presentation in Chapter 2, "'Sign Language': A Semiotic Analysis of Hosea 1-3" in *The Prostitute and the Prophet*, 83-149.

⁹³ Sherwood, *The Prostitute and the Prophet*, 115-16

⁹⁴ Sherwood, *The Prostitute and the Prophet*, 116. Saussure does not argue that signs are not given but made. "The signal, in relation to the idea it represents, may seem to be freely chosen. However, from the point of view of the linguistic community, the signal is imposed rather than freely chosen. Speakers are not consulted about its choice. Once the language has selected a signal, it cannot be freely replaced by any other." However, the passage of time can affect a linguistic sign: "...variability and invariability are both, in a certain sense, characteristic of the linguistic sign....these two characteristics are intimately connected. The sign is subject to change

The reader witnesses the “mechanics of representation” as the process of producing child-signs is initiated by Yahweh, and confirmed by the narrator. Seeing the “underside” of the text as it is woven, the reader experiences “defamiliarization,” since he or she witnesses the construction of the world in the text.

To conclude this survey of symbolic actions, the function of the speaker and the addressee are not simply two poles in the process of communication, but may also have another referential dimension when they participate in a symbolic sign or action. Yahweh is represented as the speaker who initiates sign formation in Hosea 1, and possibly in chapter 2, and is thus the one who brings together the signifier and the signified in the text. Hosea is represented as a speaker only in chapter 3, where he “filters” the command to marry through his perspective.⁹⁵ Even in chapter 3, the speech act that brings together the “signifier” with the “signified” is a direct quotation of Yahweh’s speech: The Lord said to me: “Go love a woman...” (3:1.) Both speaker and addressee acquire symbolic meaning as they participate in the sign or symbolic action that they command or carry out.

1.3.2.4 Conclusion: Inspiration and the Prophetic Paradigm

At this point we conclude our survey of the inspiration stage of the prophetic paradigm. Scholars have focused on the psychological aspect, or on the historical/sociological origins of the prophet’s contact with God, with little attention to the role that reported speech may play in the representation of this event. The exception to this are studies of the messenger speech formulas, which can be preceded by a quotation frame that introduces the relationship between God as speaker and the prophet as addressee, for example, “The Lord said to

because it continues through time. But what predominates in any change is the survival of earlier material. Infidelity to the past is only relative.” Ferdinand de Saussure, *Course in General Linguistics*, (trans. Roy Harris; OCC, ed. Charles Bally et al.; Chicago: Open Court, 1986), 71-75.

⁹⁵ This may account for the fact that the “sign” produced in this account (abstinence) is radically different from that of the first two chapters.

Hosea” or “The Lord said to me.” As we shall see, quotation frames that articulate boundaries between domains of speech have been researched mostly for the proclamation stage (for example, “Thus says the Lord.”) The existence or function of the narrator-narratee relationship and how it is used to represent the inspiration stage in these texts has not been explored.

The use of reported speech in the inspiration stage can have a profound impact upon the overall theology articulated in the text. The inspiration stage of the paradigm authenticates or establishes the truth-value of the proclamation stage by grounding the authority underlying the different voices in the text. By convention, the greatest truth-value is assigned to the narrator whose voice grounds the entire text:

Where does the narrative’s authentication authority originate? It has the same grounding as any other performative authority—convention. In the actual world, this authority is given by social, mostly institutional systems; in fiction it is inscribed in the norms of the narrative genre. Let us note that all discourse features of the authoritative narrative are negative: it lacks truth-value, identifiable subjective source (it is “anonymous”), and spatiotemporal situation (the speech act is contextless). This annulling of all the typical features of natural discourse is a precondition for the performative force to work automatically. If this negativity reminds the reader of “God’s word,” so be it. It is precisely the divine world-creating word that provides the model for the authoritative narrative and its performative force.⁹⁶

Paradoxically, in a prophetic text, “God’s word” is embedded within the authoritative voice of the narrator. Embedding the prophetic paradigm in the narrative framework therefore creates a double layer of authentication.

In addition to this embedding, prophetic texts are able to use the representation of speech to nuance the authentication attached to different voices in the text. For example, the use of reported speech to represent the inspiration stage of the

⁹⁶ Doležel, *Heterocosmica*, 149.

prophetic paradigm as an event (or series of events) internalized by the prophet in ecstasy, or externalized through interaction in the divine council impacts on the way authentication operates in the text. Are God's words mediated through the subjectivity of the prophet? Are God's words mediated through the authoritative voice of the narrator? Each of these modes of representation can impact on the reader's understanding of the world of the text.

1.3.3 Proclamation: Transmission from the Prophet to the People

Studies of this stage of the prophetic paradigm have focused more closely on forms of reported speech, their oral transmission, and the use of messenger speech formulas to define the boundaries of speakers' domains in the text. Underlying all of these studies is the idea that the text represents, or at least shows vestiges of the original circumstances (or the pragmatic context) in which transmission takes place. In terms of Genette's theory, these studies read a prophetic text as though the original proclamation is the equivalent of a sequence of reported speech events in the actual world (*histoire* = *Histoire*); and those events were gathered into oral transmission complexes.

The review presented in the section that follows focuses very selectively on the work of scholars who have studied prophecy and its representation as *speech* in prophetic books. Their work will be viewed through the lens of Claus Westermann's *Basic Forms of Prophetic Speech*, a thorough (if dated) survey of how speech has been studied in prophetic texts since the end of the nineteenth, and beginning of the twentieth centuries.⁹⁷ Westermann's focus is form criticism, and how the discovery of messenger speech formulas provided a key to

⁹⁷ Claus Westermann. *Basic Forms of Prophetic Speech*. (*Grundformen prophetischer Rede*, Munich: Chr. Kaiser Verlag, 1967. trans. H.C. White, *Foreword*. Gene M. Tucker: Philadelphia: Westminster, 1991). The reason for choosing this work is that although Westermann's ends his survey in 1967 (German edition), his is the most comprehensive survey of reported speech in the prophetic books. Up until the late 60s, form criticism shaped studies of prophetic literature, and later evolved into investigation of oral transmission complexes (larger "chunks" or sections of material that are later put together to form a prophetic book.) Other studies focus on prophecy as a speech act, on the rhetorical impact of prophecy, or on the relationship between oral and written transmission.

interpreting prophecy. His view of each scholar's contribution will be supplemented by comments from other scholars.

Before the nineteenth century, the prophets named in the prophetic books were thought to have been writers. Towards the end of the nineteenth century, however, scholars gradually began to postulate a stage of oral transmission that immediately preceded the writing down of the message. Bernhard Duhm focused on the personal mission of the prophet, and his commissioning experience through ecstasy, visions, or a direct and intensely personal experience of God.⁹⁸ The vocation of the prophet was the fusion of two types of roles—the *seer* and the *nabi*. Drawing on these experiences, the prophet produced short oral sayings that were then gathered into a collection. The words or sayings were the basis for a true, ethical religion, whereas their development was to be considered a secondary accretion. The objective therefore, was to recover the original words of the prophets.

Using the methodology of the History of Religions School, Gustav Hölscher related the origin of prophetic speech to ecstatic prophecy rooted in Canaanite religious practices that were taken over by the Israelite tribes. Short incantations occurred in ecstatic prophecy related to cultic practices and sacrifices.⁹⁹ The prophet's consciousness is transformed through the experience; he is not a passive vessel that the "word of God" is poured into. This transformed consciousness produces poetic sayings that express the impact of the prophet's contact with God, and can be distinguished from later editorial expansions.¹⁰⁰ Westermann

⁹⁸ "The new critical perspective on prophecy can be conveniently dated to *Die Theologie des Propheten*, published by Bernhard Duhm at the age of twenty-eight in 1875. The full title of this book is significant: *The Theology of the Prophets as Foundation for the Inner Historical Development of Israelite Religion*. Suspicion that the ghost of Hegel is hovering nearby is confirmed by the author's tripartite division of the history into Mosaism, prophetism, and Judaism." Blenkinsopp. *A History of Prophecy in Israel*. 1996, 18.

⁹⁹ Towards the end of the nineteenth century and the beginning of the twentieth, the only other source that described prophecy in the Ancient Near East was the story of Wen Amon, an Egyptian ruler who witnesses Canaanite ecstatic prophecy in action.

¹⁰⁰ Gustav Hölscher. *Die Propheten: Untersuchungen zur Religionsgeschichte Israels*, (Leipzig: J.C. Hinrichs. 1914).

suggests that Hölscher's research was a turning point, as scholarship began to concentrate on different forms of prophetic speech: "the long predominant view of the prophets as preachers or speakers breaks down. The short rhythmic saying is recognized as the basic unit of prophetic speech."¹⁰¹

Hermann Gunkel (1862-1932) contributed to studies in prophecy by showing that prophetic texts incorporated forms that originated in other social and institutional settings.

Unlike many practitioners of form criticism, however, Gunkel did not fall into the trap of invariably locating the prophet in the setting to which the literary type could be traced. On the contrary, he made a clear distinction between forms of speech and genres used by prophets for literary or rhetorical effect and forms particular to prophecy. For Gunkel, the most important of these were the prophetic indictment or commination and the pronouncement of judgment made in the name of God. The latter, which was invariably in the form of a brief oracular saying, was the characteristic prophetic speech form, though the former increased in length and importance with the passing of time. Prophetic utterance of this kind proceeded from what Gunkel called the prophet's mysterious experience of oneness with God and identification with his purposes in history. This incommunicable and ultimately inexplicable experience constituted for Gunkel, the essence of prophecy.¹⁰²

Like some of his predecessors, Gunkel equated oracular sayings with "prophetic speech," language that originates in the prophet's experience of oneness with God. At the same time, however, this experience is "poured into" a form—the prophetic indictment or commination, and the pronouncement of judgment—that identifies the speech act as prophetic speech. Both form and content identify its "prophetic" origin. Although Gunkel still belonged to the tradition of scholars that viewed the prophets as writers, his prophetic *Gattung* (a form tied to a

¹⁰¹ Westermann. *Basic Forms of Prophetic Speech*, 23.

¹⁰² Blenkinsopp. *A History of Prophecy in Israel*, 20.

specific social context) creates an implicit link between oral experience and written text.

Gunkel classifies prophetic oracles according to their means of reception. A prophet receives oracles as visions or auditions; the first, however, is transmitted by narrative means, and the second by “prophetic speech.” Westermann objects to this conclusion because vision accounts normally appear connected to audition accounts. He therefore proposes that vision accounts be considered a sub-group of narratives:

Gunkel says that the visions are in the narrative style, although at the outset he separates the narrative...from the oracle (which consists of visions plus auditions). The evidence is clear. Next to one another in the prophetic books are accounts (or narratives) and short speeches... Within the category of accounts is a group of vision accounts. In the prophetic books, however, there is not one single vision account in which the prophet *only* sees. *Always*, without exception, hearing is associated with the experience of seeing. If one wants to use this foreign terminology, it can therefore be said that *all* visions are connected to auditions. That means that all vision accounts are at the same time—if one wants to speak in these terms—audition accounts. Both, then, belong to the account as particular forms of the genre. (Even then there are still many other kinds of accounts such as reports of the commissioning that the prophet receives...) ¹⁰³

Westermann’s critique of Gunkel’s categories is important because he moves away from a classification according to the mode of reception, to categories defined according to the type of discourse found in the text itself—narrative and reported speech. These two categories define the “particular forms of the genre.”

In the process of critiquing Gunkel, Westermann makes the crucial distinction between narrative and reported speech, but does not distinguish between the way they are used at each stage in the process of communication or prophetic paradigm:

¹⁰³ Westermann, *Basic Forms of Prophetic Speech*, 25.

Moreover, the prophetic speeches (which can also be termed “oracles”) can be clearly distinguished from the accounts. To term all these prophetic accounts as auditions is misleading because this must be understood in analogy to visions. A vision, however, always must be referred to precisely as a vision account. So when one sees the term “audition,” he thinks—in analogy to a vision—of an *event* of hearing. Gunkel...meant by audition, however, only that which the prophet has heard and now repeats. So a hopeless confusion has originated here. It is time that this false juxtaposition of vision (vision account) and audition (prophetic speech) should be brought to an end.¹⁰⁴

Westermann is struggling with a definition that originates within the biblical text itself. An *oracle* defines the fact that the words come from God, but it does not necessarily define the mode of transmission from God to the prophet (nor the mode of re-transmission from the prophet to the people.) For example, Amos begins with “The *words* of Amos, who was among the shepherds of Tekoa, which he *saw* concerning Israel...” (Amos 1:1, NRSV), and continues using quotation formulas for direct speech. Similarly, Obadiah begins with: “The *vision* of Obadiah” and continues with the quotation formula for direct speech: *Thus says* the Lord God... (Obad. 1:1, NRSV) Amos describes the *prophet’s* reception as a vision; and represents the process of *re*-transmission (from the prophet to the people) as a speech event.¹⁰⁵ Similarly, Obadiah describes the reception of God’s “word” by the prophet as a vision and then represents the *re*-transmission to the people as reported speech.¹⁰⁶ Gunkel conflates the representation of the reception of the words of God with the (representation of its) *re*-transmission.

¹⁰⁴ Westermann, *Basic Forms of Prophetic Speech*, 25.

¹⁰⁵ Amos continues, not with a description of a speech event, but by the representation of a series of speech events, mostly through direct quotation.

¹⁰⁶ The terms representation and description used in this section are similar to the distinction between “mimesis” and “diegesis” made by Plato about speech in the *Republic*, and generalized by Aristotle to all events in the *Poetics*. Anglo-american literary critics renamed it “showing” and “telling”: ‘Showing’ is the supposedly direct presentation of events and conversations, the narrator seeming to disappear (as in drama) and the reader being left to draw his own conclusions from what he ‘sees’ and ‘hears.’ ‘Telling’, on the other hand, is a presentation mediated by the narrator who, instead of directly and dramatically exhibiting events and conversations, talks about them, sums them up, etc. Rimmon Kenan, *Narrative Fiction*, 107

Westermann uses the term “prophetic speech” for represented or reported speech in a prophetic context. Unfortunately the term does not make a distinction between the words (or images in a vision) represented as coming from God to the prophet, and the words the prophet *quotes* as coming from God. Westermann comes very close to, but falls short of explicitly making the crucial distinction between experiences received by the prophet and the way that their re-transmission is *represented* in a text (as narrative, or reported speech).

Scholars focusing on the history of traditions embodied in a prophetic text expanded the proclamation stage beyond the prophet’s original audience, to include those audiences who received the text (orally and finally in written form) from a disciple or community related to the original proclamation. Sigmund Mowinckel (1884-1966) also applied Gunkel’s conclusions to Jeremiah, but became convinced that the prophetic books are the result of a dynamic process involving oral reception (by the prophet), composition, re-transmission, and a transition to a written form. The re-transmission stage of the paradigm became more complex as Scandinavian scholars proposed several stages of oral transmission that “fixed” the material before it was written in a prophetic book. Circles of tradents preserved and passed on material stemming from the prophet himself, but modified as it was transmitted. Transmission and modification was no longer viewed as the “corruption” of the original message of the prophet, but the creation of new meaning. Oral transmission created a living tradition.

H.S. Nyberg’s *Studien zum Hoseabuch* was an important work for the tradition-history approach, as it was applied to Hosea. According to Nyberg, Hosea 1-3 could be traced to the prophet and his circle, but the material was greatly transformed in Jerusalem after the fall of Samaria. “Judah” was often substituted for “Israel.” and the material took on a new eschatological dimension, which can be seen particularly in Hosea 4-14: “Taking his cues from Mowinckel, Nyberg found that Hosea 4-14 was basically a collection of individual poems

interconnected according to catchword composition...a collector...organized it according to his own particular point of view.”¹⁰⁷

To summarize this survey of studies of the proclamation stage, although scholars defined two types of discourse that represent this stage in the prophetic paradigm—narratives (accounts) and reported speech (oracles, short sayings and prophetic speech)—they do not investigate the relationship or interaction between these discourse types. Furthermore, some scholars “fuse” the prophet’s dual function as addressee and speaker into one, thus fusing the inspiration and proclamation stages together. In the following section we continue our review of the representation of speech in relation to the prophetic paradigm by looking at the work of Westermann himself. Sections 1.3.3.2.1-2 will take a look at two scholars working on the Book of Hosea from two different perspectives: form criticism (Hans Walter Wolff), and redaction criticism (Gale Yee.) Wolff’s commentary will be analyzed in more detail because he tends to use instances of reported speech as boundaries between different levels of transmission and redaction.

1.3.3.1 Claus Westermann: Basic Forms of Speech

Westermann’s work will be analyzed in depth in this and following sections because he raises questions that relate directly to the prophetic paradigm. Although he works within a form critical framework, his studies contributed to the definition of the functions of represented speech in prophetic texts.¹⁰⁸ Following the lead of other scholars (Wildberg, Köhler, Lindblom), he: (1) classifies different types of discourse in the texts; (2) proposes a series of questions about the speaker and addressee in the process of communication; and

¹⁰⁷ Gale Yee. *Composition and Tradition in the Book of Hosea: A Redaction Critical Investigation*, (SBLDS 102; Atlanta: Scholars Press, 1987), 8.

¹⁰⁸ Scholarship on the transition between oral and written stages has developed after *Basic Forms of Prophetic Speech* was published. (For a survey of these issues see *Writings and Speech in Israelite and Ancient Near Eastern Prophecy*. (SBLSS 10; ed. Ehud ben Zvi and Michael H. Floyd; Atlanta: Society of Biblical Literature, 2000). This survey does not explore these issues at length because the focus is on how the text *represents* reported speech in the text from a synchronic point of view, rather than its historical development from a diachronic viewpoint.

(3) analyzes the messenger speech formula as a possible template for the process of prophetic communication.¹⁰⁹ Each of these issues will be analyzed separately in the sections that follow.

In the introduction to the English edition of *Basic Forms of Prophetic Speech* Eugene Tucker evaluates the importance of Westermann's work as follows:

Westermann attempted to recover—as did Gunkel—the original speeches as delivered by the prophets before they were collected and eventually organized into books. That enterprise is important, but students of the prophetic literature are not as confident about the possibility of achieving this goal as they were thirty years ago. Most of them now recognize that conclusions about the oral level are hypothetical at best and highly speculative at worst. Nevertheless, the sort of investigation carried out by Westermann continues to bear fruit. The form critical analysis of prophetic literature reveals individual units that make up that literature, the elements of the addresses and how they function in relationship to one another, and the aims or intentions of the individual units. Moreover, frequently one is granted a glimpse of the life situations that have shaped if not determined both the contents and the form of the literature.¹¹⁰

According to Tucker's evaluation, Westermann's approach is limited by his attempt to relate speech events in the text too closely to those of the actual world (the original words of the prophet.)

1.3.3.1.1 Westermann: Defining Forms of Discourse in Prophetic Books

In his analysis of forms of speech in prophecy, Westermann draws on the work of H. Wildberger¹¹¹ and distinguishes between different “forms of speech” in

¹⁰⁹ Westermann cites the following three works specifically: H. Wildberger, *Jahwewort und prophetische Rede bei Jeremia*. (Zurich, 1942); L. Köhler, “Der Botenspruch” *Kleine Lichten*, (Zurich, 1945), 13-17; J. Lindblom, “Die prophetische Orakelformel,” *Die literarische Gattung der prophetischen Literature, Appendix*. (Uppsala, 1924).

¹¹⁰ Gene M. Tucker. “Foreword” in *Basic Forms of Prophetic Speech*. (Claus Westermann, trans. H.C. White. Philadelphia. Westminster. 1991), 90.

¹¹¹ H. Wildberger. *Jahwewort und prophetische Rede bei Jeremia*. Zurich, 1942.

prophetic texts.¹¹² According to Wildberger, the contents of prophetic books can be classified as accounts, prophetic speeches, and prayer directed from man to God.¹¹³ Accounts are the narrative portions of the texts (usually in prose) that often describe the prophet's vocation. Prophetic speeches and prayer are represented speech events. Table I summarizes Wildberger's findings (as evaluated by Westermann) and shows the three main types of "prophetic speech" in relation to the speaker and addressee:¹¹⁴

Communication Event

→

I.	II.	III.
Type of Speech	Speaker	Listener
1. Accounts	a. Narrator b. Prophet?	?
2. Prayers	a. Prophet b. People of Israel	Yahweh Yahweh
3. Speeches of Yahweh	a. Yahweh b. Yahweh	Prophet People of Israel

Table I: Three Types of "Prophetic Speech" According to Wildberger and Westermann¹¹⁵

Columns II and III show the speaker-addressee relationship as an oral

¹¹² The term "forms of speech" is used by both scholars to refer to larger sections of discourse defined by who speaks, and who receives the message. They also use the term as it is used more specifically in form criticism, to refer to a specific structure with a recognizable origin in an actual world scenario. These uses of the term "forms of speech" differ from a linguistic approach, which uses it to refer to direct, indirect, or unframed reported speech. These concepts will be explained in chapter 2.

¹¹³ Westermann, *Basic Forms of Prophetic Speech*, 90.

¹¹⁴ Both Westermann and Wildberger transfer an oral model directly into the written text, and thus do not take into account the displacement that happens as oral situations are written down. In this thesis we differentiate between the narrator, the narratee, the speaker and the addressee. The first pair of terms defines a situation where events are "told" or reported, while the second pair defines the representation of a speech event. These terms will be defined more carefully in the following chapter.

¹¹⁵ Westermann summarizes the data on this table in *Basic Forms of Prophetic Speech*, 90-8.

_communication event (thus the addressee is the “listener’.) Row 3 shows the components of the prophetic paradigm. Row 3a is the inspiration stage, 3b could be the proclamation stage. However, row 3b seemingly bypasses the prophet, or does not take into account the prophet’s role as the transmitter of Yahweh’s message.

Westermann evaluates each of these forms of discourse and concludes that “prophetic speech” (row 3) is the predominant form in the prophetic books. “Accounts” (row 1) are roughly equivalent to narratives, but do not include the superscriptions of the books.¹¹⁶ The use of “accounts” in prophecy vary widely: “A few books (Micah; Isaiah 40-55, 56-66; Nahum; Habbakuk; Zephaniah; Malachi) do not contain any accounts; Jonah consists only of an account (prophetic legend); and likewise, the prophecy before Amos is passed down only in accounts (in the historical books.)”¹¹⁷

According to Westermann, prayer or utterances directed from man to God (Table I, row 2, p. 57) are a reaction, or answer to the prophetic speeches, and they can be found either as praise or lament.¹¹⁸ This definition is too narrow: utterances from man to God can also occur in dialogue—defined as discourse involving at least two speakers, who take turns speaking and listening to each other. In these cases utterances are also directed from man to God, as this example from Jeremiah, which is neither praise nor lament, shows:

¹¹⁶ If the superscriptions are included as part of the narrative framework, then almost every prophetic book in the Bible has at least a minimal “account.” In the next few chapters we will argue that the superscripts are a form of background narration that provide a minimal framework to anchor the representation of speech in the books. This framework provides initial references to time and participants that allow the reader to make either logical or chronological connections as he or she reads. This is counter to scholars who read them as titles or colophons.

¹¹⁷ Westermann. *Basic Forms of Prophetic Speech*. 90.

¹¹⁸ Westermann. *Basic Forms of Prophetic Speech*. 91.

(1) Statement:

Then I said: “Ah Lord God! Truly I do not know how to speak, for I am only a boy.”

(2) Reaction / Response:

But the Lord said to me: “Do not say ‘I am only a boy’...” (NRSV)

Figure 6: Dialogue in Jeremiah 1: 6-7

A brief detour to analyze the pragmatic context of these two verses shows up another irregularity in Westermann’s analysis. In this particular instance the representation of speech in two short sentences is quite complex. In the statement (1), the speaker is the prophet, who is also the narrator in the quotation frame. God, the addressee, is represented in a type of “prophetic speech” event that Westermann does not allow for outside of prayer (Table I, row 2, p. 57). The prophet is reacting to a statement of God, appointing him as prophet to the nations. In the response, God is the speaker, introduced by the prophet, who is both the addressee and the narrator.¹¹⁹ Westermann does not account for the switching of roles between narrator, speaker, and addressee that characterizes the dynamics of these two verses. This happens because he has not analyzed the embedding of reported speech within narration.

Although Westermann defines “prophetic speech” as “the words of God delivered by a messenger of God” that has its own form and framework, and can be found embedded in an account (e.g., the Baruch narrative in Jeremiah contains the prophet’s speeches), he does not explore the embedding in terms of a hierarchy of speech in the text.¹²⁰ Moreover, Westermann leaps from “forms of speech”

¹¹⁹ When a character is also a narrator, he or she transgresses the levels of narration in a text. Jeremiah is the prophet, the narrator and the addressee. This technique resembles *mise en abyme*, “an analogy which verges on identity, making the hypodiegetic level a mirror and reduplication of the diegetic...It can be described as the equivalent in narrative fiction of something like Matisse’s famous painting of a room in which a miniature version of the same paintings hangs on one of the walls.” Rimmon Kenan, *Narrative Fiction*. 93. *Mise en abyme* will be defined and discussed more fully in relation to Hosea 2 in the following chapters.

¹²⁰ Westermann, *Basic Forms of Prophetic Speech*. 90-1.

within the prophetic books, to conclusions about the relationship of these forms to the canon.

These three major forms are confirmed as the basic elements of the tradition in the prophetic books in that they represent at the same time—and this is certainly no accident—the basic forms of the three parts of the canon: the account is taken from the basic form of the historical books, and speech to God in the form of lament and praise is the basic form of the Psalter.¹²¹

Westermann takes the narrator's role in the accounts for granted. He classifies the addressee of an account as a listener in an "oral" situation. Furthermore, he uses the term "speech" to refer to (narrative) accounts as well as "speeches of Yahweh"—the same term encompasses both narration and represented speech. In other words, Westermann does not account for the textual strategies (embedding, and the articulation of the context of speech) needed to represent speech.

1.3.3.1.2 Westermann: Defining the Process of Communication in Prophetic Books

After discussing Wildberger's typology, Westermann then applies three basic questions to analyze prophetic texts: Who speaks? To whom does he speak? What takes place in the speaking?¹²² The first two questions apply to the three turning points (in row c, of Figure 3, p. 33.) in the process of prophetic communication. Westermann applies these questions to an entire prophetic text (as a paradigm of communication) or to particular "chunks" of discourse within the texts:

What the first question concerns is shown by the claim that is underscored and reiterated in the titles of the books and a multitude of redactional additions in all of the prophetic books,[namely] that in the words spoken by the prophets one is dealing with the word of God. And indeed one can see a tendency that clearly augments this: the introductory formulas that identify the speech of the prophet as the word of God are more numerous in the later books, and also in the later period. This is especially true of the books of

¹²¹ Westermann, *Basic Forms of Prophetic Speech*, 92. If we extend his assignment of forms of speech to particular books in the canon, then presumably, "prophetic speech" characterizes the prophetic books.

¹²² Westermann, *Basic Forms of Prophetic Speech*, 93.

the Former Prophets where the “word of Yahweh” has been inserted many times.¹²³

The titles of the books and other redactional additions underscore the idea that the prophet’s words are the words of God. However, despite the use of markers such as “thus says Yahweh” and “word of Yahweh,” it is impossible to consistently separate the words of the prophet from the word of God in prophetic texts.

“In view of this massive tendency to identify the speech of the prophet as the word of God, the fact appears still more clearly that the first question concerning the author of the prophetic speech does not permit a division into two groups—the word of God, the word of the prophet...”¹²⁴ The dual functions of addressee and speaker that define the prophet as an intermediary in the prophetic paradigm are not always clearly marked in these texts. Westermann highlights one of the most elusive problems relating to reported speech in prophetic texts: the blurring of boundaries between Yahweh’s and the prophet’s domain of speech.

In his answer to the second question “To whom does he speak?” Westermann does not distinguish between the two speech events on the prophetic paradigm, and thus does not identify the prophet’s dual role as speaker and addressee. Thus only two major addressees emerge—Israel and the other nations—who are the final receptors of the message. By not viewing the prophet as the immediate addressee of the words of God, Westermann merges the inspiration and proclamation stages of prophetic communication.

Westermann’s third question “What takes place in this speaking?” covers both the content and the rhetorical impact of “prophetic speech.” He concludes that there is always an announcement that proclaims judgment or salvation. In fact, the bulk of *Basic Forms of Prophetic Speech* is dedicated to examining the parts and the evolution of the proclamation of judgment.

¹²³ Westermann, *Basic Forms of Prophetic Speech*, 94.

¹²⁴ Westermann, *Basic Forms of Prophetic Speech*, 94.

Westermann applies this analytical grid—to whom does he speak? and what takes place in the speaking?—exclusively to “prophetic speeches” (and not to accounts or prayers). In doing so, he identifies two types of addressees and two types of rhetorical impact. When applied together, these two questions produce four types of “announcements”: judgment or salvation to Israel; judgment or salvation to the foreign nations.

Moving from these particular forms, to the overarching structure of the text, Westermann proposes a direct linkage between the type of addressee, and the way in which the speeches are compiled in the text. “There can be no doubt that the person to whom the speech was addressed was considered by those who collected and passed down the prophetic speeches to be an important criterion for determining the types of speeches.”¹²⁵ Citing salvation speeches in Jeremiah, 30 - 33, Ezekiel 33-39, Isaiah 2:1-4; 4:2-6; 11:1-9 and Amos 9:8-15, he concludes that both the identity of the addressee and the content and/or rhetorical impact influence the way these speeches were inserted in a text: “On the whole, one can still recognize that the judgment and salvation speeches do not run indiscriminately through one another, but are clearly contrasted to one another.”¹²⁶

With the three questions—who speaks, to whom does he speak, and what takes place in the speaking—Westermann comes very close to analyzing the communication context of prophetic texts. His analysis falls short because he does not take into account the embedded nature of represented speech, and because he fails to separate the two events that make up the prophetic paradigm. In the following section we see how he applies these three questions to messenger speech formulas in the proclamation stage.

¹²⁵ Westermann. *Basic Forms of Prophetic Speech*. 95.

¹²⁶ Westermann. *Basic Forms of Prophetic Speech*. 96.

1.3.3.1.3 Westermann: Messenger Speech Formulas—Defining Boundaries Between Speakers

We have very briefly reviewed the ways in which Westermann applies his three questions about the nature of communication in prophetic texts. His next move is to explicitly identify the process of communication with messenger speech.¹²⁷

“The passages that have been investigated here...show not only that the message formula affects the framework of the message by giving it a fixed form but that a fixed form can even be seen in the messages (messenger speeches) themselves.”¹²⁸ The framework Westermann refers to is limited to the quotation frames that define the messenger speech formulas, for example: “thus says the Lord.” He does not consider these frames as part of an overall narrative context.

Westermann returns to the first question he asks—“Who speaks?”--and looks for an explanation in the oral origins of a written form:

The “messenger formula” stems from the time before the invention of writing—from the time, therefore, in which the transmission of speech to a place faraway was confined to the messengers’ oral repetition alone—from a time, thus, when the oral message had a meaning no longer conceivable to us today.¹²⁹

Developing the question “who speaks?,” Westermann applies the term “messenger” to the person of the prophet and scrutinizes the process of prophetic communication. By asking: “What is messenger speech? What does it mean that the prophets have understood themselves to be messengers of God? To what extent is the prophetic speech to be understood as the messenger’s speech?” he comes close to analyzing the dual role of the prophet as an intermediary who is both addressee and speaker.¹³⁰ He concludes that although it may not be possible to separate the prophet’s words from Yahweh’s word consistently throughout an entire book, it is possible to do so for specific sections.

¹²⁷ Westermann follows Lindblom in his analysis of messenger speech formulas.

¹²⁸ Westermann, *Basic Forms of Prophetic Speech*, 111.

¹²⁹ Westermann, *Basic Forms of Prophetic Speech*, 100.

¹³⁰ Westermann, *Basic Forms of Prophetic Speech*, 95.

Prophetic oracles are rooted in the messenger speech formulas handed down as part of the prophetic message both in the Hebrew Scriptures and elsewhere in the Ancient Near East.¹³¹ “Thus says N” is the most common formula: “The formula authorizes the message, which is repeated by the messenger before the addressee, to be the word of the sender, corresponding, therefore to the signature in our letter form.”¹³² This model of prophetic speech envisions a two-tiered transmission process: the messenger is commissioned and delivers the message that is a direct quotation of the words of God. Both of these stages of communication can be expanded or omitted, as Westermann shows in Table II.¹³³

Although not explicitly stated, this model also implies a change of time and space between the giving of a message and its re-transmission. Chronologically, the delivery follows the commissioning, and presumably, the messenger is necessary because he moves from the location of the speaker to the position of the final addressee.

¹³¹ At the time Westermann wrote *Basic Forms of Prophetic Speech*, examples of prophecy from extra-biblical sources were limited mostly to the letters from Mari. Since then, however, research has shown that “prophetic speech” in fact appears in a variety of environments and text types. Marti Nissinen describes four environments or text types where prophecy can be found in the extra-biblical corpora: (1) oracular reports, (2) collections of oracles, (3) letters with prophetic quotations, and (4) literary quotations of prophetic words. The oracular reports identify the name of the deity who speaks and the addressee, followed by the body of the oracle. Marti Nissinen, “Spoken, Written, Quoted and Invented,” 235-38.

¹³² Westermann, *Basic Forms of Prophetic Speech*, 101. Westermann generalizes this conclusion to the entire prophetic corpus, when in fact; the formula “thus spoke NN” is not used in Hosea. The opening verses of the book stress the fact that the word of Yahweh “came to”, “came to pass in”, or “became in Hosea”, a formulation that does not exactly describe a speech event. The only possible messenger formula in the first three chapters may occur in Hosea 2: 3 where the quotation frame commissioning Jezreel as messenger is not stated but implied. See chapter 2 for a discussion of unframed speech.

¹³³ This example is taken from Westermann’s analysis of Amos 7: 10-17. Westermann, *Basic Forms of Prophetic Speech*, 130.

Structure	Amos 7 : 16-17	1 Kings 21 :18-19
Stage 1: Yahweh Speaks to the Prophet		
Commissioning of the messenger:		Arise, go down...and you meet...shall say to him...
Stage 2: Prophet Speaks to an Individual		
Summons to hear:	Now therefore hear the word of the Lord.	
Accusation:	You say: "Do not prophesy"	"Have you killed and also taken possession?"
Messenger formula:	Therefore <i>thus says the Lord:</i>	<i>Thus says the Lord:</i>
Announcement:	"Your wife shall be a harlot in the city, and your sons and your daughters... and your land... you yourself..."	"In the place where the dogs licked up the blood of Naboth shall dogs lick up your own blood."

Table II: Structure of the Judgment Speech to Individuals: Messenger Speech in Amos 7: 16-17 and 1 Kings 21: 18-19 (NRSV)

Messenger speech formulas (and units such as oracles of judgment, salvation etc.) have been heavily researched, but the way in which accounts, prophetic speeches and prayers work together in the over-all structure of the text, in other words, the rhetorical strategy of the text has been given less consideration. Westermann investigates the use of these smaller forms within the context of pre-exilic, exilic and post-exilic history, but not within each book as a whole work.

1.3.3.1.4 Westermann's Contribution to the Study of Represented Speech

Westermann's study focuses on three important points in relation to the representation of speech in prophetic texts. He recognizes that (1) different discourse types appear in prophetic texts; (2) he specifies the role of speaker and addressee; and (3) he recognizes that speech is the most important form of

discourse in prophetic texts. On the negative side, he does not explicitly separate the dual role of the prophet as addressee and speaker, and how the representation of these roles affects the prophet's function as mediator between Yahweh and the people. Furthermore, although he identifies "accounts," he does not stop to consider the function of the narrator (and narratee) in relation to the operations of the reader of the texts. Both the role of the prophet in communication, and the function of the narrator are elements that shape the construction of the world of the text. Chapter 2 will outline a tool that addresses these two issues by defining the boundaries between the domains of speakers and narrators.

Now we turn to two studies of the Book of Hosea, to see how reported speech has been read in the text. The two studies outlined below have been selected because they show some awareness of boundaries between the domains of speakers, and/or sensitivity to Hosea as a written text.

1.3.3.2 Oral and Written Transmission of the Book of Hosea

In this section we turn to the more specific issue of how communication and the representation of speech in the Book of Hosea have been studied. We will examine H. W. Wolff's form-critical commentary on the book of Hosea. His work is relevant to this thesis because chapters 1-5 are an attempt to analyze the representation of speech in the text without (immediately) tying it to specific forms. The second study, by Gale Yee, examines the layers of redaction in the text beginning with the final form, and working back. Her work is relevant for this thesis, because she deals with the text of Hosea as a composed literary or written work.

1.3.3.2.1 Hosea: A Form-Critical Approach

Working with a form-critical methodology, H.W. Wolff views Hosea as the product of a process where oral and written transmission overlap.¹³⁴ Three oral transmission complexes are written down and redacted by a series of editors: Hosea 1-3; 4-11; 12-14.

In the first transmission complex, Hosea himself composed 2:4-17 and 3:1-5, in the form of a *memorable*--a form Wolff attributes to Hosea because of the first-person style of the account. One of Hosea's disciples provides the third person account in 1: 2-6, 8f. This same disciple is responsible for expanding 2:18-25 and 1:10-2:1. "This disciple's primary concern is to interpret the old Hosean text by supplementing it with Hosea's later sayings."¹³⁵ These later sayings conclude with the prophetic formula "Oracle of Yahweh." The first transmission complex includes all of Hosea 1-3.

Two markers of reported speech set the boundaries for Wolff's second transmission complex: "Hear the Word of Yahweh" (4:1) and "Oracle of Yahweh" (11:11). In between these two markers he searches for indications that the transmission complex groups together sayings coming from different contexts. His description is a concise summary of reported speech in these chapters:

The framework provided by these formulas, which do not occur elsewhere within the transmission complex, belongs to its final stage of redaction. Its formation and growth are much more difficult to explain than that of the first complex. In contrast to chapters 1-3, we find no formulas which introduce and conclude smaller units—aside from those mentioned above marking the outer limits of the transmission complex itself. Nevertheless, in certain instances it is possible to establish the beginnings of the prophet's orations. The most important indications of this are the naming of the addressee, the distinct beginning of a new theme,

¹³⁴ Wolff defines a transmission complex as the "step of putting the oral word into written form." The prophet's orations were collected and written down by three different groups of people. Wolff, *Hosea*, xxix.

¹³⁵ Wolff, *Hosea*, xxix.

and the absence of a copula that combines a saying with its foregoing context.¹³⁶

Although Wolff is still seemingly searching for the prophet's original words, he is working with the slightly more sophisticated concept of the process of communication described in Figure 3, row c (p.33). He thinks in terms of a public speaker (orator) and addressee, and uses these definitions to make a distinction between the participants in the process of communication:

The sayings which commence in this fashion are usually connected with several other sayings. On the one hand, these sayings may be recognized as new rhetorical units by the change from a Yahweh speech to prophetic speech (i.e. from the style of the messenger speech to that of the disputation) or the change from the second person to the third of the audience (i.e. from the style of direct address to that of the account). On the other hand, an initial copula, a pronoun, or pronominal suffix referring to the addressee, and the continuation of the former theme can make a connection with the preceding unit. From these two observations we can conclude that the sayings within a series combined in this manner were proclaimed by the prophet on one and the same occasion. Thus they form a "kerygmatic unit."¹³⁷

Wolff describes a situation in which the narrative framework for reported speech is not very evident. "Sayings" are grouped in rhetorical unit according to themes, and these units are set off from one another by reference to a particular addressee. Wolff imagines Hosea as an *orator* in his original setting. In Wolff's reconstruction of the setting for these units, Hosea's loyal supporters quickly fixed these scenes of public oration in writing. Although he imagines an oral setting, Wolff does not explore the textual implications of moving from an oral to a written milieu:

¹³⁶ Wolff, *Hosea*, xxx. More recently, scholars using discourse analysis to study Hosea have used the last three criteria. This can be seen in Ernst R. Wendland, *The Discourse Analysis of Hebrew Prophetic Literature: Determining the Larger Textual Units of Hosea and Joel*, (MBS 40; Mellen Biblical Press: Lampeter, Wales, 1995). Wendland's approach is described more thoroughly in chapter 2.

¹³⁷ Wolff, *Hosea*, xxx. Wolff's comments about reported speech are remarkable, in that they anticipate the criteria for coherence used in discourse analysis (see chapter 2.)

Between the rhetorical units, the audience may have voiced its objections, or the speaker may have turned from one group to address another. Both interruptions become understandable in the light of Hosea's preference for forms of speech taken from the legal dispute.

Wolff picks up on another characteristic of the Book of Hosea: the text does not record responses to the "word" proclaimed. In other words, dialogue is not represented in Hosea.

According to Wolff, a third transmission complex scattered in chapters 12-14 contains three "scenes" (two public Hosea 12:8; 13:9 and one private 14:2-9, where the prophet addresses his followers). This complex was later proclaimed in a liturgical setting.

Wolff relates the three transmission complexes to the Deuteronomistic movement. Each moves from accusation to threat, and then to a proclamation of salvation. Furthermore, each complex was then combined with one another by five levels of redaction: (1) additions made by the original traditionists; (2) a redactor who took Hosea's sayings and used them to supplement or gloss other sayings; (3) an early Judaic redaction that supplied Judaic salvation eschatology; (4) a late Judaic redaction which took Hosea's accusation against the Northern Kingdom and applied them to the South; and (5) finally the last redaction that combined the transmission complexes into one book. In Wolff's distinction between transmission complexes and levels of redaction he does not specify *how* oral and written processes can be distinguished from one another.

Wolff's work on the Book of Hosea is especially helpful because he carefully attempts to establish the identity of the speaker and addressee in each of the forms he locates in the text. However, he often tries to contextualize a speech event by imagining and underlying oral "scene." without taking into account the

displacement entailed in transferring speech to writing. Wolff is also unaware of the embedded nature of represented speech.

1.3.3.2 Hosea: Redaction of the Final Form of the Text

Gale Yee makes a sharp distinction between the oral and written phases of the composition of Hosea. She proposes that the book be analyzed as a written document, not as “transcribed orality,” because there is a difference in form and function between these two stages. The primary feature of the oral stage is its performance as an oral text, whereas the written text is characterized by “fixity.” The only text available is the written version; therefore it should be treated according to the “laws” of written composition.

Gale Yee identifies scholar’s presuppositions when they read prophetic texts as if they were transcriptions of an oral event:

- The original words of the prophet, or the original *Sitz im Leben* (life situation) are the best subject of inquiry.
- The oral or pre-literary stage is the key to understanding the prophet’s message, and the written, literary stage of the tradition is secondary.
- There is no difference between the written and the oral stages.¹³⁸

She argues that the literary stage of the tradition is not necessarily secondary, and that there is a considerable difference in structure between a written and oral text.¹³⁹

¹³⁸ Yee, *Composition and Tradition*, 44-46.

¹³⁹ Linguists working in this field support her conclusions: “Nothing is without its costs, and writing sacrifices the benefits of copresence—above all, direct and immediate involvement with another mind. Copresence makes it possible for interlocutors to interact, alternating their roles as speakers and listeners...Writing in contrast, usually lacks this kind of immediate interchange.” (Chafe, *Discourse, Consciousness and Time*, 44.) Biblical scholars debate this issue from another perspective—to what degree is a text oral transcription or representation: “I would be inclined...to support the idea that oral style had a fairly large influence on the work of scribes...scribal composition may well have continued in an oral style and at the same time begun to exploit the potential of writing.” Robert C. Culley, “Orality and Writtenness in the Prophetic Texts” in *Writings and Speech in Israelite and Ancient Near Eastern Prophecy*, (ed. Ehud ben Zvi

Yee imagines the work of a final redactor who takes a previously received text, augments it with commentary and gives it a perceived, organized whole that is more than the sum of its parts:

...we argued that, since the tradition is only available in written texts, we should treat the work according to the laws of written composition. To that extent, we should now deal with an authorial personality. In his unique collection, arrangement and commentary on the tradition, he has *composed* a literary work. The particular interconnections among the redactionally created complexes of tradition and redactional commentary embody a *gestaltist unity*. In this unity the work becomes a totally new tradition. Any earlier tradition in the book would be seen, as it were, through the final redactor's eye.¹⁴⁰

How can the hand of the final redactor be perceived? How does his authorial personality create a *Gestaltist unity*? Through a "spectrum of editorial activity observable in the text, from interpretative glosses to actual new compositions."¹⁴¹

Yee proposes two criteria for detecting the work of the final redactor. The first is the presence of *aporiae*, "problems" or "difficulties" in the text, for example, "sudden changes in person and number, repetitions, expansions or inconsistencies in thought," juxtaposition of contradictory themes (oracles of judgment and salvation), and the presence of later theological ideas or perspectives.¹⁴² The second criterion for perceiving the hand of the final redactor is the presence of an over-arching structure or framework. Based primarily on thematic relationships, she defines the framework as Hosea 1-3, 4-11, and 12-14.¹⁴³ The final redactor's work is characterized by the use of word plays, or paranomasia broadly defined. Yee does not resolve the issue: If the final redactor is working towards a

and Michael H. Floyd. SBLSS 10; ed. Christopher W. Matthews; Atlanta: Society of Biblical Literature, 2000), 61.

¹⁴⁰ Yee. *Composition and Tradition*, 46.

¹⁴¹ Yee. *Composition and Tradition*, 48.

¹⁴² Yee. *Composition and Tradition*, 49.

¹⁴³ These are approximately the same divisions proposed by Wolff, who uses a form-critical approach.

Gestaltist unity by providing an overall structure or framework, why leave *aporiae* in the text? In other words, why create a unity/disunity tension in the text?

Gale Yee works backward, from the final redaction of the text to its earlier stages. Her model for the stages of transmission in Hosea is much simpler than Wolff's: she proposes four stages of transmission, one oral and three written. The first stage of transmission dates back to a "Hosean tradition" originating in the Northern Kingdom during the time of the Syro-Ephramite war (734-2 BCE) and covers most of the text (Hosea 2:4 – 13:15). In the second stage, the "Collector" composed the narrative found in Hosea 1 that described Hosea's call to ministry, fixes the Hosean tradition in writing. He is responsible for the creation of the marriage metaphor, and the re-betrothal of Yahweh and Israel. Yee dates the Collector's work to the fall of the Northern Kingdom (722-21 BCE) during the time of Hezekiah's reform. In the third written stage, two editors re-work the material received from the perspective of the Deuteronomistic School. The First Redactor (R1) is related to the writer of the Deuteronomistic History during the time of Josiah. R2, the final redactor, who also has a Deuteronomistic orientation, edits the material from the perspective of the exile. He is primarily responsible for the "title" of the book Hosea 1:1, the conclusion 14:10, and the reversal of the transgression of the covenant:

To prepare for the cosmic covenant that will reverse this sad cosmic state, the three hope passages summon the people to repent and be healed, tilling the soil of their heart to prepare for the fullness and fertility which only YHWH can bring. As 11:10-11 will describe, the repentance of the people will bring them back from the lands of exile to their own homes.¹⁴⁴

The final redactor inserts the written tradition he has received into his own time frame.

¹⁴⁴ Gale Yee, *Composition and Tradition*, 311.

Gale Yee contributes several ideas that will be built upon in the course of this thesis. She establishes the importance of treating Hosea as a written document, in a literary fashion. We propose that on a spectrum ranging from a totally oral text to written document, Hosea probably lies closer to the written side of the spectrum. Therefore, what we find is not the transcription of speech, but the representation of speech in the text. In her search for an “overarching” framework, Yee is more concerned with the content of speech (and its probable date). However, the idea of a framework can be amplified by asking the question: “Does the Book of Hosea have a narrative framework that “anchors” reported speech for the reader?” Gale Yee proposes a *Gestaltist unity* based on the work of the final redactor. We would amplify this hypothesis and ask: Is the *gestaltist unity* recognizable as a “world” established in the text, but that also actively involves the reader in its construction?

1.3.4 Conclusion: Naturalizing the Process of Communication in Prophetic Texts

In this survey, two forms of naturalization were identified. The naturalization of the content of the inspiration stage, and the naturalization of the textual nature of the entire prophetic text, so that speech is “oral” and not a representation of speech in writing. In the first form of naturalization, a strange or “deviant” experience such as the prophet’s experience of inspiration is naturalized as an interior subjective experience (ecstasy) or an example of a genre convention (the prophet as a participant in the divine council). Naturalization of the textual nature of prophetic texts has wider implications.

How do readers naturalize the textual nature of prophetic texts, so that they seem like “oral” events? The fact that the prophetic paradigm is composed of speech events can easily lead the reader to assume that it is the “meta-textual proposition” or matrix of communication for the entire text. This assumption overlooks the fact that displacement (in time and space) occurs when writing is used to represent an oral event. Thus the reader of a prophetic text can read as though they are present at the original moment of speech, when in actual fact they

are reading the *representation* of speech achieved by embedding one speech event within another.

Scholars miss several important elements about the prophetic paradigm when they operate under this assumption. For example, in this survey we noted that they recognized and researched the pivotal role of the prophet as mediator by relating it to an office or function in the actual world. Thus studies of the origins of terms such as *nabi*, *hozeh*, *ro'eh*, and *man of God* focus on the psychological experience of the prophet and his social milieu. Most do not articulate the difference in his functions as *addressee* and *speaker* in the process of communication.

A second characteristic of the prophetic paradigm that scholars miss is the fact that it does not operate exclusively as two successive speech events. In other words, the paradigm does not always flow in one direction: God speaks to the prophet, who then speaks to the people. The prophet can dialogue with God (as we showed in the example from Jeremiah). In other cases, the prophet is an addressee whose “response” is to perform a symbolic action that transmits the message.

Finally, although studies of the proclamation stage of the prophetic paradigm come closer to recognizing the importance of reported speech in prophetic texts, they do not analyze its interaction with a narrative framework. Westermann, for example, recognizes the distinction between the narrator’s discourse and the speaker’s domains in texts; nevertheless, he places them in separate categories (accounts and prophetic speech). His concern for relating the contents of forms to their historical location leads him to read smaller portions of the text (oracles of judgment) against a real world template.

By focusing on the relationship of the text to the actual world, and/or the history of the transmission of the texts, scholars miss several important steps for analyzing the way the world of a prophetic text is constructed. Firstly, they do not

define the nature of represented speech in a text; thus the embedding of speech within a reporting speaker's discourse eludes them. Secondly, they do not investigate the way reported speech constructs the prophetic paradigm. For this reason, many ignore the prophet's dual function as both addressee and speaker and in doing so fuse together Yahweh's speech to the prophet, and the prophet's re-transmission to the people, into the category "prophetic speech." Finally, scholars overlook the way the paradigm interacts with *narration*. Each of these steps is necessary in order to distinguish between speaker's domains, and to establish a hierarchy of speech in the text.

1.4 How can a Prophetic Text be Read Differently?: Hypothesis

This introduction began by noting scholar's incongruous perception of unity and disunity, fragmentation and structure in the Book of Hosea. It then raised the issue of how scholar's expectations, shaped by familiarity with narratives, could influence their reading of prophetic texts. Some of the expectations identified were:

- Expecting a chronological succession of action events.
- Expecting the world of a prophetic text to be similar to, or "correspond" to the actual world.
- Naturalizing the textual nature of a prophetic book. In other words, in an oral context, the copresence and interaction of the speaker and addressee binds language to an immediate social context. In a prophetic book, however, copresence and interaction do not take place. To read a prophetic book as an "oral" event, scholars naturalize the book's textual nature.

The result of these expectations is that scholars do not examine the hierarchy of represented speech in a prophetic book. Thus they miss its function as one of the primary conventions that structures the world of a prophetic text.

In the following chapters, we will be testing the thesis that Hosea creates a textual world that mediates between the author(s) and the reader. This world alters narrative conventions in such a way that they constitute a different genre—a

prophetic book. The primary convention that is altered in a prophetic text is the hierarchy of speech, which creates a *ground*—usually articulated as a narrator-narratee relationship—in which all the other voices of the text are embedded. Embedded in the ground is the prophetic paradigm, which interacts with the narrator-narratee relationship.

The world of the Book of Hosea is structured by the representation of speech, which in turn is structured in a dynamic interaction between the narrative framework (*narration*), and the prophetic paradigm (*histoire*). The prophetic paradigm is encased in a “metatextual proposition” or communication event represented as follows in Figure 7:

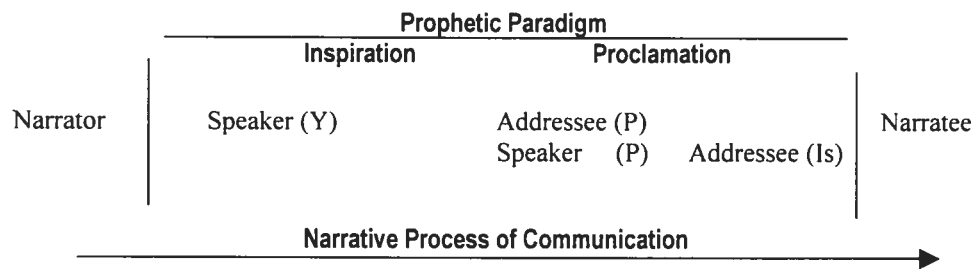


Figure 7: Embedding the Prophetic Paradigm in a Narrative Framework

Unlike most narrative texts, where the narrator’s discourse articulates a series of action events (to form a plot), prophetic texts use narration as a skeleton for embedded speech events. Hosea, for example, foregrounds the prophetic paradigm in 1: 1-9, and at the same time constructs, and then minimizes the narrative framework. This highlights what is said in the world of the text, rather than what is done.

In order to test this hypothesis, we will examine how the literary world of the prophetic text is set up and conveys meaning to the reader of the Book of Hosea, by focusing on chapters 1-3. Like most prophetic texts, Hosea fosters the

naturalization of its “textuality” by concealing or minimizing the narrator-narratee relationship. Hosea conceals the displacement that is typical of a written text by providing a plausible context for the narrative framework (Hosea 3), or by minimizing the representation of the narrator in the text (Hosea 1). Finally, it also conceals the displacement from an oral to a written context by equating the narrative framework with the prophetic paradigm. The paradigm is activated through a *narrative* framework that is often found in the so-called titles or superscriptions of the prophetic books—“The Word of Yahweh which came to Hosea” (1:1). The superscription articulates the narrator’s domain, which provides the space for the representation of speech (and actions) to occur.¹⁴⁵

In the following chapters, this thesis attempts to design a methodology to analyze the hierarchy of speech in Hosea. The primary objective is to provide criteria that allow the reader to separate the discourse domains of different participants in the text (Yahweh and Hosea), from that of the narrator. In other words, it should distinguish between the narrator-narratee relationship, and the embedded speaker-addressee relationships that are part of the prophetic paradigm. This in turn will allow us to determine if there is a discourse hierarchy in the text, and how it functions. The next step involves applying the methodology to the first three chapters of the Book of Hosea. Finally, a second objective is to determine how speaking and perception interact to construct the world of the text. This will test the hypothesis that a prophetic text uses narrative conventions to establish a discourse hierarchy, and then minimizes it to construct a world that is predominantly filtered through the perception of Yahweh.

¹⁴⁵ The notion of discourse space is based on the idea of mental space proposed by Gilles Fauconnier and Eve Sweetser in “Cognitive Links and Domains: Basic Aspects of Mental Space Theory” in *Spaces, Worlds and Grammar*. (CTLC, ed. Gilles Fauconnier, George Lakoff, Eve Sweetser: Chicago: University of Chicago Press, 1996.) This concept will be developed more fully in the following chapters.

Chapter 2

Constructing the World of a Prophetic Text: Methodology

2.0 How is the World of a Prophetic Text Constructed?

The shape of a prophetic text can have a profound impact upon the overall theology articulated in the text. This is especially true of the way the hierarchy of discourse is constructed in order to authenticate or establish the truth-value of the different voices in the text. Are God's words mediated through the subjectivity of the prophet? Are God's words mediated through the authoritative voice of the narrator? Is God the narrator? These questions point to the importance of the hierarchy of discourse in a prophetic text as a world constructing convention.

In chapter 1, we defined the world of a text as time, space, and states of affairs, actions and perceptions encoded via linguistic signs in a linear text. When a reader decodes these elements and structures, he or she also contributes knowledge and experience of the actual world to create an imaginary, textual world. Implied in this definition are two meta-textual operations that shape the world of a text: (1) the contents of the world (time, space, persons, states of affairs etc.) are *selected*; and (2) they are *transmitted* from a sender to a receiver—a form of communication that can be encoded as the relationship between a narrator and a narratee in the text. Narration provides the basis or matrix for quoting the speech of all other participants in the world, thus creating a hierarchy of quoted (reported) speech. As we have seen in chapter 1, the dynamics of this hierarchy is more complex in prophetic texts, because the prophetic paradigm is embedded in a narrative framework.

This rudimentary definition of the world of a text does not include many of the other characteristics that can impact upon the construction of the world of the text. In section 2.1 of this chapter, we expand the concept of a textual world by including other meta-textual functions, such as modal operators, that can have a profound impact on the way a world is constructed. Modal operators are norms that allow or prohibit certain types of action (including speech events.) They define what is possible or impossible, good or bad, permitted or prohibited.

known or unknown in a textual world. Other issues that will also be explored in more detail are: the relationship between the textual world and the actual world and the role of narration and perception in the selection of world components.

As we shall see, this more developed definition highlights the important function of the hierarchy of speech in the construction of the world of a text. Sections 2.2-2.3 address the primary objective of this chapter—to sketch out a procedure or methodology that answers the following two questions:

- Who *speaks* in the text? In other words, how is a hierarchy of speech constructed in *Hosea*?
- Who *perceives* in the text? How is perception encoded in the text?

To establish who *speaks* at any given point in *Hosea* 1-3, this chapter proposes a “*grille d'analyse*,” a set of criteria to distinguish between each discourse field or domain that comprises the hierarchy of speech in the text.¹ For this reason, section 2.2.1 defines more precisely the terms ‘represented’ and ‘reported speech’ that have been used interchangeably up to now. Then section 2.2.2 outlines the problems encountered when distinguishing discourse domains from one another. Finally, sections 2.2.2.1-4 propose one criterion that establishes external boundaries for a discourse field (quotation frames), plus three criteria, which if working together could establish the internal cohesion of a discourse domain (verbal construction, participant reference, and discourse typology). The concepts outlined in section 2.2, allow for a more precise definition of the role played by reported speech in the construction of a textual world.

After proposing criteria for distinguishing who speaks at any given point in *Hosea*, section 2.3 returns to the issue of whose *perception* a particular discourse

¹ The terms discourse field or domain are used interchangeably to refer to the discourse (narration or reported speech) attributed to a particular agent in the text. This definition establishes a base line. As we shall see in subsequent chapters, *Hosea* sets up a basic hierarchy of speech, and then dismantles it by the disappearance of quotation frames and other variables in the text that do not allow the reader to exactly trace speakers’ domains in the text.

domain is transmitting.² Rimmon Kenan defines the difference between these two activities as follows:

Obviously, a person (and, by analogy, a narrative agent) is capable of both speaking and seeing, and even of doing both things at the same time...Moreover, it is almost impossible to speak without betraying some personal 'point of view', if only through the very language used. But a person, (and by analogy, a narrative agent) is also capable of undertaking to tell what another person sees or has seen.³

This distinction is especially important for prophetic texts, because most scholars assume that every change of reference (from Yahweh's speech to the prophet's, for example) involves a switch in speech domain, when in fact it may be that one speaker "undertakes to tell" what another person perceives. Section 2.3 proposes a model for the way perception is attributed to a personal source on the surface structure of most texts.

Modalities, discourse hierarchies, and the encoding of perception, all shape the way the world of a text is constructed. All three impact upon the way the narrative framework and the prophetic paradigm interact to construct a hierarchy of speech in the book of Hosea.

2.1 What is a World?

World, like the concept *color*, is used frequently in everyday experience, but rarely defined in practice. The Oxford Concise Dictionary defines *world* mostly in relation to human existence. A world is:

- A time or state of human existence.
- Everything that exists outside oneself.

² Genette introduces the term *focalization* for perception in order to avoid a purely visual connotation. However, perception can also act as a cognitive, emotive, and ideological filter. In this thesis, I will be using the term perception, and only occasionally, focalization. Genette, *Figures III*, 2-6.

³ Rimmon Kenan, *Narrative Fiction*, 72.

- Human affairs, their course and condition, active life.⁴

Another definition moves beyond reference to human existence: the world is “universe, all creation, everything.”⁵ *World* is a concept that is also used to describe non-actual states of affairs: “the world of the internet, the world of the text, *le monde de la Bible*.” Used in conjunction with other terms it conveys a moral judgment. For example, “underworld” indicates a condition, or system of existence related to criminal or anti-social activities, which itself would seem to be derived metaphorically from the notion of the realm of the dead. However, even definitions that include all that exists outside direct human experience—the universe, all creation, everything—are viewed in relation to actual states of affairs.

Biblical scholarship, with its strong roots in historical criticism, also uses the concept *world* in this way; a concern reflected in debates about the degree to which an element in a biblical text corresponds to a historical reality. The debate over the *fictionality* of the prophets is a case in point. T. Overholt reacts to G. Carroll’s suggestion that prophets are “types” and not actual historical figures as follows:

His argument contains as an assumption one of the points under contention, namely that the identification of these individuals as prophets is a ‘redactional ploy’. He asserts the belief that ‘the figure of Jeremiah *as a prophet* has been generated by certain levels of the book’s production; but what would be the point of such fictionalizing? ...What puzzles me is why someone would collect material and then assign it to a fictional character, ‘Jeremiah’ (Carroll), or alternatively, falsely attribute a real social role, ‘prophet’, to a historical person like Amos (Auld).⁶

⁴ J.B. Sykes, *The Concise Oxford Dictionary*, 7th ed., (London: Oxford University Press, 1984), 1242.

⁵ Sykes, *Concise Oxford Dictionary*, 1242.

⁶ Thomas W. Overholt, “It is Difficult to Read” in *The Prophets: A Sheffield Reader*, (ed. P. R. Davies; Sheffield: Sheffield, 1996), 103.

Influenced by post-modern theory, some scholars are willing to abandon an exact correspondence with a historical world:

The analogy between prophecy and postmodernism constitutes a study in itself...Such a study might look at how, for example, the prophetic and postmodern authors confuse the boundaries between the 'world' outside and inside the novel by inserting real names into an often fantastic fiction: thus Hosea begins its dream-like narrative with the names of historical kings (anachronistically confused)...⁷

In this quotation Yvonne Sherwood recognizes that the world of a text can be constructed for reasons beyond the pure representation of a historical milieu; that “confusing” boundaries may actually have theological significance.

From this brief and informal survey, we can describe a world as an organized set of entities situated in time and space; and defined in relation to human experience as a matrix for existence and action. Although this concept is transferred from the (actual) *world as it is*, to different media, including written texts, the dominant frame of reference is that reality consists of one (actual) world, the only legitimate, “truthful,” and “real” universe of discourse. In the following section we will describe how a world can be constructed in a text, and not have an absolute, determinative one-to-one correspondence to the actual world.

2.1.1 *World and Possibility*

What if our actual world is surrounded by an infinite number of other possible worlds? What status would the actual world have? These questions were re-introduced by logicians during the 60s and 70s, to propose models for modal logic. Later they affected other branches of philosophy, and provided new insights in the natural and social sciences: “The concept of possible worlds has, in recent years, served as an interdisciplinary metaphor representing a sphere of

⁷ Sherwood, *Prostitute and the Prophet*, 329.

mutual fusion and interchange...as a common point of reference where problems raised separately by each discipline seem to converge.”⁸

In modern philosophy, possible worlds are human constructs that can be infinite in size and number. Since infinite size and number are cumbersome parameters, scholars have adopted a procedure to limit their size and complexity: (1) choose a subset of possible worlds, (2) design small worlds containing a limited number of particular entities, and shaped by a limited number of parameters. “... [I]n describing a possible world we are free to choose the universe of discourse it is designed to apply to. Thus possible worlds are always small worlds, ‘that is, a relatively short course of local events in some nook or corner of the actual world.’”⁹ Possible worlds differ according to each discipline or universe of discourse:

- Possible worlds of logical semantics are *interpretative models* providing the domain of reference necessary for the semantic interpretation of counterfactual statements, modal formulas, intensional contexts and so on.
- Possible worlds of philosophy are *coherent cosmologies* derived from some axioms or presuppositions.
- The scope of possible worlds of religion is equally ambitious, but they are constructs of communal beliefs and usually given the form of *cosmological narratives*.
- Possible worlds of natural science are alternative *designs of the universe* constructed by varying the basic physical constants.
- Possible worlds of historiography are *counterfactual scenarios* that help us to understand actual-world history...
- Possible worlds of fiction are *artifacts* produced by aesthetic activities—poetry and music composition, mythology and storytelling...Since they are constructed by

⁸ Ronen, *Possible Worlds*, 47. Two disciplines that seem to be excluded from this “convergence” are theology and religious studies. In a recent publication, *Possible Worlds in Humanities, Arts and Sciences: Proceedings of Nobel Symposium 65*, (ed. S. Allen, Berlin: Walter de Gruyter, 1989), none of the articles were related to theology or religious studies, even though possible worlds have been used in these fields. Leibnitz used them in philosophy to formulate an argument for theodicy. Each world has a transcendental existence because it is found in the omniscient divine mind. Lubomir Doležel, *Heterocosmica*, 12-15.

⁹ Umberto Eco, *The Limits of Interpretation*, (AS, edited by Thomas A. Sebeok: Bloomington: Indiana University Press, 1990), 67.

semiotic systems—language, colors, shapes, tones, acting and so on—we are justified in calling them semiotic objects.¹⁰

Each of these macro-structures stands in some theoretical relationship to the actual world. At one end of the spectrum is actualism; the actual world is an absolute point of reference outside of the network of possible worlds. On the other end, possibilism does not give the actual world any special status in relation to the set of all possible worlds—thus every entity in a possible world does not have to be “matched” with a corresponding one in the actual world.

Possible world theory is being used to tackle the issue of fictionality in literature. Fictionality is defined either as the relationship between a world and what lies outside of it (*mimesis*), or as an immanent type of order or structure in the text. With the introduction of other disciplines, “fictionality is no longer defined as a property of texts: it is either viewed as a type of speech situation, as a position within a culture, or as a particular type of logic or semantics.”¹¹ The brief survey of *mimesis* that follows illustrates only one attempt to solve the problem.

For centuries, the concept of *mimesis* was used to describe fiction in literature by using the actual world as a source of prototypes for the fictional world. Fictional particulars (or particular entities in the fictional world) represented either particulars or universals in the actual world. For example, Napoleon in *War and Peace* (a fictional particular) is identical with the historical Napoleon (an actual particular), or else represents the *hubris* of world conquerors in history (actual universal.)¹² The debate between Carroll and Overholt over whether or not the prophets are fictional or “real” raises the issue of mimetic representation. It can

¹⁰ Doležel, *Heterocosmica*, 14-15. Doležel’s description of possible worlds in religion is extremely limited when compared to texts in the Bible. Biblical texts contain ethical and aesthetic elements that move beyond a cosmological function. Furthermore, the presence of non-narrative genres attests to a broader definition of “world” than Doležel allows for.

¹¹ Ronen, *Possible Worlds*, 3.

¹² Boris Uspensky analyzes the way the use of various names for Napoleon can change the reader’s perception of the character in the text. Boris Uspensky, *A Poetics of Composition: The Structure of the Artistic Text and Typology of Compositional Form*. Translated by V Zavarin and S. Wittig. Los Angeles: University of California Press, 1973, 20-43.

be rephrased as follows: Is the actual world a source of prototypes for a “prophetic persona” or office?

Mimesis describes fictional entities that have identifiable actual world prototypes, but fails to account for persons with no known background or source in the actual world, for example, the character Sancho Panza in *Don Quijote de la Mancha*.

2.1.2 How is a World Set Up?¹³

Narratologists have defined “story” as the necessary ingredient for the construction of a narrative text.¹⁴ Narratives however, take place in a “setting,” matrix, or set of conditions that make a story possible:

Fictional semantics does not deny that the story is the defining feature of narrative but moves to the foreground the macro structural conditions of story generation: stories happen, are enacted in certain kinds of possible worlds. The basic concept of narratology is not “story” but “narrative world,” defined within a typology of possible worlds.¹⁵

Doležel describes the way the macro-structure is set up as a world constructing “cosmological task.” In the beginning, the macrostructure is a world of states, where objects exist with static physical properties. Next, an *N* force, or impersonal nature force introduces “natural events.”¹⁶ These events define the “laws of nature” within the macro-structure, and also introduce a dynamic element into the static world. “We now have constructed a dynamic world, where changes originate in one, inanimate source...[which] is a model of actual nature,

¹³ This description of narrative worlds closely follows Lubomír Doležel’s process in *Heterocosmica*. 31-33.

¹⁴ A more precise definition of story can be found in Chapter 1.

¹⁵ Doležel, *Heterocosmica*. 31.

¹⁶ Doležel uses the word “inanimate” to describe the *N* force. This is a rather strange term because it contradicts the idea of force and movement. Animate “things” are entities “that can act, or are perceived to act of their own will.” Matthews, *Dictionary of Linguistics*, 19. Conversely, an inanimate entity would not be able to act on its own. For this reason, impersonal has been substituted for inanimate.

the universe of discourse of the natural sciences and the world of nature poetry, art, and music.”¹⁷

In the next stage, the world is altered by the category “person,” which encompasses mental states, physical properties, events and acts. At this point the relationship between intentions, actions and “plot” come into play. “The person’s productive acting enriches the world by a new kind of object—artifacts. Acting includes semiotic acts, particularly speech acts, in which the person uses signs to convey information.”¹⁸

Finally, the macrostructure can be constructed as a one or multi-person world. In the multi-person world interaction between individuals and social groups adds a new element of change. At this point, the constructed world resembles the space of human existence:

Stories require the presence in the fictional world of at least one person-agent. World-without-person can provide the initial or the end state of some elementary stories (the genesis of the human race or in apocalyptic extinction) but by itself is below the threshold of narrativity. It is worlds with person or, better, persons within worlds that generate stories.¹⁹

Although a story world, or textual world may resemble the actual world of daily human existence, it can never be a direct copy. As possible worlds, they represent a selection of the actual world, and are thus incomplete. Macro operators limit the world under construction. Eco points out a reading strategy that recognizes that small worlds are limited in scope: “...it seems that fictional worlds are parasitical worlds, because if alternative properties are not spelled out, we take for granted the properties holding in the real world.”²⁰ The selection of a single or multi-

¹⁷ Doležel, *Heterocosmica*, 32.

¹⁸ Doležel, *Heterocosmica*, 32.

¹⁹ Doležel, *Heterocosmica*, 33.

²⁰ Eco, *Limits of Interpretation*, 75. This strategy is discussed more thoroughly in the Introduction, using the term *naturalization*.

person world, physical (natural) or mental events, intentional acting or intentionless processes, a world with or without nature, is a macro-operation.

Doležel labels a second type of operation that limits the type of world under construction “formative operations.” They “shape narrative worlds into orders that have the potential to produce (generate) stories.”²¹ Modalities are the most important examples of these “rudimentary and inescapable constraints.”²² They are norms that allow or prohibit certain types of action:

Agents of the actual world have to deal with a tangled bundle of modal restrictions. But in the formation of fictional worlds modal systems can be manipulated in many different ways. The elementary but most productive manipulation puts one of the modal systems into a dominant position, blocking the impact of the others.²³

Table III briefly summarizes modal systems that can exert a formative function in a narrative world. According to Doležel’s description, *alethic* (from the Greek word “true”) modality shapes the matrix in which the world of a text operates. The other modalities—*deontic* (Gr. ought to be), *epistemic* (Gr. knowledge, understanding) and *axiological* (Gr. from *axia*, value)—seem to operate primarily at the level of plot development. Doležel states that axiological modality—value (or disvalue)—is probably one of the strongest sources of action in a text:

...what is value for one person might be a disvalue for another one...For an ordinary person, values are desirable, attractive, and disvalues undesirable and repugnant. If a person lacks a desired value, he or she is likely to initiate actions that would bring that value into his or her possession.²⁴

²¹ Doležel, *Heterocosmica*, 113.

²² Doležel, *Heterocosmica*, 113.

²³ Doležel, *Heterocosmica*, 114-15. Doležel credits Vladimir Propp and A.J. Greimas with implicitly and explicitly articulating modality in narrative worlds.

²⁴ Doležel, *Heterocosmica*, 124.

Quantifiers	Operations			
	Alethic	Deontic	Axiological	Epistemic
E some -E none -E- all	M possible -M impossible -M-necessary	P permitted -P prohibited -P-obligatory	G good -G bad -G-indifferent	K known -K unknown -K-believed
	Determine causality, time-space parameters, and action capacity.	Proscriptive and prescriptive type norms: actions that are prohibited, obligatory or permitted.	Transforms the world's entities objects, states of affairs, events, actions...into values and disvalues.	Epistemic perspective, what an agent knows, is ignorant of, and believes is the case in the world.
Examples of types of worlds: →	Shapes supernatural vs. "natural" type worlds	Narratives of social, national, racial, and personal liberation. "When a prohibition or obligation is lifted, the actions under its scope become permitted... In contrast, the imposition of new prohibitions or obligations narrows the scope of the permissible and thus generates the story of deontic loss. Narratives of enslavement, oppression, and confinement implement this pattern."	Quest narratives are basic axiological stories that bring a value into the possession of a person. Expeditions, love stories, and rebellion are examples of this type.	Exemplified by an epistemic quest, a story with a secret. Also, stories of deception—persons utter true, false statements, lies, and rumors. Lying, insinuating, spreading gossip contrary to fictional facts are the deceiver's tools for influencing a person or persons who either do not know or disregard fictional facts.

Table III: Modal Systems in Narratives²⁵

²⁵ This table has been adapted using material from Doležel, *Heterocosmica*, 114-28.

If the modalities of possible, impossible, and necessary conditions mirror those of the actual world, then the world under construction resembles the natural world. “The alethic conditions of the natural world determine the character of all the world’s entities, particularly of its persons...persons of the natural world are possible counterparts of humans, their properties and action capacities are fictional projections of actual person’s attributes.”²⁶ Modal operators that shape the entire world of a text are called “codexal norms.” These contrast with subjective norms, which are operators that shape the actions, thoughts and speech of individuals.²⁷ As we shall see, Hosea 1-3 uses these four modal systems to constructs a sophisticated hierarchy that varies from chapter to chapter.

2.1.3 Modally Diverse Worlds

Although one modal category may dominate in a particular world, most are ordered by a combination of modalities that overlap and intersect. Dyadic worlds combine two well defined but contrary modal conditions, thus producing heterogeneous conditions. “The structure of the dyadic world could also be explained as a split within the fictional world effected by the redistribution of codexal modalities of one and the same modal system.”²⁸ This creates a dynamic tension, and provides the conditions for a story to take place.

Doležel lists several types of dyadic world that illustrate the redistribution of modalities within the same world. A mythological world, for example, is made up of “two conjoined domains...that are strictly demarcated,” they are the domains of the natural and the supernatural.²⁹ Thus an asymmetrical world is constructed where the supernatural agents have access to the natural world, but not vice versa. The inhabitants of the natural world must rely on special informants to access the supernatural. “Because these accounts are not independently verifiable, they gain credence only thanks to a special authority or

²⁶ Doležel. *Heterocosmica*. 115.

²⁷ Doležel. *Heterocosmica*. 120.

²⁸ Doležel. *Heterocosmica*. 128.

²⁹ Doležel. *Heterocosmica*. 129.

exceptional status of the informer (prophet, god-inspired scribe and so on.)³⁰ The mythological world as described by Doležel certainly bears a considerable resemblance to the (classical) prophetic books in the Bible.

Rigid domain boundaries (in a mythological world) create a division within the world, and the possibility of a cross-world journey. “Special permits are needed to visit the supernatural domain, and they are granted only to selected humans for a definite purpose and under strict conditions.”³¹ Doležel identifies two variants to the cross-world journey. In one, the visitor is simply an observer, who is capable of understanding or is given the capacity to understand the interactions in the supernatural realm. Stories of the divine council and apocalyptic literature would seem to fall in this category. In the second variant, the visitor enters the supernatural world in order to accomplish a mission.³²

The asymmetry between domains in a mythological world also extends to power relationships within the world: humans who tamper with the affairs of the gods inevitably end up in disaster. However, divine intervention can happen in the natural world, violating the modal codex. These interventions, perceived as miracles by humans, confirm a fixed cosmological hierarchy.

2.1.4 Accessing Textual Worlds

The fictional worlds described above seem to float in an autonomous, fluid existence; however this is an illusion. These worlds are constructed via the discourse of a speaking subject:

Fictional worlds of literature are constructs of textual poesis. All possible worlds are constructs of human productive activities; fictional worlds of literature are products of textual poesis. By composing a written or oral text, the author creates a fictional world that was not available prior to this act. Textual poesis, like

³⁰ Doležel, *Heterocosmica*. 129.

³¹ Doležel, *Heterocosmica*. 131.

³² Doležel cites the myth of Orpheus as an example. Doležel, *Heterocosmica*. 131.

all human activity, occurs in the actual world; however it constructs fictional realms whose properties, structures, and modes of existence are, in principle, independent of the properties, structures, and existential mode of actuality...Thanks to the literary text's special illocutionary force...possibles are made fictional existents, possible worlds become semiotic objects.³³

Possible worlds are accessed through a process of communication between a speaker and addressee. When the medium of transmission is a text, narration is the process of communication encoded in linear, written language. The world of the text is therefore, also shaped by the displacement that characterizes written language—the lack of co-presence and interaction between the speaker and addressee which is normal for conversational language.³⁴ The world of a fictional text is transmitted via communication often encoded as the interaction between a narrator and narratee.

Both conversation and narration are human activities, and are therefore oriented towards a “centre of consciousness.” Wallace Chafe describes the way in which consciousness in conversation differs from written texts. In oral conversation, “the language emerging from the mouth of the speaker expresses what is passing through the consciousness of that person then and there. A situated representing consciousness maintains a tight grip on the represented consciousness.”³⁵ In written texts, the opposite is true:

the representing consciousness...is that of the fictional narrator at the time of narrating, but the represented consciousness is a different one. Although it belongs to the same self as the representing consciousness, it is separated in space and time. The separation is possible because the desituatedness of writing weakens, as it were, the hold of the representing consciousness.³⁶

³³ Doležel, *Heterocosmica*, 23.

³⁴ Wallace Chafe, *Discourse, Consciousness and Time*, 226. Chafe describes the desituatedness of a particular type of narrator—first person or *Ich*-narrator. Separation in time and space also occurs for a third person narrator (hence the use of the past tense employed in English and other Indo-European languages to narrate events in a story.)

³⁵ Chafe, *Discourse, Consciousness and Time*, 226.

³⁶ Chafe, *Discourse, Consciousness and Time*, 226.

Separation in time and space is reflected in the conventions of reported speech--a topic that will be explored at greater length in the following chapters.

“Who speaks?” is a question that can be asked not only about the persons represented *within* the world, but also about the self that *constructs* the world. The narrating self (or voice) transmits a selection of entities (time, space, persons, events), as well as the modal parameters for the world under construction. If this is the case, then how is it possible to say that a *character* or participant within the represented world “speaks”?

Represented speech is a system of conventions in every language that distinguishes between the discourse of a narrator and a character in the world.³⁷ The speech of every participant in a textual world is embedded within the discourse of the narrator. This can be compared to a sculpture that begins in the form of carvings on stone, progress to high relief, until finally the shape of a free-standing human being is “liberated” from the underlying stone. The statue, although it represents a human form, is still constituted by stone. Similarly, characters “speak” in a text when the narrator (1) notes that they have spoken; (2) notes that they have spoken and gives the reader a summary of the content of speech; (3) or finally, quotes them directly. The narrative process of communication (narrator—narratee) is the “ground” (like the stone that constitutes the statue), the underlying discourse that allows characters to be quoted. Direct speech “chips away” the underlying discourse so that the character’s speech act “stands alone” yet has representational meaning within an organic whole. Cognitive linguists describe a narrating voice as the vehicle that provides the discourse or mental space for a character’s embedded speech to take place, thus creating a hierarchy of discourse:

³⁷ Rimmon Kenan distinguishes between narration *of* the story and narration *in* the story. Rimmon Kenan, *Narrative Fiction*, 91. A character’s non-narrative speech can also be quoted within the story world.

In a narrative text, the reality of the narrator (the implied author) is the basic mental space. This base space is the starting point of the discourse representation. In the unmarked case, information is valid in the base space. Linguistic markers, such as indicators of quotation and focalization, create new spaces within the narrator's reality...³⁸

Narratologists describe a hierarchy of narratives within one system (or novel) that is closely related to the action or storyline of the text. The outermost level of narration is that of the narrator who is "outside" the events narrated in the story. However, a character within a story can speak and perform one of two functions—converse, or tell a story. If he or she tells a story, the character becomes a narrator in his or her own right:

A character whose actions are the object of narration can himself in turn engage in narrating a story. Within his story there may, of course, be yet another character who narrates another story, and so on in infinite regress. Such narratives within narratives create a stratification of levels whereby each inner narrative is subordinate to the narrative within which it is embedded.³⁹

A character within a narrative world can also construct an embedded world through his or her discourse.⁴⁰

Perspective or focalization is another factor that shapes the world of a text. The entity who speaks and the one who perceives are not necessarily one and the same

³⁸ José Sanders and Gisela Redeker, "Perspective and the Representation of Speech and Thought in Narrative Discourse" in *Spaces, Worlds and Grammar* (Eds. Gilles Fauconnier and Eve Sweetser, CTLC, Gilles Fauconnier, George Lakoff and Eve Sweetser; Chicago: University of Chicago Press, 1996), 295.

³⁹ Rimmon Kenan, *Narrative Fiction*, 91. Texts such as *the One Thousand and One Arabian Nights* are examples of the embedding of one world within another that is constituted by a character's discourse. When embedded narratives are almost exact mirror images of the world in which they are embedded, they are called *mise en abyme*.

⁴⁰ Hierarchies of narration in texts have been closely tied in with the issue of mimesis. Beginning with Plato's *Republic*, scholars distinguish between diegesis and mimesis: "The characteristic feature of diegesis is that the poet ... does not even attempt to suggest to us that anyone but himself is speaking... In mimesis, on the other hand, the poet tries to create the illusion that it is not he who speaks. Thus dialogue, monologue, direct speech in general would be mimetic, whereas indirect speech would be diegetic..." Rimmon Kenan, *Narrative Fiction*, 106. This is an illusion because the entire world—space, time, participants, modal conditions and so on-- are dependent on the discourse of a representing "self."

person. “The story is presented in the text through the mediation of some ‘prism,’ ‘perspective,’ ‘angle of vision’, verbalized by the narrator, though not necessarily his.”⁴¹ This applies to the *entire* world of the text, since not only action, but any entity in the system can be viewed from one or several different perspectives: “fictional entities cannot be selected and introduced apart from a focalizing subject.”⁴²

Focalization or perspective can function on a macro structural level or at the level of an agent within the story world. On a macro structural level it defines the focus, or the “here and now” of the fictional world. Generally, this level of focalization includes a broader range of entities within the world under construction. Sometimes called “external focalization” this type of perception can be detected, for example, in the *logical* topological ordering of places. Relations of adjacency, proximity, or distance are represented so that they agree with the logic of action in the text. At the level of a focalizing agent *within* the world, the field of perception narrows and spatial relations can be incoherent and fragmentary. In this case, the reader must “naturalize” the perception by attributing it the imagination, a dream, or memory of the perceiver. In this sense, internal focalization “subjectivizes” the objects perceived.

Literary theorists attribute the power of “authentication” or “authority” to the way focalization functions in the world of a fictional text. Authentication establishes the degree of factuality or non-factuality of a statement, or position *within* a fictional world. Other scholars do not limit authentication to focalization, but include other aspects of the world under construction:

A fictional universe has its own complex modal structure, in which some states are factual and others are hypothetical, or impossible. An analogous modal structure accounts for the relationship between the actualized world of fiction (the factual center of that

⁴¹ Rimmon Kenan. *Narrative Fiction*, 71.

⁴² Ronen. *Possible Worlds*, 187.

world) and other possible worlds of belief, memory, prediction, and so on.⁴³

This position abandons metaphysical realism and direct correspondence of the actual world with the world of the text, and is diametrically opposed to the classical historical critical approach to biblical texts.⁴⁴

An *accessible* (textual) world is constructed through the discourse of a “representing self or consciousness” which we labeled the narrator, who also mediates the angles of perception or focalization in the text.⁴⁵ This describes the transmission of the world; but its reception by the reader also contributes to its construction. Eco compares the process of reading a text to the performance of a musical score. “The reader as an active principle of interpretation is a part of the picture of the generative process of the text.”⁴⁶ During this process, the reader compares the content of the textual world to the actual world, and “brackets out” information that does not agree with his or her experience:

...the reader recognizes the existence of certain individuals (be they animate or not) furnished with certain properties (among which the possible properties of performing certain actions), he probably makes some indexical presuppositions, that is, he assigns those subjects to a possible world. In order to apply the information provided by the lexicon, he assumes a transitory identity between this world and the world of his experience (reflected by the lexicon.) If by chance, in the course of decoding, the reader discovers some discrepancy between the world as pictured by the social lexicon and the world as pictured by the idiolectal lexicon of the text (for instance, a stone—inanimate—has the property of speaking)...he suspends his disbelief, waiting for more semantic information...⁴⁷

⁴³ Ronen, *Possible Worlds*, 41.

⁴⁴ This model for fictional texts will be used as a useful approach to a prophetic text, but the assumption that the actual world is not used as a point of reference or validation, will not be.

⁴⁵ Presumably the existence of a completely inaccessible possible world can only be noted, since nothing can be said about its contents, events, or persons.

⁴⁶ Umberto Eco, *The Role of the Reader*, 14.

⁴⁷ Eco, *The Role of the Reader*, 117.

Under normal circumstances, the reader “naturalizes” the discrepancy by attributing it to non-actualized states such as dreams, visions, etc., thus the actual world serves as a template or reference point for interpreting possible worlds.⁴⁸

2.1.5 Summary: What is a Textual World?

The world of a text is a possible world encoded in linear, written language. This world is accessible because the author(s) and reader(s) possess a minimal competency that allows them to encode and decode signs written on paper. A narrator-narratee relationship assumes the function of the speaker-addressee in normal conversation without the immediacy and co-presence of dialogue in conversation. The effect is to distance the text from the original event that led to its conception. “La chose du texte, c’est le monde qu’il déploie devant lui. Et ce monde prend distance à l’égard de la réalité quotidienne vers laquelle pointe le discours ordinaire.”⁴⁹ The moment discourse is written down, distance is created between immediate reference to ‘reality’ and the world projected in the text.

While the narrator’s discourse creates a distance from the immediacy of conversation, it also provides the “ground” for describing and representing entities, persons, events (including represented speech), modal systems and angles of perception or focalization in a possible textual world. Worlds constructed through discourse are shaped by the intersection, and overlap of multiple hierarchies. Modal systems, levels of represented speech, and types of focalization, for example, are organized in hierarchies that strengthen or weaken the factual or non-factual nature of discourse that constitutes the world. Finally, each textual world establishes its own particular relationship to the actual world, and the reader actively uses the actual world as a template for decoding the world of the text.

⁴⁸ A more complete description of the process of naturalization is given in chapter 1.

⁴⁹ Ricoeur, “Herméneutique philosophique et herméneutique biblique.” 123.

2.1.6 Restating the Hypothesis: Is There a “World” in the Book of Hosea?

This thesis tests the hypothesis that the Book of Hosea uses narrative conventions to set up a world, but these are altered in such a way that they constitute a different genre—a prophetic book. The stages of Doležel’s world constructing task, for example, seem to operate differently in Hosea 1-3. Chronology in time and relations of contiguity through space are elements that build causality in most textual worlds. The opening verses of Hosea describe a multi-person world and begin by situating them in a range of the reigns of a succession of kings:

The word of Yahweh which came to Hosea son of Berri in the days of Kings Uzziah, Jotham and Ahaz, and Hezekiah of Judah, and in the days of Kings Jeroboam son of Joash of Israel. (1:1).⁵⁰

The political life span of the kings locates the text in time. Similarly reference to space is indefinite or indirect; participants in the story are not situated in an explicit geographical area. The only geographical reference, other than Judah and Israel mentioned in the superscription is the metaphorical name Jezreel (1:4, 2:24).⁵¹ In Hosea time and space are *ébranlés* (shattered or splintered).

According to Doležel, modalities also play an important part in structuring fictional worlds. Hosea 1-3 is a modally rich environment. The supernatural engages the natural world through a series of speech acts. Underlying the assumption that Yahweh speaks to a prophet, who then transmits a message to the people, is an alethic modality that creates a “mythological” world. However, deontic, axiological and epistemic modalities also intersect and overlap throughout the text. Marriage to a prostitute—not permitted under normal circumstances—is now commanded by Yahweh (deontic modality). Value and dis-value colors the personal relationship between Yahweh and the people, and

⁵⁰ A speech act, rather than an impersonal N or natural force initiates change in the world. In other words, personal interaction is the first source of change in the world of the text.

⁵¹ See the discussion of the issue of location in geographical space in chapter 3, especially the analysis of the superscription.

Hosea and the woman (axiological operations). Finally, the turning point in chapter 2 is a statement about the limits of knowledge: “She did not know that it was I who gave her the grain, the wine and the oil, and who lavished upon her silver and gold that they used for Baal.” (2:8, NRSV) (epistemic modality). Modalities in Hosea operate at two levels in the world of a text: codexal modalities shape the entire world, whereas subjective modalities set boundaries for the domains of individuals.

In a prophetic book like Hosea, alethic modality sets up the basic premise--“God speaks through a prophet to his people”--and operates as a codexal modality shaping the entire world.⁵² The opening verses—“The word of Yahweh which came to Hosea...”—are “spoken” by the narrator. However, as we shall see, the narrator quickly disappears from the entire text. Represented speech is placed in the foreground, while the narrative framework is minimized. In the hierarchy of embedded discourse, the outermost shell, (or the extradiegetic level)—that encodes the narrator’s presence—is minimized. Yahweh’s speech to the prophet Hosea is placed in the foreground. For this reason, understanding *how* the representation of speech in a prophetic text functions is crucial for interpreting the world it constructs.

Biblical scholars often attribute the power of authentication or the source of authority in the text with the “God speaks through a prophet to his people” dynamic that begins to operate in the first verses of the text. As we have seen, speaking and perceiving are two different functions; therefore *how* human mediation of a divine perspective is represented in the text is an important issue. The degree of factuality or non-factuality of an element in the textual world is determined by the way the perception or focalization of it is attributed to Yahweh and other participants in the text. An issue this raises is whether or not macro-

⁵² According to Doležel this dyadic opposition—a divine being is able to communicate with a human agent—characterizes a mythological world.

structural perception is attributed to God, or whether everything is perceived through the limited perspective of the prophet.

This brief sketch of the world in the Book of Hosea allows us to propose a more precise version of the initial hypothesis. Hosea uses narrative conventions to set up a world, but alters them to create a prophetic text. While space, time, and modalities may function differently than would be expected in a narrative text, *it is primarily the representation of speech and perception that gives the text its “prophetic” character.* Hosea inserts within the *narrative* convention “someone is speaking this text” the more specific *prophetic* convention or paradigm: “Yahweh speaks to a prophet, who then speaks to the people.”

2.2 Identifying Reported Speech in a Prophetic Text

After broadening the definition of a textual world, and refining the hypothesis stated in chapter 1, we now turn to a key issue: How can we identify the domains of each speaker in a text?

2.2.1 Represented and Reported Speech

Two terms—represented speech and reported speech—have been used interchangeably up to this point to define *who speaks* in a prophetic text. Representing and reporting are two actions that can be difficult to distinguish from one another. These overlapping definitions from the Oxford Concise Dictionary highlight this difficulty:

- To represent is to “call up in the mind by description, or portrayal or imagination, [to] place likeness of [something] before the mind or senses.”
- To report is to “bring back or give account of, state as ascertained fact, tell as news, narrate or describe...”⁵³

In the first definition, a likeness of something experienced in the actual world is “called up” into the mind via a description. This “imitation” of the actual

⁵³ Sykes. *Concise Oxford Dictionary*. 882.

world—the illusion that language can “represent” action or speech— has been called *mimesis*.

...aucun récit ne peut « montrer » ou « imiter » l’histoire qu’il raconte. Il ne peut que la raconter de façon détaillée, précise, « vivante », et donner par là plus ou moins l’illusion de mimésis qui est la seule mimésis narrative, pour cette raison unique et suffisante que la narration, orale ou écrite, est un fait de langage, et que le langage signifie sans imiter.⁵⁴

All language can do is create the *illusion* of representation by quoting itself—“to tell, narrate or describe”—as the second definition states. For this reason, every text contains a “meta-textual proposition,” a narrator, whose discourse provides the basis for quoting other participants. Reported speech—“one utterance reported by another”⁵⁵—is a *vehicle* or means of representing speech. When an original utterance has been performed, another speaker quotes it, thus embedding someone else’s words within his or her own speech domain. Reported speech is a convention that overcomes the separation in time between the original utterance and its reporting or “imitation.”

Another convention also comes into play when a reader encounters reported speech: representation is more successful, it is considered more “natural,” when the narrator’s or reporting speaker’s domain is less obvious. This occurs especially when the reporting speaker has minimal “control” of the original utterance; his or her reported speech creates the illusion that it imitates the original utterance more closely. How is this illusion created? In other words, how is the reporting speaker’s “control” articulated in a text?

The reporting speaker’s “control” depends on the degree to which the original utterance is incorporated into the reporting speaker’s domain. This is normally indicated by the use of a subordinating conjunction, and a change in pronominal

⁵⁴ Genette, *Figures III*, 185.

⁵⁵ Matthews, *Dictionary of Linguistics*, 318.

reference. In the second example in figure 8, the narrator “controls” the original utterance by incorporating it into his field of speech with the conjunction “that” and by not allowing the shift in pronominal reference shown in example 1:

1. Yahweh said (3ms) to Hosea: Go (2ms), take (2ms) a woman given to prostitution...
2. Yahweh told (3ms) Hosea that he (3ms) should go and take a woman...

Figure 8: Reporting Speaker’s Degree of Control: Mimesis and Diegesis

As the control of the reporting speaker increases, and direct reference to the reported utterance decreases, reported speech is considered “diegetic.”⁵⁶ The difference has been expressed as a contrast between mimesis and diegesis (or showing and telling in Anglo-American criticism):

The characteristic feature of diegesis is that the poet himself is the speaker and does not even attempt to suggest to us that anyone but himself is speaking. In mimesis, on the other hand, the poet tries to create the illusion that it is not he who speaks. Thus dialogue, monologue, and direct speech in general would be mimetic, whereas indirect speech would be diegetic.⁵⁷

Traditionally, studies of reported speech in the Hebrew Bible only make a distinction between direct and indirect speech. However, newer studies have shown that reported speech falls on a spectrum between direct speech and diegetic summary.⁵⁸ Although the presence of the reporting speaker is articulated in a quotation frame, in direct speech the quoted utterance seems to “stand on its own.” In indirect speech, however, the quoted utterance is incorporated “into” the quotation frame via a subordinating conjunction. Finally, at the other end of the spectrum, the quoted utterance disappears, and the fact that a speech event has

⁵⁶ As we shall see in section 2, this convention does not necessarily hold across all cultures and languages.

⁵⁷ This is a summary of the difference between mimesis and diegesis as it was articulated in Plato’s *Republic*. Rimmon Kenan, *Narrative Fiction*, 106.

⁵⁸ Miller, *Representation of Speech*, 137.

taken place is simply noted (a diegetic summary). For example, in the diegetic summary—Yahweh commanded Hosea—the content of the quoted utterance is not given.

Direct speech is considered to be the most “mimetic” because it creates the illusion that another, independent speaker intervenes in the world of the text. Quotation frames that define direct speech serve as explicit boundaries between each speaker’s domain or field. Furthermore, since quotation frames signal the embedding of one speech event within another, they explicitly articulate a hierarchy of speech in a text.

Traditional studies of reported speech in prophetic texts focus on different types of quotation frames and their relationship with forms of prophetic oracles. However, a major difficulty arises when a text eliminates the frames completely and it is more difficult to trace a hierarchy of speech in the text. Section 2.2.2 articulates this problem and its implications.

2.2.2 Determining Boundaries Between Discourse Domains

Who speaks at each point in a prophetic text is an issue that is made more complex by the presence of the prophetic paradigm. The paradigm increases the possible number of speakers/addressees and narrator/narratee for each instance of reported speech. For example, the narrator could be a third person omniscient and anonymous narrator, or a first person narrator who is also a participant in the text. Similarly, the narratee could be identified, or impersonal. Moreover, in the book of Hosea, depending on what stage of the prophetic paradigm is being represented, the speaker could be Yahweh, Hosea, the wife, or her children. Finally, the addressees could be Yahweh, Hosea, the wife or her children, and even the people of Israel. The identity of the speaker and addressee in a prophetic text depends on which stage of the paradigm is being represented: inspiration or proclamation. In addition to variations caused by the prophetic paradigm, who speaks in prophetic texts can be difficult to determine because such texts “blur” speaker’s domains.

Determining boundaries between speaker’s domains is a crucial step for determining the hierarchy of speech within the text. However, boundaries between speaker domains in Hosea are often not explicitly articulated. Therefore, the speaker-addressee relationship must be identified within, as well as at the boundaries of the speaker’s domain. The following section proposes, in addition to quotation frames (which define boundaries), three criteria to identify the speaker-addressee relationships *within* each speaker’s field. These criteria are: (1) the strategies employed by the text to refer to participants, (2) types of discourse, and (3) verbal constructions.

2.2.2.1 Criteria 1: Identifying Quotation Frames in Hosea⁵⁹

Quotation frames are the most commonly used means to separate and identify the domain of one speaker from another because they often (but not always) signal the identity of both the speaker and (less commonly) the addressee.⁶⁰ Based on the interaction between speaker and addressee, reported speech can be classified in two broad categories: interactive reported speech (dialogue) and non-interactive reported speech (monologue):

Interactive reported speech refers to instances of reported speech that report speech events, particularly the speech of participants in a dialogue... Non-interactive reported speech refers to instances of reported speech that do not report actual speech events. This type of reported speech may be used to present a character's thought as internal speech or to give the motives or rationale for a character's action as framed by the omniscient narrator.⁶¹

Interactive and non-interactive reported speech are represented by the use of a succession of quotation frames on the surface structure of a text.

Robert Longacre uses the concept of “repartee” to distinguish between these two types of reported speech at a deeper (notional) level. “Whichever term we use—repartee in referring to the underlying notional structure or dialogue in referring to the surface structure—the distinctive feature of the relations here considered is that they involve a sequence of speakers.”⁶² The first speaker is quoted, and the response of the addressee is also reported; in other words, both participants “take turns.” In non-interactive speech, the reaction of the addressee is not recorded, or it is recorded as an action rather than a speech event. Repartee, or an underlying

⁵⁹ Unless specifically stated in a footnote, the methodology described in this section follows chapters 1-5 in Cynthia L. Miller, *The Representation of Speech in Biblical Hebrew Narrative: A Linguistic Analysis*. (HSMM. 55, edited by Peter Machinist: Atlanta, Scholars Press, 1996.)

⁶⁰ Cynthia Miller defines quotation frames (or quotative frames) as “the narrative introduction to the reported locution... The quotative frame... occupies a privileged position as a pivot between speech and narrative whereby some pragmatic features of the reported speech event are indexed while others are ignored.” Miller, *Representation of Speech*, 1-2.

⁶¹ Miller, *Representation of Speech*, 36-38.

⁶² Robert E. Longacre, *The Grammar of Discourse*. (New York: Plenum Press, 1983), 44.

structure of “turn-taking”, is the basis for dialogue, which is recorded on the surface structure of a text through the use of quotation frames.

Both interactive and non-interactive reported speech must be “grounded” referentially in order for the reader to understand the physical and temporal context and keep track of participants in the event. Space, time, and participants can appear differently in reported speech and narration. Accurately distinguishing between the syntax of reported speech and narration, so that speaker and addressee can be distinguished, is therefore an extremely important issue for tracking the speaker in a prophetic text.

The syntax of reported speech in Hebrew has been studied primarily in the context of the narrative books of the Bible. Until recently, grammatical and literary studies concentrated respectively on the syntax of direct or indirect speech and on its function as a vehicle of characterization and point of view.

The classical grammars discuss specific morphological and syntactic features of some forms of direct and indirect speech as part of their more general linguistic descriptions of Hebrew morphology and syntax. For example, they discuss the infinitival form *לֵאמֹר* ‘to say’, which introduces one type of direct speech, . . . and *כִּי* ‘that’ which introduces the complement clause in one type of indirect speech . . . But they fail to specify in the most rudimentary way the syntax of the various types of direct and indirect speech, much less the pragmatic functions of reported speech within a discourse.⁶³

According to Miller, the reason for this deficiency is that the classical grammars follow a model that is dependent upon features found in Indo-European languages.

Miller lists five reasons that the traditional approach is inadequate for determining the presence of reported speech in biblical Hebrew:

⁶³ Miller, *Representation of Speech*, 4.

1. The syntactic features that distinguish direct and indirect speech in most Indo-European languages do not co-occur in all languages.
2. Some languages have distinct forms of reported speech that traditional categories fail to differentiate.
3. Most cross-linguistic evidence points to the conclusion that direct and indirect speech are not polar opposites.
4. While direct speech is valued in many Indo-European languages as representing speech without bias, the same is not true in all cultures.
5. Even in societies where direct speech is valued as uncorrupted by the reporting speaker, the notion of an individual reporting an original locution *precisely* does not affect reality.⁶⁴

Given all of these reasons, the traditional distinction between direct and indirect speech can only serve as a preliminary benchmark. Reported speech must be studied in Hebrew by taking into consideration the syntactic and pragmatic conventions of the language itself.⁶⁵

2.2.2.1.1 Parameters for Distinguishing Between Direct and Indirect Speech

As we have seen, reported speech involves the embedding of one communication event within another:

In reported speech, two discourse events are brought together—that in which an utterance was originally expressed and that in which it is reported by another—and, most critically, both discursive events involve a context-of-speaking, that is, a pragmatics.⁶⁶

The reporting speech event is recorded in the quotation frame, and the original utterance (or original locution) is in the quotation. The quotation frame contains

⁶⁴ Miller. *Representation of Speech*, summarized from pages 44 to 47.

⁶⁵ Pragmatics is the field that is concerned with the meaning that a linguistic sign can have in a particular context. "Speech is pragmatic in that it is intentional, purposive, social behavior. On the other hand, speech is pragmatic in that the linguistic signal bears a relationship to its context of use." Miller. *Representation of Speech*, 49.

⁶⁶ Miller. *Representation of Speech*, 3.

the “pragmatic features of the original speech event.”⁶⁷ It transmits the intention or purpose of the original speaker, as well as deictic elements that “attach” the quotation to its original context of use.

Quotation frames are tools for representing both direct and indirect speech. Miller establishes two parameters for distinguishing between them: (1) deictic reference and (2) syntactic incorporation of the quotation into the frame.⁶⁸

Deictic elements that “attach” or relate the quotation to its original context of use “index person (personal pronouns), time (tense, temporal adverbs), and spatial location (demonstrative pronouns, spatial adverbs) relative to the speech event.”⁶⁹

In direct speech, the deictic center of the reporting speech event is different from that of the quotation:

וַיֹּאמֶר יְהוָה אֵלָיו
קְרֵא שְׁמוֹ יִזְרְעֵאל ...

Yahweh said to him (3ms):
“Name (2ms) him (3ms) Jezreel...”

Figure 9: Direct Speech: Quotation Frame in Hosea 1:4

In the frame, the proper name Yahweh identifies the speaker and the 3ms pronoun, the addressee. The text signals a switch from the narrator’s discourse to the reported speech of Yahweh through the use of an imperative, inflected in the second person (2ms). The third person pronoun in the quotation refers to someone not present in the immediate speech event, i.e., the third person pronoun does not refer either to the speaker or the addressee.

⁶⁷ Miller, *Representation of Speech*, 50.

⁶⁸ “The Greek term is from a verb “to show” or “to point out”... Deixis is the way in which the reference of certain elements in a sentence is determined in relation to a specific speaker and addressee and a specific time and place.” Deictic elements include pronouns, verb tense, and adverbs. Matthews, *Dictionary of Linguistics*, 90.

⁶⁹ Miller, *Representation of Speech*, 63. Miller uses the word “index” as a verb meaning to indicate.

In indirect speech, the deictic center of the reporting speaker “envelops” or controls the deictic center of the original locution:

וַיֹּאמֶר יַעֲקֹב לְרָחֵל
כִּי אֲתִי אָבִיָּהּ הוּא
וְכִי בִן־רִבְקָה הוּא

Jacob told Rachel
that he (3ms) was her (3fs) father’s kin and
that he (3ms) was Rebekah’s son.
Gen. 29:12

Figure 10: Indirect Speech - Quotation Frame in Genesis 29:12⁷⁰

“Deictic elements within the quotation of indirect speech that may show concordance with the frame include pronominal elements, temporal adverbs, spatial adverbs and verb tense or aspect.”⁷¹ Figure 10 shows an example from Genesis where Jacob is referred to in the frame by his proper name and in the quoted speech by the use of third person, masculine singular pronouns. By not switching to first and second person pronouns, the narrator’s voice “controls” both the frame and the quoted speech.⁷² According to Miller, pronominal reference is the most salient indicator of indirect speech in biblical Hebrew.⁷³

The second parameter for distinguishing between direct and indirect speech is the syntactic incorporation of quotation (original locution) into the frame. According to the traditional approach, the quotation is syntactically dependent on the verb in the quotation frame in indirect speech. However, Miller describes the original locution as a predication, which is embedded within another predication by a syntactic element or complementizer (כִּי or אֲשֶׁר, for example.) The original locution functions as the subject or object (or the complement) of the matrix

⁷⁰ Miller. *Representation of Speech*. 68.

⁷¹ Miller. *Representation of Speech*. 66.

⁷² This would be rendered in direct speech as: Jacob told Rachel: I (1cs) am your (2fs) father’s kin...”

⁷³ Miller. *Representation of Speech*. 66.

clause.⁷⁴ This syntactic dependence is accentuated by the concordance of deictic elements in the quotation and frame.

Miller identifies two types of embedded clauses in indirect speech. Sentential complements—the embedded clause is an independent clause or sentence—in indirect speech always function as the object of the matrix clause. They can be syndetic (introduced by a complementizer) or asyndetic (lacking a complementizer). כִּי is the complementizer that appears most often in indirect speech. She gives the following example:⁷⁵

4.12 וַיִּגְדּוּ לְסִיסֵרָא כִּי עָלָה בָרַק בֶּן־אֲבִינוֹאִם הַר־תְּבוֹר : ס
They told Sisera that Barak the son of Abinoam had gone [to] Mount Tabor.

Figure 11: Example of Indirect Speech with a Syndetic Sentential Complement: Judges 4:12⁷⁶

Asyndetic sentential complements appear only when indirect speech is embedded within direct speech in biblical Hebrew. Miller gives the following example:⁷⁷

וַיֹּאמֶר מָה־אַתֶּם אֹמְרִים אֲעֲשֶׂה לָכֶם :
He said: “What are you saying [that] I should do for you?”

Figure 12: Example of Indirect Speech with an Asyndetic Sentential Complement: 2 Samuel 21:4⁷⁸

Miller concludes:

...it seems that an indirect quotation that is represented by a sentential complement may be introduced without explicit

⁷⁴ The matrix clause is the main clause or sentence in which another clause is embedded. The embedded clause is the complement, which acts as the subject or object of the matrix clause. Miller, *Representation of Speech*, 95.

⁷⁵ Miller, *Representation of Speech*, 100.

⁷⁶ Miller, *Representation of Speech*, 100.

⁷⁷ Miller, *Representation of Speech*, 120.

⁷⁸ Miller, *Representation of Speech*, 120.

subordination when the framing clause is not a declarative clause but rather a mitigated command or a question. That is, indirect speech usually exhibits some type of syntactic subordination of the quotation to the frame. But when the framing clause is non-declarative, formal marks of syntactic subordination may be absent. In such cases, the only mark of indirect quotation is pronominal reference.⁷⁹

These are important observations because large portions of prophetic texts are non-declarative, and as we shall see, there are many instances of quotation within the direct speech of a participant.⁸⁰

Infinitival complements occur in indirect speech when the original locution is represented in indirect speech as a dependent clause. The dependent clause is introduced by the preposition ל followed by an infinitive construct:

וַיְדַבֵּר מֹשֶׁה אֶל-בְּנֵי יִשְׂרָאֵל לַעֲשׂוֹת הַפֶּסַח

Moses spoke to the sons of Israel to perform the Passover.

Figure 13: Indirect Speech with Infinitival Complement: Numbers 9:4⁸¹

In this example, the addressee (the sons of Israel) becomes the subject of the complement clause. Miller describes the impact of the infinitival complement in indirect speech:

- The reported locution is expressed by the infinitive, rather than a finite verb, therefore, the reported locution is one step removed from its original form.

⁷⁹ Miller. *Representation of Speech*. 122.

⁸⁰ The declarative or indicative mood is the mood of a simple assertion or statement. Nevertheless, this distinction can be altered fairly easily: “Declaratives can in principle be distinguished from statements made by them. E.g. *You must stop at once* has the construction of a declarative: but when uttered it will often constitute an order rather than a statement.” Matthews. *Dictionary of Linguistics*. 86.

⁸¹ Miller. *Representation of Speech*. 125.

- The subject of the infinitival complement may be co-referential with either the speaker or the addressee of the matrix clause, or may not be indicated explicitly. This means that the subject of the matrix clause, and hence the agent of the matrix speech event (the reporting speaker) achieves greater prominence.
- ... the representation of a locution by an infinitival complement may be used to indicate greater control or intentionality by the matrix subject.⁸²

This concludes our brief survey of forms of indirect speech in biblical Hebrew (narrative) texts. We have described two specific forms of indirect speech: sentential complements (syndetic and asyndetic) and infinitival complements (the quoted utterance is a dependent clause.) In the Book of Hosea, indirect speech is relatively rare; therefore, the rest of this survey focuses on different forms of direct speech.

Direct speech is a convention for representing speech as though the reporting speaker were re-creating, replicating, or re-enacting the original locution. It occurs in three distinct categories in biblical Hebrew: single verb frames, multiple verb frames, and frames with a matrix verb and the infinitive construct **לֵאמֹר**.⁸³

Although a direct quotation may be considered, in some sense, to be the object of a matrix speech verb, it is not integrated into the matrix sentence. This fact is demonstrated by the presence of exclamatives, vocatives, imperatives, or sentence fragments within direct quotation, which demonstrate that the quotation is syntactically unincorporated into the frame. In Hebrew, an additional line of evidence is the absence of the definite object

⁸² Miller, *Representation of Speech*, 124-26

⁸³ The matrix verb is the finite verb referring to a speech event (for example "said") found in a quotation frame. Miller argues that the infinitive construct **לֵאמֹר** has been grammaticalized to function as a complementizer in conjunction with another (matrix) verb in a quotation frame. **לֵאמֹר** functions as a complementizer only when it is found in direct speech. Miller, *Representation of Speech* 207-208

marker **אָת**, which may introduce an indirect quotation...but never introduces a direct quotation.⁸⁴

In direct speech the quotation and the frame are syntactically independent and the deictic centers of the quotation and frame are different. Miller describes three types of quotation frames as follows:

- **Single Verb Frames**

Single verb frames contain only one metapragmatic (matrix) verb (i.e. a verb that reports a speech event), usually **אָמַר** “said.” **אָמַר** contains the bare minimum amount of information about the pragmatic situation (the gender and number of the speaker). This frame appears most often in biblical Hebrew narrative, and is the dominant type in the Book of Hosea.

- **Multiple Verb Frames**

Multiple verb frames have two or more morphologically identical verbs in Hebrew narrative. “Each verb is inflected identically with respect to number, gender and tense/aspect...Furthermore, each refers to the same speech event and each has the same participant framework.”⁸⁵ Miller limits the verbs that are considered part of a quotation frame to those which refer specifically to speech or some characteristic of it. The first verb is more semantically specific (for example, shout, cry out, etc.), while the second may simply be **אָמַר** (said). Verbs identical in tense/aspect also occur when the frame is embedded within direct speech. Miller specifies that this occurs when the verbs represent directives and gives the following example, which resembles messenger speech in prophecy:⁸⁶

⁸⁴ Miller. *Representation of Speech*, 74-75. Miller argues that syntactic subordination is not an absolute criterion for distinguishing indirect and direct reported speech.

⁸⁵ Miller. *Representation of Speech*, 147.

⁸⁶ Miller. *Representation of Speech*, 152.

וְהָיָה כִּמְרַבְּכֶם אֶל־הַמִּלְחָמָה וְנִגַּשׁ הַכֹּהֵן וְדִבֶּר אֶל־הָעָם:
וַאֲמַר אֲלֵהֶם שְׁמַע יִשְׂרָאֵל:

When you are about to go to battle, the priest will draw near and speak (*weqatal*) to the people and say (*weqatal*) to them, “Hear O Israel...”

Figure 14: Multiple Verb Frame Embedded in Direct Speech: Deuteronomy 20:2-3⁸⁷

In what types of environment do multiple verb frames occur? Miller identifies multiple verb frames as “prototypically dialogic”—the speaker is identified and is the one whose beliefs and views are expressed in the text.⁸⁸ Multiple verb frames “expect” a response, which is most often verbal and occasionally non-verbal.

- **Frames with לאמר**

Frames with לאמר have a matrix verb coupled with the infinitive construct of the verb “say” with a prefixed ל acting as a complementizer. לאמר appears in most cases at the end of a quotation frame and is preceded by another metapragmatic verb, which is (sometimes) followed by a prepositional phrase that describes the addressee. In לאמר frames, unlike multiple verb frames, the finite verb does not always refer to a speech event.⁸⁹

⁸⁷ Miller. *Representation of Speech*. 153.

⁸⁸ Miller. *Representation of Speech*. 350.

⁸⁹ Miller. *Representation of Speech*. 187.

וַיֵּאמֶן אַכִּישׁ בְּדָוִד לֵאמֹר
הַבֹּאֵשׁ הַבָּאִישׁ בְּעַמּוֹ בְּיִשְׂרָאֵל וְהָיָה לִי לְעֶבֶד עוֹלָם:

Achish trusted David saying, “He has become an utter stench among his people Israel, and so he will be my servant forever.”

Figure 15: לאמר Frame with Finite Non-Speech Verb: 1 Samuel 27:12⁹⁰

Miller identifies three categories or types of matrix verbs that appear with לאמר: “(1) metapragmatic verbs and expressions; (2) psychological verbs and expressions; (3) non-metapragmatic, non-psychological verbs and expressions.”⁹¹ Metapragmatic verbs may also include those that express emotion (for example “to weep”), that indicate no communication (to be silent), and those that highlight communication, such as “to prophesy”, which appears only accompanied by לאמר in the Niphal and Hithpael. Psychological verbs tend to reveal the inner thoughts of the speaker. Strangely, this type of quotation frame appears nowhere in Hosea. In addition to typing the frames according to their matrix verb, Miller classifies them in relation to their pragmatic function. In other words, they can be classified by the response that they evoke from an addressee:

We have seen that verbs whose central configuration is a לאמר frame fall into two categories. The first group (דבר, שלח, נגד, שבע) are verbs whose lexical semantics are not indexically dialogic. The second group (צוה, שאל) are verbs whose lexical semantics index a dialogic feature—an interrogative speech event (calling for a response), or a directive (calling for compliance).⁹²

⁹⁰ Miller. *Representation of Speech*, 187.

⁹¹ Miller. *Representation of Speech*, 186.

⁹² Miller. *Representation of Speech*, 386.

Paradoxically, contrary to traditional analyses of reported speech that identify לאמר frames as the paradigm for direct quotation, this type of frame appears nowhere in Hosea.

2.2.2.2 Criteria 2: Discourse Typology and Reported Speech

Traditional grammars approach all forms of discourse from a “below the level of the clause” point of view. Two studies of syntax working from the “above the clause level” point of view keep in mind this distinction between narration and reported speech.

2.2.2.2.1 The Syntax of the Verb in Classical Hebrew Prose: Niccacci

Alviero Niccacci distinguishes between narration and speech, and mixed categories such as comment in the guise of narrative, narrative discourse, and narrative comment.⁹³

Narrative concerns persons or events which are not present or current in the relationship involving the writer-reader and so the third person is used. In discourse, on the other hand, the speaker addresses the listener directly (dialogue, sermon, prayer.) In Hebrew, the verb-form used in narrative is WAYYIQTOL while YIQTOL is the dominant form in discourse.⁹⁴

Niccacci uses the term ‘discourse’ for represented speech. His definition of narrative as events presented in the third person is inaccurate. Narration can also take place in the first person (e.g. Hosea 3). Furthermore, in reported speech the speaker-listener relationship is very different in dialogue (interactive speech) versus sermons or prayers (non-interactive speech.)

⁹³ Alviero Niccacci. *The Syntax of the Verb in Classical Hebrew Prose*, (Translated by W.G.E. Watson. JSOTsup 86. edited by David J.A. Clines and Philip R. Davies; Sheffield: Sheffield, 1990). 11.

⁹⁴ Niccacci. *Syntax of the Verb*. 29.

Although Niccacci distinguishes between narration and ‘discourse’ (reported speech), he does not adequately define the different possible forms of reported speech. Dawson lists the following critiques of his work:

1. He has lumped all conversational material (reported speech) into one category called ‘discourse’—regardless of differences in text-type—and expects this category to show internal consistency and predictability, in spite of the fact that he does not provide parameters for distinguishing, say, between exhortations and reported history.
2. Although he opts for a text-linguistic analysis of the verb system of Classical Hebrew, he almost never gets beyond the clause level.
3. He is not rigorously thorough in his application of linguistic principles, and permits himself both short cuts and inconsistencies.⁹⁵

Dawson’s first critique is the most important one for this thesis. As we have seen, reported speech can occur over a spectrum ranging from direct speech to diegetic summary, defined by the relationship between the quotation frame and the quoted utterance. Moreover, the quoted utterance can tell a story in the past (narration) or future (prediction), or exhort an addressee to action. Thus it can be formulated in a narrative, predictive or hortatory text type. The approach favored by Dawson (based on the work of Robert Longacre) identifies a dominant verb for each text type: for narrative texts it is the *wayyiqtol*, for predictive it is the *weqatal* and for hortatory texts the imperative. The *yiqtol*, which Niccacci identifies with reported speech, appears as a background verb form in both predictive and hortatory discourse.⁹⁶

⁹⁵ David. A. Dawson, *Textlinguistics and Biblical Hebrew*, (Sheffield: Sheffield, 1994), 31. The second critique is not entirely accurate. Niccacci does, in fact give a few examples that go beyond the sentence level, but generally focuses on distinctions within sentences. The third critique is true because he does not define the different possible relationships between a narrator’s domain and the domains of other speakers within the text.

⁹⁶ Niccacci’s identification of the *yiqtol* with reported speech (or discourse as he calls it) has some foundation because both predictive and hortatory speech are normally naturalized as being located in the speech domain of a quoted participant. Nevertheless, it is possible to find predictive discourse in the field or domain of an “impersonal” narrator. Prediction allows for the flash-forward or proleptic telling of an event or series of events. The *yiqtol* appears in these two text

Niccacci works with a simple distinction between discourse (reported speech) and narration, and thus misses two text types that are prominent in prophetic texts: prediction and exhortation. The difficulty this distinction causes is illustrated by his ambiguous description of the function of the *weqatal* in discourse and narration: "...an 'inverted' construction which is extremely important in discourse. It always comes first in the sentence but never occurs at the beginning of a narrative unit. The same applies when weQATAL occurs in narrative."⁹⁷ All three text types can occur either in the narrator's field of speech (which Niccacci calls narration) or in the quoted speaker's field (discourse). For these reasons, his approach will not be used in this thesis.⁹⁸

2.2.2.2.2 The Grammar of Discourse: Robert Longacre

Robert E. Longacre's approach to discourse analysis defines discourse or text types more precisely. Its major advantage is the recognition that a text is structured both by sequences of events (*récit*) and by relationships between participants. This is particularly important for answering the questions "who speaks?" and "who perceives?" in a text.

Longacre uses the analogy of the double helix structure found in DNA: one strand is the mainline of development—the *récit* in Genette's terms—in a particular discourse type (narrative, predictive, hortatory, or expository). The other strand consists of the way reference to participants is arranged to construct the identity of a character in the text, as well as to articulate the speaker-addressee relationship in the text.⁹⁹ Both of these strands work together to build cohesion and coherence in a text.

types associated with the telling of backgrounded events. These concepts will be explained more fully in the following section.

⁹⁷ Niccacci, *Syntax of the Verb*, 96.

⁹⁸ Dawson criticizes Niccacci for analyzing portions of text that are too short. However, Niccacci does use longer examples that show how the *wayyiqtol* verb has different functions.

⁹⁹ Robert E. Longacre, *Joseph and A Story of Divine Providence: A Text Theoretical and Textlinguistic Analysis of Genesis 37 and 39-46*, (Winona Lake: Eisenbrauns, 1989), 17-18.

The texture of discourse...refers especially to cohesion and coherence in its linear development. This development is responsive to the macro-structures, but without cohesion and coherence the macro-structure could never be realized in the linear development. By "cohesion" I refer especially to surface structure devices such as grammatical forms and conjunctions, while "coherence" is reserved for lexical and referential continuity. Somewhat intermediate between the two is the realm of logical relations, which can be unmarked. The cohesion and coherence of a discourse is not simply of successive binary ties... that unite one point of the discourse to another. Rather the texture is largely dependent on cohesive strands that run vertically through the discourse.¹⁰⁰

The ability to distinguish between discourse types is extremely important for the main issue tackled in this thesis: *How is the hierarchy of speech constructed in the Book of Hosea?* Miller works primarily with narrative texts. In most of her samples the narrator's speech (the reporting utterance) reports something that was said in the past (the reported utterance.) Prophetic texts are much more flexible. They can represent situations where the quotation frame is in predictive discourse, and the quoted utterance is an exhortation: "She will say: 'I want to go and return to my man, the first one...'" (Hosea 2:9).¹⁰¹ The quotation frame tells the reader that the reported speech event is a projection or possibility, and not an accomplished fact. In other words, the events making up the *récit* have not yet occurred. Longacre's classification of discourse types uses parameters that account for both realized events (temporal succession) and possible events (projection) within the domain of speech of a speaker.

2.2.2.2.3 Discourse Types at the Notional or Deep Structure Level

Longacre proposes three sets of binary parameters for identifying the text or discourse types that compose the cohesive strand (the *récit*) of the double helix. They are (1) contingent temporal succession, (2) agent orientation, and (3)

¹⁰⁰ Longacre, *Joseph and A Story of Divine Providence*, 17-18.

¹⁰¹ Miller's criteria include both temporal and personal deixis: "Deictics index person (personal pronouns), time (tense, temporal adverbs), and spatial location (demonstrative pronouns, spatial adverbs) relative to the speech event." The shift from quotation frame to quoted utterance would be handled by her criteria. Miller, *Representation of Speech*, 63.

projection. Each of these parameters will be defined below and their interaction is shown in Table IV, page 123.

Contingent temporal succession (+ or -) means that an event or action is contingent or dependent on the previous event or action. An example of contingent temporal succession is Hos 1:3: “So he went and took Gomer daughter of Diblaim, and she conceived and bore him a son.” Four successive events—one contingent upon the other—take place: he went, he took, she conceived, she bore. Contingent temporal succession is noticeable mostly in Hosea 1 and 3, where a narrative framework can be discerned.

Longacre defines **agent orientation** in a rather circular manner: “Agent orientation (+ or -) refers to orientation towards agents . . . with at least partial identity of agent reference running through the discourse.”¹⁰² The term agent refers to all participants whose actions or states of being are portrayed in the text.¹⁰³ This can include the narrator, or speaking voice in a text. “Agents either instigate a process (with action-process verbs) or perform an action (with action verbs). In either case it seems necessary to insist that intentionality is crucial to the definition of an agent...”¹⁰⁴

Two types of discourse that are at opposite ends of the agent orientation spectrum are narration and exposition. “While narrative discourse is agent-oriented and treats furthermore of the actions of particular agents, expository discourse lacks this agent-orientation and deals more with generalities.”¹⁰⁵ Expository discourse

¹⁰² Longacre, *Grammar*, 3. Longacre uses the distinction between “deep” or notional structures of language and the surface structures that encode these deep relations. Agent orientation is located at the notional structure level, and is encoded at the surface structure by reference to particular participants. These concepts will be described more fully later on.

¹⁰³ An agent is a syntactic category usually defined in opposition to patient. A patient undergoes or “suffers” the effects of an action. The agent or patient may be designated in a text through the use of a noun phrase, personal pronoun or proper name. Matthews, *Dictionary of Linguistics*, 11, 269.

¹⁰⁴ Longacre, *Grammar*, 156.

¹⁰⁵ Longacre, *Grammar*, 232.

is thematic, with minimal descriptions or representations of agents participating in events.

Projection (+ or -) as a category “has to do with a situation or action which is contemplated, enjoined, or anticipated but not realized.”¹⁰⁶ For example, in Hosea 1:5, Yahweh says: “On that day I will break the bow of Israel in the valley of Jezreel.” Projection can take place in a dream, vision, or other non-actual state, but may also simply represent an agent’s intention or reflection on a particular issue or course of action.¹⁰⁷ This is the category that makes this approach especially appropriate for application to prophetic texts.

The intersection of the three binary parameters produces discourse types that are found at a notional or deep structure level.¹⁰⁸ When contingent temporal succession is present, it produces texts that “tell stories”—in other words, these texts have some form of *récit*. A story can be told either in the immediate past, as are narratives in most languages, or in the future or in an imaginary situation, which Longacre calls ‘prediction.’ These categories are illustrated in table IV on page 123. The *récit*, or succession of events, can be initiated or carried out by an agent, as is shown under column I. If a succession of events is articulated without an agent, such as can be found in a cooking recipe or instructions for putting together a piece of equipment, it is procedural discourse (column II). Finally, Longacre classifies exhortation as a discourse type characterized by no contingent temporal succession, but showing agent orientation and projection.¹⁰⁹

¹⁰⁶ Longacre, *Grammar*, 4.

¹⁰⁷ Longacre’s definition of projection “naturalizes” unrealized or possible events by ascribing them to non-actual states, for example, an agent’s cognitive processes.

¹⁰⁸ Longacre uses the term ‘notional structure,’ instead of ‘deep structure’ to describe elements such as plot progression in narrative, dialogue relations (*repartee*), and “ways of combining predications according to coupling, contrast, temporal succession, temporal overlap, causation, paraphrase,” as well as role relations. According to Longacre, these deep structures are found in all languages, but they are filtered through the grammatical surface structures of each particular language. “Our job will essentially be not to posit new notional categories for every language that we find, but to simply map the universal notional categories onto the grammatical structure of the surface of a language.” Longacre, *Grammar*, xvi-xix.

¹⁰⁹ At this point, his categories show their lack of fit. A succession of exhortations or commands in Hosea such as “Go, take a woman of prostitution...” (1:2) describe a succession of projected

Each of these categories is “mapped onto” or manifested on the surface structure of a language primarily through tense and aspect of verbs, as well as word order in Hebrew.

These categories, though descriptive of ‘deep structure’ of language, are commonly seen in the surface structures of languages as well, and therefore provide labels and rationale for handling them independently of one another. This is the greatest value of such a matrix: it enhances our perception of distinctions that are marked (perhaps only subtly) in real language data.¹¹⁰

A prophetic text is a mixture of surface structure predictive, hortatory, and narrative discourse. While predictive and hortatory discourse dominate in the book of Hosea, highlighting actions that are “contemplated, enjoined or anticipated, but not yet realized,” they are occasionally contrasted with discourse (narrative) that deals with realized actions in the past. Section 2.2.2.2.4 describes the surface structure encoding of these discourse types.¹¹¹

events. These categories are rendered more flexible, on the surface structures of languages, by the ‘clines’ described in the next section.

¹¹⁰ Dawson, *Textlinguistics and Biblical Hebrew*, 98.

¹¹¹ One aspect of Longacre’s theory that is not well defined is how the narrator and participants are differentiated within texts. For this reason, Cynthia Miller’s approach to reported speech in conjunction with the model for participant reference described below must be used to complement Longacre’s theory.

	Agent Orientation +	Agent Orientation -	
Contingent Temporal Succession +	I. NARRATIVE Prediction	II. PROCEDURAL How to do it	Projection +
	Story	How it was done	Projection -
Contingent Temporal Succession -	III. BEHAVIOURAL Exhortation	IV. EXPOSITORY Budget Proposal	Projection +
	Promissory Speech	Futuristic Essay	
	Eulogy	Scientific Paper	Projection -

Table IV: Discourse Types at the Notional or Deep Structure Level¹¹²

2.2.2.2.4 Surface Structure Features of Discourse Types

Deep or notional structures such as narrative, predictive, and hortatory discourse appear encoded to a certain degree in the surface structure of languages, so that each type of discourse (indicated in Table IV above) is characterized by grammatical constructions that constitute its main line of development:

...the mainline of a discourse can be marked (in a given type of discourse) by a characteristic tense, aspect, or mood (or some combination of the three), by word order in the clause, or by a mystery particle. Various further features can also mark the more pivotal parts of the mainline from the more routine parts and can

¹¹² Adapted from Longacre, *Grammar*, 5.

classify background, supportive and depictive material so that the more crucial bits of information stand out.¹¹³

For biblical Hebrew Longacre posits a series of ‘clines’ that show how each discourse type is manifested on the surface structure of the text. They are reproduced in Table V-VII below, showing increasing departure from the mainline of each form of discourse in descending order.¹¹⁴

Band 1: Storyline	1. Preterit: primary ^a	<i>wayyiqtol</i>
Band 2: Backgrounded Actions	2.1 Perfect 2.2 Noun + perfect (with noun in focus)	<i>qatal</i> <i>noun +</i> <i>qatal</i>
Band 3: Backgrounded Activities	3.1 הָיָה + participle 3.2 Participle 3.3 Noun + participle	
Band 4: Setting	4.1 Preterit of הָיָה. be. 4.2 Perfect of הָיָה. be. 4.3 Nominal clause (verbless) 4.4 Existential clause with שָׁׁ	<i>wayyehi</i> <i>wehaya</i>
Band 5:	5. Negation of verb clause: irrealis (any band) ^b	

^a 1. Demotes to 2.2 by preposing a noun. 1. Demotes to 5 by preposing אֵל (not) [Preterite > Perfect].

^b “Momentous negation” promotes 5 to 2.1 / 2.2.

Table V: Narrative Discourse Verb Rank Cline

Longacre’s model assumes that Hebrew is primarily a verb-initial language.¹¹⁵ He uses the concept of background and foreground to distinguish between verbs that carry forward the action and are part of the main series of contingent events. Rows 2 and 3 are in the background because they describe (2) (punctual) actions that are not part of the main story line, or (3) (continuing) activities that are also

¹¹³ Longacre, *Grammar*, xvii.

¹¹⁴ The clines shown above are adapted from those shown in Longacre, *Joseph and A Story of Divine Providence*, 81-121. David A. Dawson proposes an expository verb rank cline based on Longacre’s model. It will not be shown here, since expository discourse does not appear in Hosea. Dawson, *Textlinguistics and Biblical Hebrew*, 117.

¹¹⁵ For a discussion of word order in Biblical Hebrew, see: Barry Bandstra, “Word Order and Emphasis in Biblical Hebrew Narrative: Syntactic Observations on Genesis 22 from a Discourse Perspective” *Linguistics and Biblical Hebrew*, (ed. Walter R. Bodine; Winona Lake, Eisenbrauns, 1992), 109-123.

not part of the main story line. Both rows 2 and 3 can set up the world of the text for the reader by providing the context for the main line of action.

Table VI on the following page shows the verb rank cline for predictive discourse where the “backbone” or mainline construction is the *weqatal*:

The *weqatal* forms, in exactly parallel fashion to *wayyiqtol* forms in narrative, are clause initial and cannot occur after conjunctive or subordinating particles. And whereas *wayyiqtol* forms give way to the perfect in narrative, so *weqatal* forms give way to the imperfect *yiqtol* in prediction—which can be described as a story told in advance of its happening. And like a story, predictive discourse involves particular people in particular places at particular times.¹¹⁶

Verb rank clines may share similarities, especially in the lower bands. Bands 3 and 4 for narrative and predictive discourse are essentially the same, except for the greater prominence given to *wehaya* in predictive discourse. “The *weqatal* forms of וְיָהָיָה (the impersonal), aside from their primary use in predictive...discourse, occur occasionally in a narrative framework to anticipate cataphorically a pivotal/climatic event in a chain of events further on in the context...”¹¹⁷

¹¹⁶ Longacre, “*Weqatal* Form in Biblical Hebrew Prose: A Discourse-Modular Approach” in *Biblical Hebrew and Discourse Linguistics*, (ed. Robert D. Bergen; Winona Lake: Eisenbrauns, 1994), 52.

¹¹⁷ Longacre, “*Weqatal* Forms in Biblical Hebrew Prose,” 95.

Band 1: Storyline	1. w (consecutive) perfect ^a	<i>weqatal</i>
Band 2: Backgrounded Predictions	2.1 Imperfect 2.2 Noun + imperfect (with noun in focus)	<i>Yiqtol</i> Noun <i>Yiqtol</i>
Band 3: Backgrounded Activities	3.1 הַגִּיחַ + participle 3.2 Participle 3.3 Noun + participle	
Band 4: Setting	4.1 w (consecutive) perfect of הָיָה. “be.” 4.2 Imperfect of הָיָה. be. 4.3 Nominal clause (verbless) 4.4 Existential clause with שָׁׁ	<i>wehaya</i> <i>wayyehi</i>

^a 1. Demotes to 2.1 by preposing אֵל (not) and to 2.2 by preposing a noun.

Table VI: Predictive Discourse – Verb Rank Cline

Table VII shows the verb rank cline for hortatory discourse. Hortatory discourse is slightly similar to predictive discourse. Bands 3.1 and 3.2 (*weqatal* followed by *Yiqtol*) resemble the sequence in band 1 and 2.1 in predictive discourse. In his discussion of the Joseph story in Genesis 40:14-15, Longacre shows how hortatory discourse can be “mitigated” or softened by reducing it to predictive discourse.

Band 1: Primary line of Exhortation	1. Imperative (2 nd person) 1.2 Cohortative (1 st person) 1.3 Jussive (3 rd person)	
Band 2: Secondary line Exhortation	2.1 הַ + Jussive / imperfect 2.2 “Modal” imperfect	Jussive / <i>Yiqtol</i> <i>Yiqtol</i>
Band 3: Results / Consequences (Motivation)	3.1 w (consecutive) perfect ^b 3.2 הַ / הַ + imperfect 3.3 Future perfect	<i>weqatal</i> <i>Yiqtol</i> <i>qatal</i>
Band 4: Setting (Problem)	4.1 Perfect (of past events) 4.2 Participles 4.4 Nominal clauses	<i>qatal</i>

^a 1.3. substitutes for 1.1 in deferential avoidance of 2nd person.

^b 3.1 may substitute for band 1- but this possibly involves substitution of the form of predictive discourse.

Table VII: Hortatory Discourse Verb Rank Cline

Mitigation changes the interpersonal relationship between the speaker and the addressee, rendering Joseph's speech to the cupbearer less forceful and more polite. Longacre argues: "...discourse types like grammatical constructions interrelate in a web of relationships, which may be characterized transformationally if we choose."¹¹⁸ Data accumulated from a clause-by-clause analysis of the Book of Hosea can be compared to these clines to determine what chunks of text belong to which discourse type. Since each discourse type establishes a different narrator-narratee, speaker-addressee relationship, this analysis should help to establish agent orientation, or who speaks within a given field or domain.

The verb rank clines show how discourse types are manifested on the surface structure of a language. However, the surface structure can itself be constructed at greater degrees of complexity by grouping together "chunks" or paragraphs of discourse types. Macro-syntactic markers separate or link together several chunks or paragraphs of discourse. For example, a marker that has long been recognized in prophetic texts is the conjunction לכן. "therefore", which can introduce the punishment or effect of an action.¹¹⁹

Discourse can also be organized on the semantic level by devices internal to the text, making reference to text-external ones. David McLain Carr proposes the following hierarchy of text structure indicators: "(1) meta-communicative sentences (the titles of prophet texts); (2) substitution on the meta-level (chapter headings); (3) substitution on an abstraction level (events); (4) change in worlds (this world, other worlds of the future, of thoughts, of feelings, of dreams); (5) episode markers (change in time or place); (6) changes in grouping of agents."¹²⁰

¹¹⁸ Longacre, "Weqatal Forms in Biblical Hebrew Prose," 56.

¹¹⁹ לכן is often the pivot between what happened in the past and what will happen in the future (indictment and judgment): "She did not know that it was I who gave her the grain, the wine... therefore I will take back my grain in its time..." (Hosea 2:10) The first part of this verse is in backgrounded narration, and the לכן (therefore) introduces predictive discourse.

¹²⁰ David McLain Carr "Isaiah 40: 1-11 in the Context of the Macrostructure of Second Isaiah" in *Discourse Analysis of Biblical Literature: What It Is and What It Offers*, (Walter R. Bodine;

Table VIII on the following page shows a sample of how the verb rank clines were used to sort out different types of discourse in Hosea. In the far right hand column, the underlined words indicate a shift in discourse type. Verse 1:9 is the last quotation frame (וַיֹּאמֶר, “and he said”) in Hosea 1. It is a *wayyiqtol* typical of narrative discourse and is the last example of that type of discourse for almost the entire remainder of the book.¹²¹ Hortatory and predictive discourse—identified by imperatives and *yiqtol*s—are separated by sections consisting of nominal or background (offline) clauses (indicated by the word “setting”). וַיְהִי is a macro-syntactic marker that is typically used in prophetic texts to signal the onset of prediction.¹²²

In this example, agent orientation (who speaks or acts) switches with almost every change in discourse type. In line 1, the omniscient, anonymous narrator refers to Yahweh in the third person (the addressee is presumably Hosea). The imperative in line 2 immediately shifts these relationships: the narrator disappears, Yahweh is the speaker, and the addressee is the prophet Hosea. As we shall see in chapter 4, verse 2:1 is problematic because there is no indication of whether or not this is Yahweh, the narrator, or Hosea speaking. The identity of the agent is obscured by the *Niphal* verbs.

The verb rank clines described previously are useful guidelines for analyzing discourse types present in the prophetic genre, but subordinate clauses and their functions present some problems. Should they be considered mainline

Atlanta: Scholars Press, 1995), 58. This classification, based on European text-linguistics operates on a much more abstract level than Wendland’s (see below).

¹²¹ Quotation frames can appear in other forms of discourse as is shown by the last line, where וַיֹּאמֶר appears in predictive discourse.

¹²² When these tables were originally set up, each line was meant to contain one clause. However, on further reflection, certain characteristics of the text were highlighted by setting them on a separate line, for example: macro-syntactic markers, and occasionally, shifts in speaker—addressee deictics. These will be mentioned when they occur in their respective tables.

constructions or are they embedded clauses to be interpreted as part of the main clause?¹²³

Hebrew Text	Morphology*	Discourse Typology
1.9 וַיֹּאמֶר	Wayyiqtol, G, 3ms	Quotation Frame 1.0 Narr. - mainline
קְרָא שְׁמֹר לֹא עֲפִי	Impv, 2ms	Hort. - mainline
כִּי אַתֶּם לֹא עֲפִי	Nominal clause	Subordination 4.3 Setting
וְאַנְכִי לֹא-אֶהְיֶה לְכֶם	X - Yiqtol, G, 1ms	2.2 Secondary line of exhortation
2.1 וְהָיָה מִסְפָּר בְּנֵי-יִשְׂרָאֵל כְּתוֹל הַיָּם	**Weqatal, G, 3ms	4.1 Pred. Setting
אֲשֶׁר לֹא-יִפְדֶּה	X - Yiqtol, N, 3ms	Subordination 2.1 Bckg. pred.
וְלֹא יִסְפָּר	Neg- Yiqtol, N 3ms	2.1 Bckg. pred.
וְהָיָה בְּמִלְוֹם	Weqatal, G, 3ms, used as macro-syntactic marker.	4.1 Setting
אֲשֶׁר-יֹאמַר לָהֶם	X- Yiqtol, N, 3ms	Subordination Quotation frame in 2.1 Bckg. pred.
לֹא-עֲפִי אַתֶּם	Nominal clause	4.3 Setting
יֹאמַר לָהֶם	Yiqtol, N, 3ms	Quotation frame 2.1 Bckg. pred.
בְּנֵי אֵל-הָיִ:	Sentence fragment	

* X in the Morphology column indicates any element that is not a finite verb in initial position.
** While morphologically וְהָיָה is a weqatal verb, it often functions, especially in prophetic texts,
as a macro-syntactic marker that signals a shift to predictive discourse.

Abbreviations: Bckg= backgrounded, Pred. = prediction, Narr. = narration, Hort. = hortatory

Table VIII: Sample Analysis of Hosea 1:9 - 2:1

Several different types of syntactic subordination exist; are all of them mainline, offline, or a combination of the two?¹²⁴ In the example shown above, two subordinating conjunctions, כִּי and אֲשֶׁר occur. כִּי introduces a nominal clause

¹²³ Longacre uses the term mainline to refer to the main line of development of a particular discourse type. In other words, the mainline of development are the constructions shown in band 1 of the verb rank clines. Thus the "mainline" for narrative discourse is sustained by a string of *wayyiqtol* verbs—in other words, the *récit*. This definition applies to an above the sentence level of analysis. On the other hand, at a below the sentence level of analysis, a main clause, is a larger clause, which contains a syntactically subordinate clause. However, as we shall see, in this dissertation we analyse the contents of the subordinate clauses, which Longacre would not do.

¹²⁴ Offline refers to all constructions shown in bands 2-4 on the verb rank clines.

(background in hortatory discourse), while אָשַׁר shifts the verb from first position, thus moving the clause from foreground to background.¹²⁵

Most textbooks deal with subordination at the "below the sentence level". From this perspective, it can be defined as follows:

The operation of inserting one clause within another is called embedding. The effect of embedding on the inserted clause is to subordinate it to the other clause. When this happens the embedded clause ceases to function as a clause in its own right and now it serves as a clause level tagmeme (i.e. the clause has shifted rank downward and now functions as a phrase).¹²⁶

When the embedded clause provides the content necessary to complete the structure of a higher clause it is a complement. The conjunction וְ is one indicator of this type of clause in biblical Hebrew (it is also the conjunction which has been most thoroughly studied in relation to prophetic texts). Interestingly, וְ functions as a verbal phrase complementizer (וְ + embedded clause which complements the verb in the main clause), "with only a limited class of verbs, namely verbs of perception, cognition and speaking."¹²⁷ Bandstra's analysis of narrative and poetic texts (the Psalms) shows that the internal order of the constituents of the subordinated clause is not changed by the pre-positioning of a conjunction.¹²⁸

The majority of *ky* VPh complement clauses (61.8%) have the order *ky*-P . . . where the predicate is the first element in the

¹²⁵ וְ has been identified by form critics as a "particle" with a deictic function that is typically found in prophetic oracles. For Wolff, וְ is used in oracles as a demonstrative interjection, an adversative ("but"), or expresses the motivation for the preceding statement. However, it also seems in many instances to stand at the switching point between two types of discourse. Wolff, *Hosea*, 135.

¹²⁶ Barry L. Bandstra, "The Syntax of the Particle *ky* in Biblical Hebrew and Ugaritic" (Ph.D. Dissertation, Yale University, 1982), 97.

¹²⁷ Bandstra, "The Syntax of the Particle *ky*", 103. Other conjunctions, which introduce a verbal complement with verbs of perception, cognition and speaking, are:

אֲשֶׁר, וְהִנֵּה, אֲשֶׁר.

¹²⁸ This applies to verbal complements only.

clause. . . . An examination of the nominal VPh complements in our corpus reveals that the expected syntax of nominal clauses of classification (P-S syntax) and nominal clauses of identification (S-P syntax) is observed.¹²⁹

This appears to indicate that when a subordinate clause is found in a stretch of discourse, it respects the syntax of the verbs of the type of discourse it belongs to.

In contrast, Dawson's application of Longacre's beyond the sentence level approach to narrative texts identifies subordinate clauses saying they "constitute, by their very nature, a break in the mainline of the text-type. It is not inconceivable that they serve here, in Narrative History, as do הִיָּה clauses for example, to alter the rhythm of the text to indicate a 'high point' or juncture in that text."¹³⁰ This observation is made from the viewpoint that narrative is the predominant type of discourse in the literary genre in question.

The previous observations about the function of subordinate clauses are all related to narrative texts, but do they perform the same function in predictive and hortatory discourse? How does subordination function within reported speech itself? Is it possible that it functions as an indicator or episode marker as it supposedly does in narration?¹³¹ According to Dawson, extended stretches of subordinated material follow the patterns typical of the discourse they belong to.

¹²⁹ Bandstra, "The Syntax of the Particle *ky*", 103. Vph=verb phrase S = subject and P = predicate in Bandstra's terminology. The predicate is anything which says something about an action, a state of affairs or state of being; thus it is not necessarily signaled by a finite verb, but can occur with "nominalized or adjectivized" verbal forms (infinitives, participles) i.e. at the lower end of Longacre's clines for narration and prediction.

¹³⁰ Dawson, *Textlinguistics and Biblical Hebrew*, 159.

¹³¹ The *wayyiqtol* verb type, which characterizes narrative, is found very rarely in Hosea outside of chapters 1 and 3. However, there is one instance in chapter 2:15, where narration seems to be embedded in predictive discourse (narration of a series of past events is used to justify events which are "contemplated, enjoined, but not realized"). This brief instance of embedded narrative is found following a subordinate (relative) clause.

However, because a subordinating conjunction enforces a non-initial verb form, identifying the discourse type can be difficult.

It is clear that subordination (which is more common in Reported Speech than in non-Reported Speech), specifically, and embedding, more generally--by reason of their cohesion with other units within their context – both limit the kinds of clauses that can occur at the outset of any text unit in such a section. This immediately means that we have a greater number of clauses than we would like whose surface structure signals as the text-type have been obscured by such permutations.¹³²

Accordingly, a stretch of narration that one would normally expect to open with a *wayyiqtol* (preterite) verb begins with a nominal clause or perhaps a *qatal* (perfect). Devices that embed one form of discourse within another form of reported speech is a topic that needs development (except, as we have seen, for quotation frames in narrative.)

The approach taken in this dissertation was to apply Longacre's methodology as he formulates it to Hosea 1-14. Nevertheless, it soon became apparent that applying the verb rank clines so that only the mainline (the non-subordinated clauses) of each discourse type were analyzed excluded some very important data—data that impacts on the way the world of the text is articulated. For example, the quotation frame and projected event in 2:7 would be omitted: “For she said: Let me go after my lovers, givers of my food, my waters, my wool, and my flax, and my drinks.”¹³³ This subordinate clause contributes to the speaker's characterization of the woman in the text. For this reason, subordinate clauses were analyzed throughout Hosea 1-3, even though they are not included in Longacre's approach.

¹³² Dawson, *Textlinguistics and Biblical Hebrew*, 207.

¹³³ For a similar example see 2:1. In this case the subordinate clause contains two quotation frames, and thus two events: “It was said to them: “Not my people, you. It will be said to them: Children of the Living God.””

Another factor that can shift a verb out of first position in a phrase, but does not necessarily indicate a change in discourse type, is the appearance of devices such as chiasm and parallelism that are normally associated with poetic texts. In Hosea, chiasm and parallelism both appear in the most “prose-like” sections of text. Andersen and Freedman have detected a chiasm in the following portion of the text, where the verb and the object are interchanged:

Hebrew Text		Morphology	Discourse Type	Translation
כִּי לֹא אוֹסִיף עוֹד	A	X-neg. Yiqtol, 1cs	Subordination 2.1 Bckg. pred.	For I will no longer
<u>אָרַחֵם אֶת-בַּיִת יִשְׂרָאֵל</u>	B	Yiqtol, P, 1cs	2.2 Bckg. pred.?	<u>have pity</u> on the house of Israel
כִּי-נִשְׂאָ אֶשָּׂא לָהֶם:	C	X-inf.abs.+Yiqtol, G, 1cs	Subordination 2.2 Bckg. pred.	or forgive them.
1.7 <u>וְאֶת-בַּיִת יְהוּדָה אָרַחֵם</u>	D	X-nouns+Yiqtol, P. 1cs	2.2 Bckg pred. ¹³⁴	But on the <u>house of Judah</u> , I will <u>have pity</u>

Verb = underlined, Object =in bold

Table IX: Chiasm in Hosea 1: 6-7

An added level of complexity occurs because some scholars propose that the negation in A governs the verbs from B to D, which leaves several unresolved issues.¹³⁵ Is B in the background or in the foreground? Is the כִּי at A functioning more as a subordinating conjunction or a macro-syntactic marker? Are A, B, and C involved in multiple levels of subordination? The relationship between discourse types, subordination, and poetic devices is an unexplored area. The approach taken throughout this thesis is to show the element that is displacing the verb from its initial position, but then to re-evaluate its impact in the light of the surrounding discourse type, and the possibility that a poetic device may affect it.¹³⁶

¹³⁴ The numbers beside each discourse type correspond to the numbers of the second column in Longacre’s verb rank cline.

¹³⁵ Andersen and Freedman include the negation: “In other words, the introductory clause... controls all the four following clauses and negates them individually and severally, e.g. never again will (1) I have pity on the house of Israel, (2) I make the slightest move to forgive them, (3) I have pity on the house of Judah, (4) I, Yahweh their God rescue them.” Andersen and Freedman, *Hosea*, 189.

¹³⁶ The element placed before the verb is shown as X- in the tables of analysis.

Up to this point, this section has focused on defining discourse types—especially narrative, predictive, and hortatory—that operate above the level of a sentence. This has set the stage for defining the internal characteristics of domains or fields of speech in a text. In the following section, we take a brief look at Ernst Wendland’s analysis of Hosea that defines the boundaries of “chunks” of discourse or textual units above the paragraph level. Wendland’s approach does not focus specifically on reported speech. He therefore defines other devices, in addition to quotation frames, that could mark a textual unit.¹³⁷

2.2.2.2.5 Macro-Syntactic Markers that Define Sections of Discourse: Ernst R.

Wendland

Ernst R. Wendland has studied the Book of Hosea using concepts from discourse linguistics in order to determine the boundaries of “textual units” in Hosea and Joel.¹³⁸ In the introduction Wendland describes the concepts underlying this approach as follows:

It [the analysis] focuses upon the principal linguistic and poetic devices whereby a certain textual unit is externally “bounded,” or segmented, on the one hand, and internally “bonded,” or made to cohere, on the other. These essentially analytical and synthetic operations, which interact with the thematic foregrounding of selected portions of the text (climax/peak), are effected by the mutually dependent compositional processes of “convergence” (junction) and “inclusion” (integration.) This approach differs significantly from that of conventional form criticism in that the pertinent discourse pericope is analyzed holistically in terms of itself (*intrinsically*) as a piece of literary (written) communication, rather than extrinsically with respect to a certain corpus of

¹³⁷ Although Wendland takes into account certain characteristics of reported speech such as shifts in speaker, exclamatory utterances, direct speech, etc., he does not equate a “textual unit” with a speaker’s domain or field.

¹³⁸ Ernst R. Wendland, *The Discourse Analysis of Hebrew Prophetic Literature: Determining the Larger Textual Units of Hosea and Joel*, (MBS, 40; Lampeter: Mellen Biblical Press, 1995).

traditional oral forms or ‘genres’ together with their supposed socio-religious settings of use.¹³⁹

Markers indicating the external limits of a larger unit of discourse operate most evidently at the aperture and closing of units. In the aperture, they signal a break with previous material, whereas in closure they create a division or boundary from the material that follows. Wendland’s inventory of devices classified by aperture and closure differ as to their degree of reliability:

Aperture

Closure

Shift in speaker (addressee)	Inclusion (reduplication of linguistic material)
Shift in topic	Epiphora
Shift in time	Exclamatory utterance
Anaphora	Direct speech/ address
Shift in style of address (ex. Direct to indirect speech)	Concise closing (demi colon)
Transitional expressions (‘therefore’ or ‘when’)	Asyndeton
Exclamatory utterance	Striking imagery
Rhetorical question	Front-shifting of a noun phrase to a pre-verbal position to indicate setting
Asyndeton	Overt parallelism – synthetic parallelism using logical, temporal, or spatial linkage.

Table X: Devices Indicating Aperture and Closure of Discourse Units in Prophetic Texts¹⁴⁰

Some of these discourse markers not only signal changes in discourse types, but also indicate shifts in speaker and addressee, and thus shifts in points of view (especially in the aperture column). Wendland’s markers of discourse units operate at a level beyond the sentence, setting off “chunks” of material. His markers are also located at a higher level of abstraction that is beyond the morphology of the verbs and the syntax of clauses and paragraphs.

¹³⁹ Wendland, *Discourse Analysis of Hebrew Prophetic Literature*, 2. When Wendland speaks of socio-religious setting, he refers to traditional form criticism and not to socio-linguistic discourse analysis.

¹⁴⁰ This table is a summary of material found throughout Wendland, *Discourse Analysis of Hebrew Prophetic Literature*, 1-71.

Wendland's markers of discourse units provide the tools for describing paragraph types in Hosea, a description that Longacre develops in narrative texts. This aspect of Longacre's model will not be immediately applied in this thesis because the focus is on determining "who speaks" and "who perceives" in the text, rather than the development of the event sequence in the text. Discourse types group together to form paragraphs with well-defined functions; thus Longacre posits sequence, reason, and result paragraphs for narrative; reason, comment, and amplification for prediction, as well as several degrees of mitigation for hortatory. These are the results of his analysis of a narrative text (Genesis). Since this thesis is applying this methodology to a literary genre that alters the roles of narration and reported speech in the text, paragraph types may also be affected.¹⁴¹

2.2.2.2.6 Summary: Discourse Typology as a Criterion for Determining Who Speaks in a Text

Discourse or text typology is the main component of the first strand of DNA in Longacre's analogy presented at the beginning of this section. The assumption that every form of discourse has a typical main line of development—which is not necessarily chronological but can also be logical—underlies this typology. Off-line or secondary material can be used either to set the stage for the ensuing discourse, to slow down the development, or to mark "zones of turbulence" such as the peak of a story.¹⁴² In this thesis however, the focus is on how a particular discourse type can be used to track the internal characteristics of a speaker's field or domain. Since discourse types often change the narrator-narratee, speaker-addressee relationship in the text, they can be used as one of the criteria for determining who speaks at a particular point in the text.

Discourse typology focuses on the type of verb found in the first position of a clause. When a verb is inflected, it signals the person of the agent—giving a first

¹⁴¹ In a certain sense, form criticism has already begun to perform this function as it defines oracles of different types, prophetic speech, prayer, etc.

¹⁴² The terms mainline and offline mirror background and foreground that are used by Niccacci and others. These terms have been adopted because background and foreground have been used exclusively for narrative discourse.

clue as to the identity of the speaker.¹⁴³ However, texts often supplement the person as it is shown in the verb, with other devices such as personal pronouns and proper names. The designation of individuals in Biblical Hebrew is not haphazard, but transmits not only who speaks and who is spoken about, but also the speaker or narrator's attitude towards the person designated: "...the way individuals are designated is not simply a trivial matter of socio-linguistic convention. It has considerable significance as a way in which the speaker or narrator conveys his feelings about matters presented, and attempts to influence the addressee or the reader."¹⁴⁴ The following section explores participant reference, along with the adjustments that will have to be made in order for this model to work with a prophetic text.

2.2.2.3 Criteria 3: Participant Reference

What cues are given to the reader to track the actions and states of participants (especially speakers and addressees) in discourse? In the previous section, discourse types and the verb clines associated with them addressed the problem of how something is said. Participant reference deals with the "who" in the two crucial questions for this thesis: "Who speaks?" "Who perceives?"¹⁴⁵

Chapters 1-3 of the Book of Hosea add several layers of complexity to participant reference. While narrative texts generally establish a fixed identity in relation to a specified participant, a prophetic text like Hosea uses stylistic features such as metaphor, metonymy, and simile so that terms describing one participant's roles (father, husband) may be transferred to another individual in the text. For example, Hosea the prophet is the "husband" of a promiscuous woman in the narrative world of the text (Hosea 1 and 3). At the same time, Yahweh (represented as God and as the speaker in the text) is the "husband" of a

¹⁴³ This statement is not true of passive verbs. See section 2.2.2.4.

¹⁴⁴ E.J. Revell, *The Designation of the Individual: Expressive Usage in Biblical Narrative*, (BET; Kampen, the Netherlands: Kok Pharos, 1996), 361.

¹⁴⁵ However, participants can also be characters that do not act as speakers or perceiving agents. Therefore participant reference has a broader function than identifying narrator-narratee, speaker-addressee relationships.

promiscuous people represented as a woman in the figurative world of Hosea 2. As the text evolves from chapter 1 to chapter 2, direct reference to a particular participant changes, so that it is difficult to separate whether Yahweh or Hosea is the husband speaking in the text.

The following section presents Longacre's model for participant reference, which he developed based on narrative texts. The work of E.J. Revell and Lénart de Regt—who work with a broader corpus—will be used to modify his approach.

2.2.2.3.1 Designation and Reference to Participants in the Text

Several studies of Hebrew narrative texts have shown that participant reference may function in several different ways. It can simply designate a particular individual or it can also indicate that participant's function in the plot structure. Furthermore, participant reference may also locate each individual in the social world represented in the text; and may also reflect the narrator's perspective of them:

The way in which individuals are designated is not simply a trivial matter of sociolinguistic convention. It has considerable significance as a way in which the speaker or narrator conveys his feelings about the matter presented, and attempts to influence the addressee or the reader.¹⁴⁶

Longacre proposes a model for tracking participants in Biblical Hebrew that identifies, ranks, and analyzes the operations participant reference must carry out in the plot structure of a story.¹⁴⁷ Based on his study of the Joseph story in Genesis, he proposes the following hierarchy of participants in narrative:

¹⁴⁶ Revell, *The Designation of the Individual*, 361.

¹⁴⁷ This is true primarily of what he calls "the operations of participant reference," where the function of a participant is related to plot structures in narrative. Longacre lists seven functions: (1) "introduction into the story, i.e. the first mention of a participant or prop; (2) integration into the story as central in a narrative (whether main or embedded) or as thematic participant of a paragraph; (3) tracking i.e. tracing references to participants through the text so as to keep track of who-does-what-to-whom, and other such considerations; (3) reinstatement (applicable if a participant has been off-stage); (4) indication of confrontation (e.g., at the climax of a story) and / or role change, i.e., flip in dominance patterns (at a denouement); (5) marking locally contrastive

- a. major participants (the slate of participants for the whole story);
 - central (protagonist)
 - other(s)
 - antagonist
 - helpers / bystanders
- b. minor participants (participants whose role is restricted only to particular episodes in the story)
- c. props
 - 1. human
 - 2. animate
 - 3. inanimate
 - 4. natural forces ¹⁴⁸

**Figure 16: Ranking of Participants in a Narrative Text
According to their Function in the Plot**

This ranking shows participants' function within the plot structure, but does not address the issue of how they are designated or referred to in a text. Longacre gives the list in figure 17, (p. 140.) for this purpose.

These devices (in figure 17 on the following page) are ranked according to the degree of information they contain about the designated individual. Thus the first category includes a name with a description, while in the fourth category the individual is designated only by a pronoun that indicates gender and relationship to the speaker (you, he, she). Finally, the last category, nul reference, implies the presence of a participant in the text, but does not specify their gender or relationship to the speaker. This category depends on the reader's ability to 'fill in the gaps' anaphorically.

status (accomplished by fronting a noun in the second sentence of an antithetical paragraph); (6) an intrusive narrator evaluation." Longacre, *Joseph and a Story of Divine Providence*, 143. While these participant operations will be kept in mind in the analysis of Hosea, they may not be directly transferable to this literary genre.

¹⁴⁸ Longacre, *Joseph and a Story of Divine Providence*, 142.

1. nouns (including proper names) + qualifiers such as adjectives, relative clauses and descriptive sentences (clauses with הָיָה , 'be', or nominal clauses) For example: Hosea son of Beeri
2. nouns (including proper names) without such qualifiers. For example: Jezreel
3. surrogate nouns as substitutes for (1) and (2), especially by resort to terms for kinship and occupation / role; sometimes, especially with minor participants, this may be the usual level of participant identification, e.g. a relative clause may simply be part of a job or role description.
4. pronominal elements
 - a. independent subject pronouns
 - b. object pronouns (אֹת + pronominal element)
 - c. preposition + pronominal element
5. pronominal object suffixes on verbs; subject and possessor affixes
6. nul references, e.g., in regard to objects that are implied in the context but not stated in a given clause¹⁴⁹

Figure 17: Resources for Tracking Participants in Biblical Hebrew

In biblical Hebrew, the usual pattern in narrative texts is to use inflectional or pronominal reference to designate a major participant after they have been introduced by name. Reference to participants is determined by their importance to the context, rather than their social status.¹⁵⁰ Stylistic considerations may also play a part in the designation of a participant. Lénart de Regt identifies several specialized rhetorical patterns for participant reference:

¹⁴⁹ Adapted from Longacre, *Joseph and a Story of Divine Providence*, 141-42. Examples from Hosea of the six types of resources for tracking participants are: (1) "Hosea son of Beeri(1:1). (2) "Name him Jezreel." (1:4). In this case Jezreel is used as a proper name. (3) "God loves a woman"(3:1) (4) And he said to him" (1:6). Preposition with pronominal element. (5) "Lest I strip her." (2:5) (אֲפָרֹסָהּ) (6) "Say to your brothers 'my people' and to your sisters 'loved' . . . (2:3). The speaker's identity is not specified. Similarly, the addressee is not named, but the reader can deduce that the speaker addresses Jezreel because of the kinship terms used, and the fact that the imperative is 2mp.

¹⁵⁰ According to de Regt, "in poetry the same referent can be referred to with more than one grammatical person. Change of person, then, can mark the start of a new paragraph." Lénart J. de Regt, *Participants in Old Testament Texts and the Translator: Reference Devices and their Rhetorical Impact*, (SSN, Amsterdam, The Netherlands: Van Gorcum, 1999), 95.

- Repetition may show a crucial and climactic moment in the text, or indicate that what is about to be said is important or unexpected.
- Repetitions are also implicit comment—especially in the case of extended descriptions. A reference that is more specific than is necessary for identification or the indication of a new paragraph sometimes reflects that the participant is given a negative assessment.
- Underspecification – a participant is frequently introduced (or reintroduced) into the text (with pronominal elements) while full reference (via a proper name and a possibly a qualifier) is withheld at first
- Numeruswechsel – (One referent is designated by both singular and plural forms.) In Deuteronomy, the people of Israel are alternately spoken to in the singular and in the plural...The changes from one to the other have an intensifying effect; at each “nummerwechsel” Israel is addressed anew.¹⁵¹

Participants can also be given prominence by shifting the noun or noun phrase that refers to them before finite verbs (SVO structure replaces VSO). Shifting of this type also happens when a text uses devices such as parallelism and chiasm normally found in poetry. The noun in first position emphasizes the participant (a noun or pronoun indicating the participant) rather than the action described in the clause.

A hierarchy of participants (such as the one shown in Figures 16 and 17) in discourse is a starting point for establishing participant relations. However, standard patterns of usage, as well as unusual ones can have important implications for the authority of the text. The credibility of the source of a speech event (whether the speaker is a major participant, antagonist, or the narrator) affects the weight the speech event is given in the world of the text.

Nevertheless, Revell warns against generalizing Longacre’s hierarchy to other texts, because it is dependent on the social status of participants in the Joseph story in Genesis. Society may be structured differently in different stories, and

¹⁵¹ Adapted from Regt, *Participants in Old Testament Texts*, 96.

thus designation of the status of an individual may change. “The Joseph story and the corpus reflect different forms of society. The compound designations characteristic of the corpus are not used in the Joseph story. They would fit Longacre’s category 1 (Figure 17), defined as including designations which present more than one item of information about the character designated...”¹⁵² Although participant reference may be patterned to support the rhetorical strategy of the text, in this thesis, the primary concern is to see how it structures the representation of speech. Thus the devices presented in figure 17 will be used to see how the text allows the reader to track narrator-narratee and speaker-addressee relationships in the text.

2.2.2.4 Criteria 4: Verbal System

In this section we return to the last of the four criteria—verbal constructions—that will be used to define who speaks in the text. A summary of the Hebrew verbal system is beyond the scope of this thesis. However, two elements of the verbal system may influence the shape of reported speech in Hosea—modality and *Aktionsart*.

Modality refers to the morphological elements that reflect the speaker’s mood or intention in pronouncing a sentence.¹⁵³ Is the speaker making a statement, asking a question, giving a command? Normally a text signals a change in mood through different verb types or other syntactic and lexical devices. For example, the imperative mood (command) could sometimes be reflected in the use of an imperative verb. An interrogative clause will be signaled by syntactic or lexical devices such as the interrogatives מה (what?) or מי (who?). Although traces of other moods (such as the subjunctive) occur in Biblical Hebrew, the most commonly used mood is the indicative or declarative. “As in other languages the

¹⁵² Revell, *Designation of the Individual*, 59

¹⁵³ The term “modality” is used to refer to two different situations in this thesis. Modal operators shape the overall structure of a text. In Criteria 4, however, modality is used at the sentence level to refer to a speaker’s mood or orientation towards the content of a sentence.

subjunctive, *energetic* and *paragoric* forms are used in syntactically complex constructions, though the contrast with declarative verbs is now often obscure.”¹⁵⁴

As we have seen, there is a general correlation between the imperative mood and hortatory discourse in Longacre’s verb rank clines, and the declarative for narrative discourse. His definition of prediction poses an interesting question. By defining the category of projection—as a “situation or action that is contemplated, enjoined, but not realized”—coupled with contingent succession, he approaches the standard definition of a subjunctive in European languages.¹⁵⁵

Hebrew Text	Morphology	Discourse Type	Translation
כִּי וַנִּתְּהָ אֵמָם 2.7a	X- Qatal, G, 3fs	Subordination 2.1 Narration bck. actions	2:7a For their mother committed fornication;
הַבִּישָׁה הַזֹּרְתָם	Qatal, H, 3 fs	2.1 Narration bck. actions	the one who conceived them has acted shamefully.
כִּי אָמְרָה	X-Qatal, G, 3fs	Subordination Quotation frame 2.1 Narration bck. actions	For she said:
Declarative			
אֶלְכָּה 2.7b	Cohort. 1cs	1.2 Hortatory mainline	“Let me go
אַחֲרַי מְאֹדִי	Part. D.		after my lovers,
נִתְּנִי לַחֲמִל וּמִימֵי צִמְרִי וּפִשְׁתִּי שִׁמְנֵי וְשִׁקְוִי:	Part. G.		those who give me my bread and my water, my wool and my flax, my oil and my drink.”

Table XI: Change in Modality: Quotation Embedded within the Direct Speech of a Participant

Direct speech can occur using any of the modalities described above. Indirect speech, however, is more limited, since the imperative, for example, would require a switch in pronominal reference from the quotation frame to the content of the quotation. Hosea uses a switch in modality to great effect. The wife is

¹⁵⁴ Bruce K. Waltke and Michael O’Connor, *An Introduction to Biblical Hebrew Syntax*, (Winona Lake: Eisenbrauns, 1990), 347.

¹⁵⁵ Subjunctive- “Mood especially in European languages whose central role is to mark a clause as expressing something other than a statement of what is certain.” Mathews, *Dictionary of Linguistics*, 360.

quoted as giving herself (possibly) an internalized command, and at the same time, this quotation is embedded in the direct speech of the husband

Studies of reported speech have concentrated mainly on frames that appear in the declarative or indicative mood in the narrator's field of discourse. But as we have seen, reported speech can also appear in the quoted speech of a participant (who in 2:7a also uses the indicative.)

Aktionsart¹⁵⁶ *Aktionsart* refers to the state and/or type of activity inherent in the verb. Included under this category is the question of whether or not a verb is active or passive. For an active verb, the subject is the agent of the action and is not at the same time its object (reflexive verbs); thus when the metapragmatic verb in a quotation frame is in the active *Qal* (G), the speaker is the agent of the speech act. When the metapragmatic verb is in the passive *Niphal* (N), the agent is not expressed and the identity of the quoted speaker is obscured. As we shall see, this criterion is especially important for the transition from Hosea 1:9 to 2:1.

2.2.3 Poetic Devices, Discourse Typology and Speech

Domains: Blurring Discourse Domains

Adjustments to the methodology described in previous sections also have to be made to account for the fact that the text of Hosea is a spectrum ranging from prose to poetry. This thesis assumes that poetry does not constitute a new form of discourse, but conforms to the discourse typology described previously. In other words, it is possible for a poetic text to tell a story, predict or describe unrealized events, exhort an addressee into action or describe a procedure. Nevertheless, poetic forms do alter the surface structure grammar of these types to a certain degree, while at the same time respecting the limits imposed by the 'clines' proposed by Longacre. ". . . poetry appears to be governed syntactically as well as 'stylistically' by parallelism . . . , this feature may be a governing factor like the

¹⁵⁶ This section is based primarily on chapters 20 and 21 in Waltke and O'Connor, *Introduction to Biblical Hebrew Syntax*.

‘embedding / cohesion’ one which I allege controls first clauses in Reported Speech.”¹⁵⁷ As we have shown, other stylistic devices, such as chiasm, may also have an impact on the syntax of poetic texts.

2.2.4 Conclusion: Identifying Reported Speech in a Prophetic Text

The hypothesis developed in the introduction to this thesis was that although Hosea uses narrative techniques and conventions to set up the world of the text, *it is primarily the representation of speech and perception that gives Hosea its “prophetic” character.* The focus of this chapter is how to discern who speaks and who perceives at any given point in the text. Chapter 1 established the relationship between the narrative framework and the prophetic paradigm. The framework was altered so that it accounted for the embedding of a speaker and addressee within the dynamics of the narrator-narratee relationship. When the prophetic paradigm is embedded in the narrative framework, it is composed of two separate speech events:

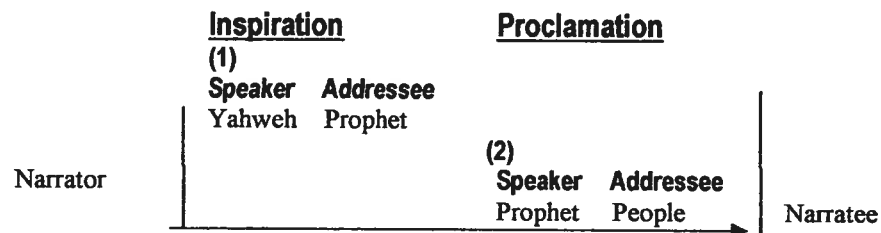


Figure 18: Narrative Framework and Prophetic Paradigm

Quotation frames not only identify the speaker and addressee locally, they also situate reported speech in relation to the hierarchy of speakers in the text. However, the clear stratification of levels of reported speech implied by this diagram is not always present in the Book of Hosea.

Traditionally, studies of reported speech have been limited to the marking of direct speech by quotation frames. In Hosea, however, they are not used

¹⁵⁷ Dawson, *Textlinguistics and Biblical Hebrew*, 217.

consistently to mark boundaries between the discourse fields of participants, and the narrator. For this reason, we proposed four criteria that analyze not only boundaries between fields (quotation frames), but also look at how a text determines the identity of a speaker throughout a “chunk” of discourse (participant reference, discourse, and verb types). These criteria are an attempt to define who speaks in relation to the narrative framework and the prophetic paradigm in the text.

2.3 Who Perceives?

“Perspective”, “point of view,” and “angle of perception” are terms that attempt to capture the fact that the world of a text is mediated through someone’s act(s) of perception. However, in order for that perception to be represented in a linear text, it must be “told” or narrated—in other words, perception is itself transmitted through language. Gerard Genette’s term “focalization” applies solely to perception—including visual, psychological and ideological points of view—and excludes narration.

Rimmon Kenan proposes four facets of focalization that encompass more than visual perception. The first—visual perception—is determined primarily by location in space. Spatial focalization can vary between an unrestricted “bird’s eye view” to the limited field of perception of a single observer. Secondly, time as a facet of focalization is articulated panchronically in the case of an impersonal focalizer, and retrospectively, if a participant perceives his or her past. The third facet is psychological and includes a cognitive (knowledge, conjecture, belief, memory) and emotive component. “Whereas the perceptual facet [time and space] has to do with the focalizer’s sensory range, the psychological facet concerns his minds and emotions.”¹⁵⁸ These facets are articulated via an external/internal opposition, which is conventionally interpreted as an objective (neutral/uninvolved) versus subjective (colored, involved) opposition respectively. The fourth or ideological facet is equivalent to the norms of the text:

¹⁵⁸ Rimmon Kenan, *Narrative Fiction*, 79.

This facet, often referred to as ‘the norms of the text’, consists of ‘a general system of viewing the world conceptually’ in accordance with which the events and characters of the story are evaluated... In the simplest case, the ‘norms’ are presented through a single dominant perspective, that of the narrator-focalizer. If additional ideologies emerge in such texts, they become subordinate to the dominant focalizer, thus transforming the other evaluating subjects into objects of evaluation... Put differently, the ideology of the narrator-focalizer is usually taken as authoritative, and all other ideologies in the text are evaluated from this ‘higher’ position.¹⁵⁹

Verbal indicators of focalization are naming strategies, evaluative adjectives and lexical and syntactical elements (those that show indirect speech, for example reveal the narrator’s “control” over a reported utterance.) Rimmon Kenan gives a good summary of focalization but concludes: “the whole gamut of stylistic possibilities has not yet been established, nor is it specific to narrative.”¹⁶⁰

Focalization or perception is a concept that has been described and applied intuitively by narratologists. Linguists have attempted to systematically trace focalization in the syntactic or semantic surface structure of narrative texts. The approach we will use to answer the question “who perceives?” was developed from the viewpoint of cognitive linguistics by José Sanders and Wilbert Spooren (and Wallace Chafe in later chapters.)¹⁶¹ Discourse typology, participant reference, verbal morphology, and quotation frames that were used to determine who speaks in the previous section can also be used to pinpoint perception in the text.

¹⁵⁹ Rimmon Kenan goes on to describe cases in which there is no dominant focalizing position. Rimmon Kennan, *Narrative Fiction*, 81.

¹⁶⁰ Rimmon Kennan, *Narrative Fiction*, 83.

¹⁶¹ José Sanders and Wilbert Spooren, “Perspective, Subjectivity, and Modality from a Cognitive Linguistic Point of View” in *Discourse and Perspective in Cognitive Linguistics*, (ed. Wolf-Andreas Liebert, Gisela Redeker, and Linda Waugh, CILT, 151, (Philadelphia, John Benjamins, 1997) and Wallace Chafe, *Discourse, Consciousness, and Time: The Flow and Displacement of Conscious Experience in Speaking and Writing*, (Chicago: University of Chicago Press, 1994).

2.3.1 Focalization, Perspective, and Subjectivity

A convention underlying narrative texts is that the text represents the utterance of some personal source—a metatextual proposition such as “there is (was) a human individual who utters (uttered) the text I am presently reading...”¹⁶² The narrator creates a discourse domain in which the speech of all other participants in the text can be embedded. Every utterance can therefore be attributed to some “speaking” subject.

When describing the representation of speech, we inserted the speaker-addressee relationship between that of the narrator–narratee. This not only distinguishes between two forms of utterance (the metatextual proposition, and an utterance embedded in the text), but also between two forms of focalization, the narrator’s and the speaker’s.¹⁶³ However, the prophetic paradigm is an example of two successive speaker-addressee relationships embedded within the discourse field of the narrator. Embedding the paradigm within the narrator’s field removes it from an oral context and “textualizes” it.¹⁶⁴ This process alters the representation of speech and the representation of perspective within the text.

Since a text represents the utterance of some personal source, all discourse is subjective. However, narrative convention assigns a “factual,” “objective” stance to an external focalizer: “External focalization is felt to be close to the narrating agent, and its vehicle is there called the ‘narrator-focalizer.’”¹⁶⁵ Internal focalization takes place within the represented events and is usually bound to a

¹⁶² Umberto Eco, *Role of the Reader*, 6.

¹⁶³ A word of caution: Sanders and Spooren do not make this distinction and use the term “speaker” to include both the narrator and an embedded participant.

¹⁶⁴ Chafe describes the effect of this embedding as follows: “First, the represented consciousness (Yahweh) belongs to a different distal self, not the self of the proximal representing consciousness (the narrator.) Second, the representing consciousness (the narrator) is unacknowledged; there is no recognized narrating self. Finally, access to the distal self (Yahweh) is achieved through a pretense of unconstrained *empathizing* with another’s consciousness, not through unconstrained *remembering* of the representing self’s own distal consciousness.” Chafe, *Discourse, Consciousness and Time*, 249.

¹⁶⁵ Rimmon Kenan, *Narrative Fiction*, 74.

participant in the text. However, “internal focalization is sometimes no more than a textual stance, although even such an un-personified stance tends to be endowed by readers with the qualities of a character.”¹⁶⁶

The factual, objective stance assigned to an external focalizer, versus the supposedly subjective qualities of an internal focalizer must be used with caution in relation to Biblical Hebrew. Cynthia Miller notes that the objective/subjective dichotomy does not function in the same way in all languages.

... while direct speech is valued in many Indo-European languages as representing speech without bias, the same is not true in all cultures...in present day Israel, for example, radio news announcers usually report speech indirectly because indirect speech is understood to reflect unbiased, objective reporting. Direct quotation is employed when the news announcer reports the speech of non-elite, enemy, or un-important persons.¹⁶⁷

For an ancient text like Hosea, the appropriate objective / subjective convention may be difficult to retrieve. Nevertheless, at the very least applying this convention, as described by Rimmon Kenan, does give some insight into how the present day (Indo-European) reader would perceive the text.

Rimmon Kenan’s summary of focalization groups two separate concepts—perspective and subjectivity—in one category. Sanders and Spooren define a set of coordinates that can be used to distinguish between the two. A vantage point is “the set of all possible instantiations of an “I,” a deictic center” and is constituted on the surface structure of a text.¹⁶⁸ Two specific vantage points are used to represent perspective and subjectivity in a text. The referential center (R) is the actual time and location of a speech act; it is the vantage point of the current speaker. It may be realized as an “I” with first and second person pronouns, or may be implicit. The second specific vantage point is the subject of consciousness

¹⁶⁶ Rimmon Kenan, *Narrative Fiction*, 74.

¹⁶⁷ Miller, *Representation of Speech*, 47.

¹⁶⁸ Sanders and Spooren, “Perspective, Subjectivity, and Modality,” 86.

(S), the speaker or participant to whom the responsibility for the information in the discourse is attributed. “S is often, but not necessarily always, established in the current speaker.”¹⁶⁹

While the referential center (R) and the subject of consciousness (S) are two vantage points that construct perspective and subjectivity, other vantage points are also possible and do not have to be located in the speaker.

It is not necessarily the case that all signals for vantage points point towards one and the same position. If *R* and *S* are not explicitly instantiated as “I”, they are located with the current implicit speaker by default, while vantage point is, by default, located in the subject positions. This is exemplified in...Jan is going to Paris...*R* and *S* are located in the current speaker, whereas the vantage point is located with Jan, which is indicated by the subject position of Jan and by the verb going which expresses a movement from Jan’s position to Paris.¹⁷⁰

According to Sanders and Spooren, subjectivity and perspective can be represented by perspectivization and subjectification. Both of these are constructed through the interaction of different types of vantage points. Perspectivization takes place when the subject of consciousness is located in a participant in the text.

The positioning of an *S* other than the speaker connects the meaning of some information to this other subject. This connection results in what we shall call perspective. Perspective is established by various linguistic means. The most implicit manner is the representation of a person as an active subject of consciousness without representing his inner or spoken discourse...The most explicit type of perspective is direct quotation, in which a current speaker lends not only his *S*, but even his *R* to another subject in the discourse, thus creating a new “I” as the embedded current speaker.¹⁷¹

¹⁶⁹ Sanders and Spooren, 87.

¹⁷⁰ Sanders and Spooren, 87.

¹⁷¹ Sanders and Spooren, 89.

Direct quotation signals an explicit transition to a change in perspective. Perspectivization affects the truth or validity of the information (or world) transmitted in the quoted utterance. According to narrative convention, the highest-level speaker or narrator's discourse is the most "factual" or "objective," and is therefore able to confirm or deny the validity of the perspectivized information.

Subjectification occurs when a speaker does not simply state something, but evaluates or expresses his or her degree of certainty in relation to the information given.

The speaker's consciousness can be established by various linguistic means, such as modality (*Jan must be in Paris*), subjective I-embedding (*I think that Jan is in Paris*), predictions (*Jan will stay in Paris*), conditionals (*If Marie is well informed, Jan is staying in Paris*), and evaluative reflections (*Jan is staying in Paris, unfortunately.*)¹⁷²

As we shall see, many of these linguistic means are employed in Hosea 1-3.

Perspectivization and subjectification take place in "chunks" or domains of discourse that are implicitly or explicitly tied to a specific speaker:

Both *perspectivization* and *subjectification* can be described in terms of discourse domains, or embedded subspaces, which entail a restricted claim of the validity or factuality of the embedded material... A domain is always set up as a subordinate to a 'parent'; the outermost parent is that of the speaker's reality and is called the base domain or base (B). In the case of narrative discourse, the base is the narrator's reality. Linguistic expressions that establish a subdomain (M) or refer back to one are domain indicators... They mark the meaning of the information in the embedded domain as restricted. Depending on the type of domain indicator, the material restricted to a particular temporal domain (*in 1929*), a spatial domain (*In France*), a hypothetical domain (*If only*), a possibility

¹⁷² Sanders and Spooren, "Perspective, Subjectivity, and Modality," 91.

domain (Maybe...) or to a particular perspective (Jan believes...)¹⁷³...

Sanders and Spooren use these concepts to analyze the relationship between deontic and epistemic modality in the construction of the world of a text.¹⁷⁴

2.4 Conclusion: The Construction of a World in the Book of Hosea

In this chapter we defined three conventions found in narrative texts that may also shape the way the world of a prophetic text is constructed. They are: (1) the hierarchy of speech established in the text; (2) the way perception is signaled; (3) modal operators that shape the overall structure of the world projected in the text.

The primary focus of this thesis is to explore how the hierarchy of speech is constructed at each particular point in the text of Hosea. For this reason, four criteria were proposed to establish speaker's domains or fields of discourse. Quotation frames in direct speech explicitly highlight the narrator-narratee, speaker-addressee relationships in a text. However, quotation frames are not sufficient because prophetic texts tend to omit them. Three additional criteria—discourse typology, participant reference, and verbal constructions—may also indicate the speaker-addressee relationship within a “chunk” or paragraph of discourse.

As we have seen, however, some of these criteria have been developed primarily through the analysis of narrative texts. When they are applied to Hosea, they can

¹⁷³ Sanders and Spooren, “Perspective, Subjectivity, and Modality,” 93-94.

¹⁷⁴ “Root modals express obligation, permission, or ability by an external [real-world] socio-physical force... Thus root modality includes the classical *deontic* modality, that is the expression of moral obligation as in the meaning *permit/oblige*, as well as the expression of physical necessity or ability... The modal is used in its real-world sense... In its epistemic meaning, the abstract force expressed by the modal verb is not manifested in the socio-physical sphere of objective reality, but metaphorically in the epistemic domain of the speaker's reasoning.” . “What does the Lord require of you but to do justice, and to love kindness, and walk humbly with your God?” (Mic 6:8 NRSV) is an example of deontic modality, which also appeals to the addressee's reasoning (epistemic modality.) Sanders and Spooren, “Perspective, Subjectivity, and Modality” 97. When Sanders and Spooren's root modality governs the entire text, it is a codexal modality that shapes the world of the text so that it resembles the real world. For example, “plants and people need water to survive” is a physical necessity.

raise even more complex issues. This is the case, for example, with Longacre's verb rank clines. Longacre's model depends on the concepts of the existence of a background and foreground for every type of discourse. His focus is on finding the "mainline" verb forms in the foreground that propel the discourse forward. In other words, he looks for an event sequence in every discourse type. However, in a literary genre like prophecy, where there is less emphasis on a plot line, Longacre's approach may not fit as well. For example, Longacre does not place subordinate clauses on the main line of a discourse type, but as we have shown, in Hosea, these clauses convey important information about the world of the text. Other factors that might alter the application of the verb rank clines to Hosea are the presence of chiasmus, sentence fragments, elided, or gapped verbs. For these reasons, this thesis applies the methodology as Longacre formulates it, but then adapts it to Hosea.

The two other conventions that shape the world of a text—modal operators and perspective or focalization—were described more briefly. Some of the same criteria used to determine the discourse hierarchy may be used to explore perspective and possibly the function of modal operators in the text. For example, switches in pronominal elements (participant reference) could indicate the speaker's relationship to the subject of his or her discourse. Another example is Sanders and Spooren's use of the concept of modal operators as indicators of perspective. Although these two conventions may contribute important elements to the construction of the world of the text in Hosea, they will not be explored in as much detail as the discourse hierarchy in the text.

Each of the following chapters will begin by describing the domains of speech identified in Hosea 1-3.¹⁷⁵ This description will be followed by an analysis of the four criteria proposed to define the domain or field of each speaker in the text. After the structure of reported speech has been studied, each chapter will return to the issue of how participants and events are perceived in the text. Theoretical

¹⁷⁵ In other words, domains of speech will be used to set the boundaries of the pericopes studied.

concepts relating to perception or focalization will be introduced as needed in each chapter. Finally, the issues of who speaks and who perceives will be related to the modal structure of the world as it is constructed at that particular point in the Book of Hosea.

Chapter 3

Who Speaks and Who Perceives in Hosea 1?

The inhabitants of the supernatural domain have access into the natural domain, but for humans the supernatural domain is, as a rule off limits...The minds of the inhabitants of the natural domain are obsessively attracted to this mystery; their thirst for knowledge feeds on any account...Because these accounts are not verifiable, they gain credence only thanks to the special authority, or exceptional status of the informer (prophet, god-inspired scribe and so on.)

–Lubomir Doležel¹

3.0 Introduction

The prophet is a bridge between the inhabitants of the natural and supernatural worlds in a prophetic text. By raising the questions “who speaks?” and “who perceives?” this chapter attempts to explain how the special authority or exceptional status of the prophet Hosea, the informer, is constructed in the text. It also raises the issue of how “God,” an inhabitant of the supernatural world, becomes a participant and speaker in the text.

Lubomír Doležel (quoted above) defines a mythological world as a dyadic relationship whereby natural and supernatural domains are separated by a sharp boundary. The prophet is an intermediary between two worlds, thus allowing for communication, but also enforcing separation of the natural and supernatural domains. Does this really describe Hosea 1? Or is Hosea 1 more like a “hybrid” world, where the boundaries between the two domains are dissolved?² A more basic issue is “what criteria allow the reader to understand the possibility that two domains may exist?”

¹ Doležel, *Heterocosmica*, 129.

² Doležel defines a hybrid world more precisely as “a coexistence, in one unified fictional space, of the physically possible and the physically impossible fictional entities (persons, events). Physically impossible events cannot be interpreted as miraculous interventions from the supernatural domain, since no such domain exists; all phenomena and events of the hybrid world, both those physically possible and those physically impossible, are generated within this world, spontaneously and

“Who speaks?” and “who perceives?” are crucial questions for determining what kind of world Hosea 1 constructs. Both are used to determine the truth-value of an utterance: the reliability of the speaker, and the accuracy of the perception that is represented in the text. They also may give some indication as to how the “supernatural” and “natural” domains may coexist.

This chapter is divided into three sections that describe the application of the methodology outlined in Chapter 2 to Hosea 1. In order to determine who speaks at any given point in the text, sections 3.1-2 analyze the application of the four criteria developed in the previous chapter. In Hosea 1, quotation frames, participant reference, and discourse types play a more prominent role than verbal constructions to determine the boundaries and shape of each speaker’s domain. Section 3.1 focuses on discourse typology, and the relationship of quotation frames to the narrative framework, while 3.2 analyzes references to each participant introduced in the text.

One important goal of this thesis is to determine how a discourse hierarchy is constructed in Hosea 1-3. For this reason, the following analysis of Hosea 1 is structured to reflect changes in the narrator-narratee and speaker-addressee relationships. Each unit analyzed corresponds to a speaker’s (or narrator’s) discourse domain. This segmentation (*decoupage*) is shown in Figure 19 (p. 159) and Table XII and XIII (pgs 166-67.) In Hosea 1, quotation frames are the primary markers of boundaries in the text.

Section 3.3 raises the issue of perspective or focalization, and how the dynamics articulated in sections 3.1-2 work together to build perspective in the text. This analysis of perspective or focalization also follows the segmentation described above, because quotation frames are a prominent signal of changes in perspective, too. The chapter concludes with the question “what type of world do speech and perception construct in Hosea?”

3.1 Setting Up the Narrative Framework: Hosea 1:1-9

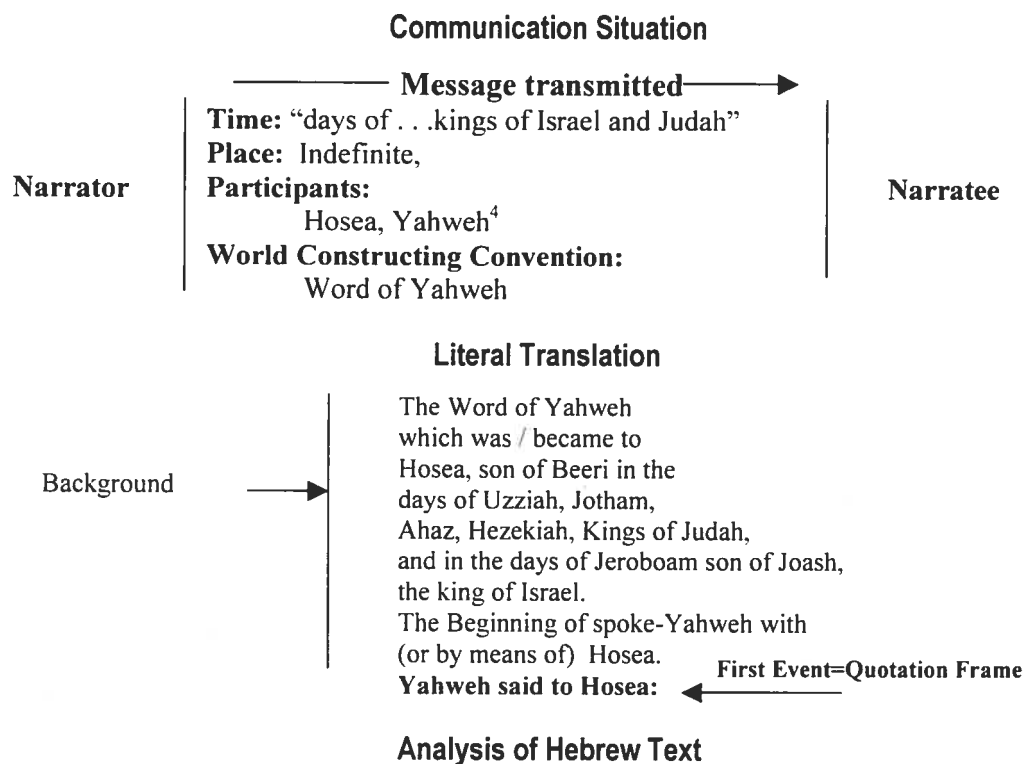
This section describes the results of applying two of the four criteria—discourse typology, and the analysis of quotation frames—to answer the question “who speaks?” in Hosea 1:1-9. These verses can be analyzed according to whether or not they develop the main narrative story line or not. Section 3.1.1 analyzes the narrative background clauses found in the superscription. Although they do not develop the main story line in the text, they play a crucial role in setting up the world of the text. Section 3.1.2 focuses on the way quotation frames contribute to the development of the main story line. Four quotation frames on the main story line are each followed by the quoted speech of Yahweh. The disappearance of these frames by verse 1:9 contributes to the disappearance of the *ground* or base discourse space as it is first set up in the opening verses.

3.1.1 Setting Up the Narrative Background: Hosea 1:1-2

The Book of Hosea begins as a narrative text, with a series of background clauses (1:1-2) that set up time, place, and participants in the story.³ The two opening verses of the Book of Hosea are composed of two background clauses (1:1 and 1:2a) and one on the main story line (1:2b).

Verse 1:1 can be analyzed in two separate parts. The first consists of דְּבַר־יְהוָה, and can be considered a nominal phrase that along with the subordinating conjunction can be analyzed as the X in first position before the verb. This locates the entire verse on band 2.2, backgrounded narration, shown in the analysis of discourse types in figure 19. This verse sets up the narrator-narratee relationship by speaking of the prophetic paradigm (the word of God came to...) as a series of events acting as a background to the entire story.

³ Figure 19 on page 159 shows the communication situation, discourse analysis and a literal translation of these verses.



Text	Morphology	Discourse Type
דְּבַר-יְהוָה 1.1 אֲשֶׁר הָיָה אֶל-הוֹשֵׁעַ בֶּן-בְּעֵרִי בַּיָּמִי עָזָה יוֹתָם אֲתוֹ יְחֻזְקִיהָ מֶלֶכִי יְהוּדָה וּבַיָּמִי יִרְבְּעוּם בֶּן-יֹאָשׁ מֶלֶךְ יִשְׂרָאֵל: תְּחִלַּת דְּבַר-יְהוָה בְּהוֹשֵׁעַ 1.2a	Noun phrase + conj.- Qatal. G. 3ms Two prep. phrases X. inf. Abs Qatal. P. 3ms	2.2 Narration bckg actions? 4.3 Narration setting or 2.2 Narr. bckg 1.1 Narration mainline
וַיֹּאמֶר יְהוָה אֶל-הוֹשֵׁעַ 1:2b	Wayyiqtol. G. 3ms	

X = any element other than a verb in first position (noun, noun phrase, conjunction, particle)

Figure 19: Hosea 1:1-2: Narrative Framework Set Up in Background Clause

⁴ Originally, the Word of Yahweh was classified here as a participant because it “causes specific changes in the states of the world.” Doležel, *Heterocosmica*, 32. This contradicts Longacre’s classification of participants as agents who to a greater or lesser degree impact upon the development of a plot in a narrative text. However, it is probably more accurate to label it a “world constructing convention” because it shapes the states of the world in a prophetic text. The individual speech acts of Yahweh and Hosea (as participants) articulate the “Word of Yahweh.”

Participants, time, and narration—elements that construct a textual world—are presented in verse 1:1. The superscription uses spatial concepts—Israel and Judah—to define time, not to place the prophet in a particular spatial setting. Israel and Judah define the location of the kings during whose reigns Hosea is supposed to have prophesied. The prophet Hosea is never physically located in space, unlike, for example, the Book of Amos, which situates the prophet’s activity in both time and space: “The words of Amos, who was among the shepherds of Tekoa, which he saw concerning Israel in the days of King Uzziah of Judah and in the days of King Jeroboam son of Joash of Israel, two years before the earthquake” (Amos 1:1).

Participants are introduced, but the main focus is on the Word of Yahweh and Hosea as the object or “receiver” of the Word. In this case, the *Word* stands for a complex series of words—a message—and is not a substitute for Yahweh himself. Time and place are given approximately through the naming of the reigns of the kings of Israel and Judah. Up to this point the narrator and the narratee are impersonal: they are not indexed by a proper name as they would be for example, if the text were an autobiography addressed to a specific audience.

The first clause in verse 1:2 may correspond either to band 2.2, backgrounded actions in narration, or to band 4.3, the setting of a story. This verse is complex.⁵ Waltke and O’Connor analyze it as a noun clause occurring “after a noun in construct, that is, in a genitive frame.”⁶ With the absence of the conjunction אשר, the clause is considered to be an asyndetic (relative-clause) construction. However, in an earlier chapter they analyze it as “a construct of no prepositional force followed by a non-relative clause—a state that is extremely rare.”⁷ In any case, according to Longacre’s model, this clause has no predicate and is therefore at the bottom of the verb cline or setting for narration.

⁵ There are two possible explanations for the word דִּבְרֵי in verse 1:2a. It is a Piel verb, and therefore the clause is in 2.2 background narration, or, as it is shown in this analysis, it is a construct filling a genitive slot.

⁶ Waltke and O’Connor. *Biblical Hebrew Syntax*, 645.

⁷ Waltke and O’Connor. *Biblical Hebrew Syntax*, 156.

Another interpretation of תְּחִלַּת דְּבַר־יְהוָה בְּהוֹשֵׁעַ, moves the clause up Longacre's verb cline. Analyses of other prophetic texts show "support for both an instrumental 'by' or an agential 'with' translation."⁸ The presence of the preposition כּ before Hosea's proper name lends support for reading דְּבַר־יְהוָה as a verbal clause. "In the idiom *dbr b* the verb is active, and in all known occurrences there is no other object. The idiom is a technical expression for the peculiar function of the prophet as agent of God."⁹ The active verb in the idiom lends additional support to the view that this verb (Piel or D stem) is in band 2.2 of the narrative cline, and describes a bringing about of a state in time. "The Piel is associated with causation: the Piel causes a state rather than an action (as the Hiphil, for which we reserve the term causative, does.) Since the object of causation is in a state of suffering the effects of an action, it is inherently passive in part."¹⁰ In this case, the clause could be translated as "beginning of spoke-Yahweh by (or with) Hosea." Whatever interpretative choice is made, this clause is not on the main story line (band 1).

Scholars distinguish between a superscription proper (which is a noun phrase) 1:1, and an incipit 1:2a, which is analyzed as a verbal clause, and thus the beginning of a narrative. They tend to separate verses 1:1 and 1:2 from one another and most do so citing different layers of redaction:

The two introductions 1:1aA and 1:2a contain a description of the nature of the revelation, *dbr*. *Dbr*, however, is pointed differently in each case. It appears in 1:1aA as a noun as in other prophetic superscriptions... This fact, coupled with the repetition of the addresser and addressee, seems to indicate a secondary character. The final redactor had prefixed his own heading to the material that he had received.¹¹

Others analyze the phrase "Beginning of spoke-Yahweh by Hosea" as the

⁸ Andersen and Freedman, *Hosea*, 154.

⁹ Andersen and Freedman, *Hosea*, 155.

¹⁰ Waltke and O'Connor, *Biblical Hebrew Syntax*, 400.

¹¹ Yee, *Composition*, 56.

beginning of a narrative unit:¹²

An incipit is a sentence that begins a narrative or a narrative book. A superscription is a title, sometimes expanded, over a book, a portion of a book, or a poem. Incipits and superscriptions share similar functions and literary elements. Incipits begin narrative units and are a part of the narrative. Superscriptions properly belong over poetic units or collections of poetic units and are not part of the poem themselves.¹³

Even Andersen and Freedman, whose approach is more literary, conclude that these two verses should be viewed separately. “The construction probably marks the original beginning of the prophecy; i.e. the editorial title of the whole work is 1:1 and 1:2a is the beginning of the narrative proper. It is a distinctively literary rather than an oral device.”¹⁴ Furthermore, Watts and other scholars cite “layers” of superscriptions and incipits as signs of the composition of the Book of Twelve. Hosea, for example shows signs of being included in three levels of redaction that incorporated it into the Book of Twelve.¹⁵

Discourse typology and participant analysis of these two verses immediately bring to light two major differences with these approaches. Without the distinction between the foreground and the background clauses of a story, verses 1:1 and 1:2 can be viewed as a noun clause (attached to a relative clause) disconnected from a verbal clause. However, if they are read as the background clauses setting up the story world, then they can be interpreted as follows: Verse 1:1 describes an event “the word of Yahweh which came to Hosea son of Berri” that is located in a

¹² See Wolff, *Hosea*, 9.

¹³ John D. W. Watts, “Superscriptions and Incipits in the Book of Twelve.” *Reading and Hearing the Book of Twelve*, (ed. James D. Nogalski and Marvin A. Sweeney, *Symposium Series 15*, ed. Christopher Matthews: Atlanta: Society of Biblical Literature, 2000), 111. Hosea is the exception to Watt’s conclusion. The superscription is over a narrative unit.

¹⁴ Andersen and Freedman, *Hosea*, 153.

¹⁵ The first level of composition or redaction is Hosea 1:2b, which Watts calls an “incipit” and corresponds to the redaction of the original material. The second level, found in Hosea 1:2a, is linked to a layer of redaction that brought together four other books: Obadiah, Nahum, Hab 3:1, and Malachi. Finally, another layer of superscriptions was added to tie together the entire Book of

specific historical time-frame by the prepositional phrases that follow it. Verse 1:2a, “Beginning of Yahweh spoke by or with Hosea” locates the reader at the beginning of the reporting of Hosea being used as an instrument of Yahweh’s speech. This verse can be described as a diegetic summary because it contains a meta-pragmatic verb designating a speech event, but does not reproduce the content of “what” Yahweh says through Hosea. These two verses provide a narrative background for the first quotation frame that immediately follows them. Furthermore, the Massoretic text places a major pause (*pisqa*) between these two clauses and the first quotation frame, thus visually separating background from foreground.

Participant analysis of these two verses also suggests a progression from background to foreground. “Word of Yahweh” (a non-personal agent), becomes “Yahweh” in a background clause describing the beginning of his action, and finally becomes Yahweh, the agent speaking in the first event in the foreground of the story. In Hosea’s case, the “repetition” of the addressee is not an exact repetition of his participant function in the discourse.¹⁶ In verse 1:1, he is grounded in a familial relationship and situated in time. In verse 1:2a he is referred to as the instrument of Yahweh’s action. Finally, in the quotation frame 1:2b, he is introduced as the addressee on the main story line.

What do these two short phrases tell us about the narrative framework of the text? The superscription is about an attribute of Yahweh who eventually is represented as the speaker of a speech act. The reader is invited to think of what follows, not as a series of separate actions but as part of a global whole, a “word.” The entire “story” is one Word of God. Furthermore, Hosea, the addressee is both a receiver of the word and its instrument. Thus a human person located in a specific family and political circumstances is constructed as a pivotal participant/agent in the text.

Twelve. Watts. “Superscriptions and Incipits in the Book of Twelve,” 120-22.

¹⁶ Yee cites this repetition as an indication of the secondary character of verse 1:2a. Yee, *Composition*. 56.

How does the narrative framework relate to the prophetic paradigm? The prophetic paradigm is encased or embedded in the narrator-narratee relationship implied by the third person reference in Hosea 1:1. The representation of Yahweh's word is subordinate to the discourse domain of the narrator.¹⁷ In the superscription, Hosea is represented as the receiver, and later as the instrument or agent of the Word of Yahweh. This corresponds to the prophet's pivotal role as both addressee and speaker of the word in the prophetic paradigm. The background set up in Hosea 1:1-2 seems to represent the inspiration stage of the prophetic paradigm. Nevertheless, there are some differences. Before the first quotation frame, Yahweh is constructed implicitly as a speaker, until 1:2b, where he is actually quoted directly. Hosea is never directly commissioned to speak or re-transmit the message (this does not occur anywhere in Hosea.)

To summarize, verses 1:1-2a set up the "ground" for the story to take place. They move up the narrative cline from background to foreground, and it is in this process that they set up the prophetic paradigm, e.g. they identify the speakers involved and the mediating role that Hosea exercises.¹⁸

3.1.2 Beginning of the Main Story Line: 1:2b-9

The first event on the story line is a "saying" or reported speech event (1:1-2b), followed by an "action" event response in 1:3: "And he went and took Gomer...". (Table XII on page 166 shows the analysis of this alternation of speech and action events throughout Hosea 1.) In verse 1:2b, the quotation frame "Yahweh said to Hosea" is in mainline narrative discourse (band 1), and is followed by mainline hortatory discourse—"Go, take a woman of prostitution."¹⁹ This is attached to the reason for the command, which is expressed in narration of backgrounded actions: "for the land has committed great prostitution away from Yahweh."

¹⁷ In terms used by Gerard Genette, Yahweh's discourse is at a lower diegetic level than the narrator's. "Narration is always at a higher narrative level than the story it narrates. Thus the diegetic level is narrated by an extradiegetic narrator, the hypodiegetic level by a diegetic (intradiegetic) one." Rimmon Kenan, *Narrative Fiction*, 92.

¹⁸ Targum Jonathan identifies this role more clearly by adding the word "prophecy" to verse 1:1.

¹⁹ This is band 1 in hortatory discourse, as illustrated in Table VII of Chapter 2.

This quotation frame is one of the simplest of those Cynthia Miller defines in her typology; and according to her research, it is found either in monologue or dialogue. It is the first representation of Yahweh as a full-blown speaker, the agent of a speech act. At the same time, the frame explicitly establishes Hosea as the addressee, a role that is never explicitly reversed in the entire text (except for when he quotes himself commanding the woman to abstinence in chapter 3.) The quoted utterance in 1:2b, “Go take a promiscuous woman...” combines a direct command with a reason for it, described as a punctual event in backgrounded narration (band 2.2): “for the land commits great fornication (or is greatly promiscuous) away from Yahweh.”²⁰ This combination of a command followed by the reason for it briefly establishes Yahweh as a participant within the main story line, but also at a lower level of narration. Yahweh speaks of himself as a participant in the history of the land’s apostasy. This creates a “stratification of levels whereby each inner narrative is subordinate to the narrative within which it is embedded.”²¹ Tables XII and XIII show this stratification in Hosea 1: Yahweh’s speech, shown in boxes, is embedded within the narrative framework.

²⁰ A first person pronoun (me) would normally be used if the speaker-addressee relationship does not change. In this case however, where the speaker designates himself by name, another strategy may be in use. Revell comments on similar usage in 2Kings 22: 19: “The use of the name Yahweh can reasonably be seen as an integral part of the pattern, similar to the use of deferential terms in parallel with pronouns... God as agent is represented by the first person. God as patient is represented by the name where the action is described in formal terms...” E.J. Revell, *The Designation of the Individual*, 354. In this case, the formal term “away from Yahweh” alludes to the Deuteronomistic expression “to walk behind Yahweh” from holy war theology. To turn “away from Yahweh” is to desert on the eve of battle. In this case the land has deserted her covenant partner. Andersen and Freedman, *Hosea*, 170.

²¹ Rimmon Kenan, *Narrative Fiction*, 91.

Text	Morphology	Discourse Type	Translation
ויֹאמֶר יְהוָה אֶל-הוֹשֵׁעַ 1.2	Wayyiqtol G, 3ms	Quotation Frame #1 1.0 Narration – mainline	Yahweh said to Hosea
לֵךְ כַּח-לֵךְ אִשֶׁת זְנוּנִים וְיִלְדֵי זְנוּנִים	Impv, G, 2ms, 2X	1.0 Hortatory – mainline	“Go, take a woman of prostitution and children of prostitution
כִּי-זָנָה תִזְנֶה הָאָרֶץ מֵאַחֲרַי יְהוָה:	X-inf. abs G+Yiqtol, G, 3fs	2.2 Narration backgrounded actions	For the land has habitually prostituted (itself) from after Yahweh.”
וַיֵּלֶךְ 1.3	Wayyiqtol, G, 3ms	1.0 Narration – mainline	1.3 He went
וַיִּקַּח אֶת-גֹּמֶר בַּת-דִּבְלַיִם	Wayyiqtol, G, 3ms	1.0 Narration – mainline	He took Gomer daughter of Diblain.
וַתַּהַר	Wayyiqtol, G, 3ms	1.0 Narration – mainline	She conceived.
וַתֵּלֶד-לּוֹ בֵן:	Wayyiqtol, G, 3fs	1.0 Narration – mainline	She bore to him a son.
וַיֹּאמֶר יְהוָה אֵלָיו 1.4	Wayyiqtol, G, 3ms	Quotation Frame #2 1.0 Narration – mainline	Yahweh said to him:
קְרָא שְׁמוֹ יִזְרְעָאֵל	Impv, G, 2ms	1.0 Hortatory – mainline	“Call his name Jezreel
כִּי-עוֹד מְעַט	Conj. - Nominal clause (adverbial)	Conjunction Hort / Pred 4.3 Setting	For in a little while
וַיִּקְרָא אֶת-דַּמִּי יִזְרְעָאֵל עַל-בַּיִת יְהוּא	Weqatal, G, 3ms	1.0 Predictive - mainline	I will visit blood of Jezreel upon the house of Jehu
וְהִשְׁבַּתִּי מִמְלֻכֹת בַּיִת יִשְׂרָאֵל:	Weqatal, H, 1cs	1.0 Predictive - mainline	I will cause to destroy the dominion of the house of Israel.
וְהָיָה בַיּוֹם הַהוּא 1.5	Weqatal, G, 3ms macro syntactic marker.	4.1 Predictive - setting	And it will be on that day
וַיִּשְׁבַּרְתִּי אֶת-קֶשֶׁת יִשְׂרָאֵל בְּעֵמֶק יִזְרְעָאֵל:	Weqatal, G, 3ms	1.0 Predictive - mainline	I will break the bow of Israel in the valley of Jezreel”
וַתַּהַר עוֹד 1.6	Wayyiqtol. G, 3fs	1.0 Narration - mainline	She conceived again
וַתֵּלֶד בַּת	Wayyiqtol. G, 3fs	1.0 Narration – mainline	She bore a daughter

Table XII: Quotation Frames in Hosea 1 :2-1:6

Text	Morphology	Discourse Type	Translation
<u>וַיֹּאמֶר לוֹ</u>	Wayyiqtol, G, 3ms	<u>Quotation Frame #3</u> 1.0 Narration - mainline	<u>He said to him</u>
קְרָא שְׁמָהּ לֹא רְחֹמָה	Impv. G, 2ms	1.0 Hortatory - mainline	“Call her name Lo Ruhamma
כִּי לֹא אוֹסִיף עוֹד	X-neg. Yiqtol, H, 1cs	Conj.+ negation 2.1 Bckg pred.	For I will never again
אַרְחַם אֶת-בַּיִת יִשְׂרָאֵל	Yiqtol, D, 1cs	2.2 Bckg pred.	Pity (the) house of Israel
כִּי-נִשְׂא אֶשָׂא לָהֶם:	X-inf. abs. G, +Yiqtol, G, 1cs	Conj. + inf. abs. 2.2 Bckg. pred.	For (I will never again) “lift up” or forgive
1.7 וְאֵת-בַּיִת יְהוּדָה אֲרַחֵם	X-nouns (dir. object) +Yiqtol, D, 1cs	2.2 Bckg pred.	(The) House of Judah (I will never again) pity
וְהוֹשַׁעְתִּים בִּיהִנֵּה אֱלֹהֵיהֶם	Weqatal, H, 1cs	1 Prediction mainline	I shall (cause) deliver them by Yahweh their God
וְלֹא אוֹשִׁיעִם בְּקֶשֶׁת וּבַחֶרֶב וּבַמִּלְחָמָה בְּסוּסִים וּבַפָּרָשִׁים:	X-neg. H, Yiqtol, 1cs, 3mp, sf	2.1 Bckg pred.	I shall not (cause) deliver them by a bow, or by a sword, or by battle, or by horses, or by horsemen.”
1.8 וַתְּגַמֵּל אֶת-לֹא רְחֹמָה	Wayyiqtol, G, 3fs	1.0 Narration - mainline	She weaned Lo Ruhamma
וַתִּהַר	Wayyiqtol, G, 3fs	1.0 Narration - mainline	She conceived
וַתֵּלֵד בֶּן:	Wayyiqtol, G, 3fs	1.0 Narration - mainline	She bore a son
<u>וַיֹּאמֶר</u> 1.9 a	Wayyiqtol, G, 3ms	<u>Quotation Frame#4</u> 1.0 Narration - mainline	<u>He said:</u>
b קְרָא שְׁמוֹ לֹא עַמִּי	Impv, G, 2ms	Hortatory- mainline	“Call his name Lo Ammi
c כִּי אַתֶּם לֹא עַמִּי	Nominal clause	Conjunction 4.3 Setting	For you (2mp) are not my people
d וְאֲנִי לֹא-אֶהְיֶה לָכֶם	Sentence fragment		And “I am” not to you.”

Table XIII: Quotation Frames in Hosea 1:6 to 1:9²²

In the three “saying” or reported speech events that follow the first command, Hosea is commanded to name his children. The same structure occurs—quotation

²² Although verse 1:9 is one complex sentence, it is shown on separate rows in order to highlight the speaker-addressee changes. This analysis also differs from Longacre’s in that it includes the subordinate clause. The quotation frames (shown in bold and underlined in Tables XII and XIII) set up the speaker-addressee relationship, and the boxes indicate the content of reported speech.

the three children is in predictive discourse (verses 1:4-5, 1:6 and 1:7).

Four quotation frames in succession help the reader keep track of the narrative framework (articulated in G or *Qal* verbs) and story line in the first chapter, and also act as a means of identifying participants. Except for the first one, each of these frames presents the naming of each child in Hosea 1. They are progressively condensed: first by omitting the proper name of the addressee (1:4), then by substituting “he” for “Yahweh” (1:6), and finally by omitting reference to the addressee completely in 1:9. The text relies on anaphora in order to keep the narrative framework operating.

At this point, a closer look at participant reference will highlight the functions of the speaker and addressee (the components of the prophetic paradigm) in the text. The background material given in verse 1:1, and the first part of 1:2 “fills the reader in” on the identity of the two participants. Hosea the prophet is introduced by the use of a personal name (Hosea), and a noun phrase (son of Beeri). Maximum specification is normally used in Hebrew narrative to introduce the main participant in a paragraph. In contrast to the prophet, Yahweh is presented by two phrases that describe attributes or actions: “the word of Yahweh” and “proclamation or beginning of the word of Yahweh with Hosea.” The focus is on the word, and not on Yahweh, the personal entity. This strategy of delayed identification is found in both narrative and poetic texts. Its effect is to build up a persona, and then assign a name to it, creating suspense and tension for the reader.²³ As the discourse moves to main line narrative (signaled by *wayyiqtol* verbs), “word of Yahweh” becomes Yahweh, and after the first quotation frame, Hosea as a proper name disappears from the entire book. This sequence probably reflects the standard procedure for referring to participants in Biblical Hebrew narrative:

set up the speaker-addressee relationship, and the boxes indicate the content of reported speech.

²³ According to de Regt, delayed identification does not mean that the participant introduced in this manner is secondary: “delayed identification is not a marginal phenomenon but concerns major participants” in both prose and poetry. (de Regt, *Participants in Old Testament Texts*, 81).

Pronouns were used to refer to a character in a central role within an already established action sequence, whereas proper names were reserved for re-establishing antecedents into a central role. In a paragraph, a major participant can thus (continue to) be referred to by means of a pronoun or inflectional affix, which may well be the usual pattern.²⁴

If narrative conventions apply in this chapter of Hosea, then it seems to establish Hosea as a main character whose function is to be the addressee. With Yahweh, the text combines delayed identification with anaphoric reference. The proper name Yahweh disappears after the second quotation frame, and is only reflected in the 3ms inflection of the verb in subsequent quotation frames. By juxtaposing two contrasting strategies for referring to main participants, and eventually eliminating all explicit reference to them, the text highlights the “context-of-speaking” and then de-emphasizes it. The Word of Yahweh in the background clauses becomes “Yahweh” in the foreground, but the last minimal quotation frame disappears after verse 1:9. The content of reported speech rather than its narrative context—a non-interactive conversation—is the focus. This strategy sets the stage for shifts in grammatical person, found in Hosea 1:9 and 2:1, so that “the prophet’s voice can unsuspectingly mingle with the Lord’s.”²⁵

In Hebrew narrative, reported speech in the form of embedded dialogue is usually found in pair-parts, where one speaker speaks and the other responds.²⁶ Each pair-part is introduced by a quotation frame, which keeps track of the speaker – addressee relationship, but implicitly keeps the narrator-narratee relationship in focus. The second pair-part can be presented in narrative in different ways:

²⁴ de Regt, *Participants in Old Testament Texts*, 23-24. Most prophetic texts only mention the name of the prophet in the superscription once, and may use the proper name once or twice afterwards. However, texts like Jeremiah (123 times), Daniel (75 times) and Isaiah (16 times) use the prophet’s name with greater frequency. What is the convention for prophetic texts? Each would have to be analyzed on an individual basis to determine in what kind of textual environment the proper name is used.

²⁵ de Regt, “Person Shift in Prophetic Texts,” 215. This analysis will be developed more fully in chapter 4.

²⁶ Pair-parts are defined in Chapter 1.

(1) by mention of an action that is functionally equivalent to a second pair-part (a pragmatic response); (2) by the narrator's statement that the expectation called for in the first pair-part was accomplished; (3) by the character's silence; (4) by the narrator's failure to specify any response (zero response).²⁷

Commands raise the expectation that they will be fulfilled, but not every response is recorded in the text. The first command introduced by a quotation frame in Hosea 1 is confirmed by the narrator's voice: "He went and took Gomer daughter of Diblaim" (1:3.) This first adjacency pair can therefore be described as a narrative response, carried out by an action rather than a speech event. In the next three commands, however, no confirmation is given, whether spoken or in action. Horacio Simian-Yofre comments on the progressive reduction of the quotation frames, and the lack of confirmation of the commands: "La concepción y el nacimiento de los hijos, en cambio, escapa a la orden de YHWH, y ni siquiera es evidente que caiga bajo la acción y responsabilidad del profeta."²⁸ The prophet's act of naming the children (itself a speech event) is not confirmed by the narrator's voice. This is not unusual because "no response is particularly common after commands; the assumption of the narrative is that the command is carried out, unless there is information to the contrary."²⁹ This alternation of speaking and acting is a characteristic of all the quotations of direct speech in narrative discourse in the first chapter of the book.

Between quotation frames 2 and 3, the narrator's voice inserts the events that take place on the main event line of the story, after the naming command is presumably carried out. These events are the conception, and birth of the next child, which is a narrative confirmation of the first command. After the last quotation however, the narrator's voice disappears. Zero response is given to the command to name the third son Lo Ammi. The disappearance of the narrator's voice coincides with the

²⁷ Miller. *Representation of Speech*. 258.

²⁸ Simian-Yofre. *El desierto de los dioses*. 28. Simian Yofre's comment is not accurate. The conception of the three children is a direct response to Yahweh's first command to Hosea, to take a wife of prostitution and have children of prostitution.

²⁹ C. Miller. *Representation of Speech*. 260.

disappearance of proper names in the quotation frames. Along with the quotation frames, the event line or narrative framework established in the opening verses also disappears.³⁰

References to father /son/daughter relationship disappear on the main story line with the disappearance of the quotation frames: “and then she bore to him (Hosea) a son” (1:3), “and she bore a daughter” (1:6), “and she bore a son” (1:8.) The filial relationship is only referred to explicitly on the main story line to describe the physical conception and birth of Gomer’s children. Yahweh does not father the inhabitants of the land. In the reason parts of the commands, the names Jezreel, Lo Ruhamma, and Lo Ammi signal Yahweh’s political *actions* and *attitudes* towards the house of Israel and Judah. Lo Ammi, however, refers implicitly and negatively to sonship via the repudiation formula “Not my people.” At this point, the identity of the prophet and the people seems to “fuse” by the use of the 2mp.

As Hosea 1 switches back and forth between the command and its narrative confirmation, the reader’s attention also shifts between two discourse events: the command and the context of speaking (pragmatic context) of the narrator’s report. The disappearance of narrative confirmation, quotation frames, and references to the two main participants coincide. The narrative framework recedes, and the content of speech is brought to the foreground of the story world.

3.2 Participant Reference in Hosea 1

Although section 3.1.2 briefly touched upon participant reference, in this section we will verify the hypothesis that participant reference in Hosea 1 plays a dual role: it provides the “nodes” that allow for the representation of speech and narrative development, as well as adding a figurative dimension that brings together various domains of reference. Each of the animate participants named in the text will be examined in the order that they are introduced.

³⁰ While reference to the addressee progressively disappears from successive quotation frames, coherence is reinforced through the use of anaphora. The reader must “fill in” the reference for the pns 3_{ms} addressee in quotation frames 2 and 3 and implicitly in quotation frame 4.

Hosea 1 consists of a series of quotation frames that introduce four of the six animate participants in the text.³¹ Each quotation is composed of a command (“Go, take a woman.... Call him / her....”) that is addressed to Hosea, a participant on the main story line, followed by a reason or explanation joined to the command by a conjunction (כִּי in 1:2, 1:6 and 1:9) and a conjunction with a time margin (כִּי-עוֹד קָמַעַט 1:4).

The participants named in the commands—Jezreel, Lo Ruhamma, Lo Ammi--, as well as the speaker and addressee, all belong to the main story line. However, it is the reason or explanation, joined to the command by a conjunction that “splits” the levels of representation in the story. In other words, each participant is normally referred to by one name on the main story line. However, on the figurative plane of reference projected by the text, a participant can be “tagged” with several referring expressions, or one expression can be applied to several participants. In verse 1:2, a woman and her children are described on the main line as being promiscuous, or the fruit of promiscuity. The conjunction כִּי brings this level of reference together and sets up a comparison: “the land has been habitually committing prostitution (fornication, or has been promiscuous) away from Yahweh.” The land literally means the earth, or the country, but can also mean all the inhabitants, which accounts for the personification implied by “habitually committing prostitution away from Yahweh.”³² In this figurative plane, the woman is never given a proper name, unlike the main story line where the promiscuous woman is specifically called Gomer.³³ The end result is that the

³¹ The animate participants in chapter 1 are Yahweh, Hosea, Gomer, Jezreel, Lo Ruhamma, Lo Ammi.

³² Some scholars debate the conclusion that “the land” is a metonymy for “the inhabitants of the land”: “Hosea accuses both land and people of adultery. The people commit adultery by worshipping Baal as their provider god instead of Yahweh, thereby “wedding” the land to Baal.” See Laurie Braaten, “God Sows the Land: Hosea’s place in the Book of the Twelve”, (SBLSS; Atlanta, Society of Biblical Literature, 2000), 221-242. The phrase “the inhabitants of the land” appears ten times outside the prophetic texts. In the extra-prophetic texts, virtually all uses refer to the foreign nations that Yahweh expels as the people enter and conquer Canaan.

³³ Reference to Gomer in chapter one follows the standard procedure for a major character in Hebrew narratives. The personal name is given first, and then the person is referred to via personal

woman, her children, and the land are all characterized by relating them to the complex domain of prostitution, promiscuity, and fornication.

In the commands, the speaker and the addressee are clearly identified in the quotation frame, whereas, in the reason, the speaker is always Yahweh (identified by the personal pronoun “I”), but the object of the sentence, the people of Israel, and/or Judah, as well as the inhabitants of the land are identified metonymically or metaphorically throughout the first chapter. The standard strategy employed in narrative texts containing dialogue is that “first person references to the speaker, the second person references to the addressee, and the third person singular or plural references to other participants.”³⁴ However these reference strategies are unstable and inconsistent throughout Hosea 1-4. Figurative language associated with the speaker as well as the third person participants may force changes in pronominal anaphora that would disrupt normal strategies for tracking participants in a narrative text. Figurative language is not used haphazardly in Hosea, but brings together several domains that will be called the figurative plane of reference throughout this chapter.³⁵

3.2.1 Participants in Hosea 1

Hosea 1 begins with a phrase that is almost a diegetic summary “The word of Yahweh which came to Hosea son of Beeri...”³⁶ It implicitly defines the speaker (Yahweh) and explicitly the addressee (Hosea), while not describing or

pronouns. After she conceives and gives birth to the last child, Lo Ammi, Gomer disappears along with the disappearance of the main narrative story line.

³⁴ Regt, *Participants in Old Testament Texts*, 43.

³⁵ A text sets up a figurative plane by bringing several domains of reference into relationship with one another. The “bringing into relationship” is achieved not by chronological sequencing, but by logical association. This descriptive term was selected to avoid implying a linear plot or development in the figurative language of the text. If the figurative language developed in tandem with the main story line, Hosea 1 would be an allegory, which it is not. “The story is not allegory in the strict sense. It is prophecy. It does not contain a well-wrought narrative which can be read on two levels.” Andersen and Freedman, *Hosea*, 124.

³⁶ Strictly speaking, a diegetic summary includes a metapragmatic verb: “The quotative frame is metapragmatic ...in that the particular choice of verb in the frame, what we shall call the metapragmatic verb, reflects the reporting speaker’s pragmatic analysis of the purpose of function of the original locution.” Miller, *Representation of Speech*, 51. In this first verse, there is no metapragmatic “speaking” verb, such as “the word of Yahweh which was spoken to Hosea...” only

representing the content of the message. This opening gives prominence to the act of communication, a message that comes from Yahweh to a specific person, thus emphasizing the authority of the text. However, even at this basic level, the speaker is not referred to directly, but is attached to the non-animate entity “word of Yahweh.” The word can be literally one word, or via a metonymy, it can stand for one message (made up of many words that come from Yahweh). “The word of Yahweh” can be paraphrased as “a message from Yahweh,” and thus one part signifies for the whole. From the very beginning, the prophetic text signals the fact that participant reference is not always direct, i.e. one name identifies one person consistently, but that all the resources of the language can also be used in a figurative sense. Furthermore, metonymy is used to describe the process of communication itself.

3.2.1.1 Yahweh

Verses 1:1-2 progress from a metonymic reference to speaking, to diegetic summaries (underlined in (1) and (2) in Figure 20), to full-fledged direct speech, where both speaker and addressee are clearly identified as participants (in italics) in the reported speech event (3):

Metonymy

- (1) The word of Yahweh, which became to/ was unto Hosea son of Beeri in the days of Uzziah, Jotham, Ahaz, Hezekiah the kings of Judah and in the days of Jeroboam, the son of Joash, the king of Israel.

Diegetic Summary

- (2) At the beginning of spoke-Yahweh by (with) Hosea.

Direct Speech

- (3) And then *Yahweh* said to *Hosea*. 1:1-2

Figure 20: Construction of “Yahweh” in Hosea 1

“And then Yahweh said to Hosea” is the first action on the main story line. It is

a noun phrase that defines a message “word of Yahweh which came to Hosea...”

followed by a description of Hosea's actions, and second quotation frame where Yahweh is specifically named as the speaker who orders the naming of the first child: "Yahweh said to him: Name him Jezreel..." (1:4).

Reiterated use of a proper name in a narrative context is a strategy used in Hebrew narrative texts to mark the peak or climactic moment in a text or to indicate a change in paragraph or topic.³⁷ In Hosea 1, "Yahweh" is used five times by the narrator and once by Yahweh speaking about himself. These references are all concentrated at the very beginning of the text, and thus probably do not mark the "peak" of a plot line. Instead, they highlight (globally) the divine source of the commands, and more specifically, the fact that Yahweh selects the names of the children.

Participant reference varies in the first command (Go and take a woman...) and the next three. Yahweh is clearly indicated in the quotation frame in 1:2. However, after the command to name the first child, "Yahweh" disappears and is replaced in the quotation frames by the inflectional affix on the verb "said" (וַיֹּאמֶר) and he said). Throughout all of the commands, Yahweh refers to himself as speaker using a first person inflectional affix on the verb; however, in the first command, when he himself is the object of the actions of "the land" he uses his full name: "the land habitually commits prostitution away from Yahweh." (1:2). This underscores the fact that Yahweh, their God (not just the speaker) is the offended party, the one with whom "the land" has been unfaithful. These strategies for participant reference allow the reader to determine the "authority" behind the words that are spoken, to track the main speaker without ambiguity, and to determine Yahweh's relationship to the other participants in the text.

By the end of chapter 1 (1:9), most readers have made the connection Yahweh =

³⁷ "There are various patterns in the designation of participants that are more special. Such less predictable information is indeed assigned more coding material. Thus, overspecification emerges in some independent pronouns and in repetition... Repetition may show a crucial and climactic moment in the text, or indicate that what is about to be said is important or not expected." de Regt.

husband, and Yahweh = father. These connections are not explicitly articulated in the text, but are put together by reference to the domain of marriage and family life. זָנָה תְּזַנֶּה is a general term that can mean prostitution, promiscuity, or fornication, but can also encompass adultery.

The use of *ZNH* in the interpretative *kī* (“for, because”) clause is clearly figurative, with the land (grammatically feminine) replacing the usual feminine subject. Although the underlying metaphor is that of marriage, the use of *ZNH* rather than *N’P* serves to emphasize promiscuity rather than infidelity, “wantonness” rather than the violation of marriage contract or covenant. The connotations of habitual, or characteristic behavior are reinforced by the emphatic verbal augment (*zanoh*) and by repetition of the noun *zenunim* (“promiscuity, fornication”) to characterize both wife and children.³⁸

While the emphasis is on promiscuity, infidelity to a marriage relationship is also possible. “The land habitually commits prostitution (or is promiscuous) away from Yahweh,” interpreted in parallel with the command to Hosea to marry, attributes the role of husband to Hosea, and implicitly to Yahweh.

Yahweh’s role as father begins as an extension of “take ...children of prostitution.” but is articulated more fully in the final command:

He said:
 Call him *Lo Ammi*
 For you are not my people
 And I am not “I am” to you. (1:9)

This disinheritance or disownment formula supposedly “reverses” a previous parent-child relationship between Yahweh and the people. Yahweh is thus implicitly portrayed as a father on the figurative plane of reference, not of specific individuals, but of the entire people.

Participant Reference in Old Testament Texts, 96.

³⁸ Phyllis A. Bird, *Missing Persons and Mistaken Identities*. (Walter Brueggemann et al.,

Yahweh is a participant, whose roles include speaker, agent of action, and object of his own discourse. He is represented on the main story line as a speaker, and by implication on the figurative plane as a cuckolded husband and a father rejecting his “children.”

3.2.1.2 Hosea

Hosea, unlike Yahweh, is fully described as a participant from the very first phrase in the text. His proper name, plus a noun phrase, is used to situate him for the reader in relation to Yahweh, his family, and his (political) time.

The word of Yahweh, which was unto *Hosea* son of Beeri in the days of Uzziah, Jotham, Ahaz, Hezekiah the kings of Judah and in the days of Jeroboam, the son of Joash, the king of Israel. (1:1)

At the beginning of spoke-Yahweh by (through, with) *Hosea*.³⁹

And then *Yahweh* said to *Hosea*. (1:1-2)

The text uses Hosea’s full name, three times in the background, as well as on the first quotation frame (the first event on the main story line). His proper name disappears, and never returns in the rest of the text. His role as the receptor, or addressee, is reiterated explicitly in the background (1:1) and foreground of narration (in the first two quotation frames). Hosea is never explicitly described or shown as the transmitter of the “message” to others, except perhaps in chapter 3, where he is not named. The word “prophet” is never explicitly connected to his name anywhere in the text. The fact that Hosea is never portrayed as a speaker in Hosea 1, does not indicate that his role is minor. Throughout chapter 1, the narrator refers to him using a personal pronoun, after his over-specified introduction in 1:1. This strategy often indicates the presence of a major participant in narrative texts.

eds.OBT: Minneapolis: Fortress Press, 1997), 226.

³⁹ Scholars debate the meaning of the preposition ׀ in this phrase “by” or “through.” If it is read as a word transmitted through the agency of Hosea, then a second level of metonymic reference is possible.

Hosea is a participant who is identified primarily on the main story line of the text. He receives Yahweh's commands, "takes" Gomer, and fathers children. The words "husband" and "father" are never used explicitly to describe his roles, yet the reader knows he fulfills them because the narrator describes his actions as a response to Yahweh's commands. Only the meaning of Hosea's name—"Yahweh saves"—gives the barest hint of an association to the figurative plane of the text. It relates primarily to the role that Yahweh fulfills in the covenant as the patron and protector of Israel. Thus it describes in very general terms the result of the actions that Yahweh will undertake on behalf of the people.

3.2.1.3 Gomer : The Wife of Prostitution / Promiscuity / Fornication

"Go take for yourself a wife of prostitution,
And have children of prostitution,
For the land habitually commits prostitution
Away from Yahweh." (1:2)

So he went and took Gomer daughter of Diblaim,
And she conceived and bore him a son. (1:3)

The first reference to the woman in the text is in the first command. Yahweh speaks of her as a "wife of promiscuity/prostitution" thus describing her character, social roles (wife and mother), and function as a sign in the text. Unlike Yahweh and Hosea, she is introduced by a strategy of delayed identification as the object of their speech and actions, as a participant who is not involved in the speaker-addressee dynamic. In other words, the woman never speaks, nor is quoted in this chapter. Her name, her father's name, and their relationship "Gomer daughter of Diblaim" are given by the narrator as proof of Hosea's obedience to Yahweh's command. Gomer, Hosea's wife disappears from the main story line after she gives birth to the third child (1:8), and shortly afterwards explicit reference to Hosea on the main story line also disappears (1:9). Mother, father, wife, and husband on the main story line disappear after verse 1:9.

3.2.1.4 The Children of Prostitution

Children in the first chapter of Hosea are introduced as a nameless group that is nevertheless characterized as children of “prostitution” (or promiscuity.) They are the result of the mother’s unfaithfulness, and not literally prostitutes in their own right. The “children of prostitution” appear anonymously in the first command. The strategy of the text is also one of delayed identification, whereby they appear first as a group, then individually, and each one is then given a name as a sign.

Each child appears on the main story line through the use of a kinship term—“son”, or ‘daughter’; as each quotation frame introduces a name that is then given a significance on the figurative plane. Lo Ruhamma is the only child mentioned by name on the main story line by the narrator because he transmits the fact that she is weaned by her mother. This mention of the child’s name is unusual because the text could easily read “and she weaned her” without the two feminine pronouns creating ambiguity. Given the negative characterization of both mother and children in the text, it is also unusual because it shows Gomer performing a nurturing function for one of her children, a child whose very name describes an attitude that is the opposite of nurturing—“not loved.”

3.2.1.4.1 Jezreel

Jezreel is the most complex of all the names in the first chapter. On the main story line, he is clearly represented as the first-born son, traditionally, the first child consecrated to Yahweh⁴⁰. He is also the only child who is explicitly identified as belonging to both Gomer and Hosea: “He went, and he took Gomer daughter of Dibliam. She conceived and bore to him a son.” (1:3).⁴¹

⁴⁰ Consecration of the firstborn, according to Numbers 3:13, is a command from Yahweh: “...for all the firstborn are mine; when I killed all the firstborn in the land of Egypt, I consecrated for my own all the firstborn in Israel, both human and animal; they shall be mine. I am the Lord.” (NRSV) This is never commanded nor confirmed in Hosea 1.

⁴¹ This does not necessarily imply that the next two children are not Hosea’s. The text may simply be setting up a standard “script”—He took her, she conceived, and gave birth to their child—that the reader is supposed to assume unless there are variations indicated in the text (for example, “She weaned Lo Ruhamma” 1:8 NRSV).

Jezreel, the name of the first child literally means “El sows,” yet it is also used metonymically to refer to a political event—the murder of members of the Omride dynasty by Jehu in the valley of Jezreel in northern Israel. Two actions carried out by the speaker (Yahweh) are described in verses 1:4-5 as punishment by “visiting the blood” of one opponent on another; and the destruction of political power and control. The dominion of Israel becomes the bow of Israel broken in the valley of Jezreel.

The name Jezreel is also used to index time. However, the text seems to use a strategy of “delayed identification” for constructing this form of reference. References to time appear generically only in the quotation frame that refers to the first-born son: “for yet a little while” (1:4) and “it will be in that day” (1:5). Both of these references are attached to the name Jezreel to describe a past and a future event:

For yet a little while, I will visit the blood of Jezreel... (1:4)

It will be in that day,

I will break the bow of Israel in the valley of Jezreel. (1:5)

Narrative categories of time and space are both indexed by the use of the same referring expression “Jezreel.” A past event described metonymically as the blood of Jezreel is avenged “in a little while.” Time is then referred to more specifically as “that day” and related to space “in the valley of Jezreel.” Finally, the day itself becomes the “great day” of Jezreel. Jezreel is not used explicitly to indicate time until chapter 2. The stages of this process of transformation take place throughout the first two chapters as shown in Table XIV. “Jezreel” is an expression that refers to both a participant (the son) and to props (space and time).

<u>Event</u>	<u>Time</u>	<u>Space</u>
A. Murder of Omride dynasty by Jehu in the valley of Jezreel	Past	Jezreel = valley
B. For yet a little (while), I will visit the blood of Jezreel upon the house of Jehu. (1:4)	Indeterminate future	Jezreel= <u>valley</u> <u>Valley</u> = space where <u>blood</u> was shed <u>Blood</u> of Jezreel = political and cultic “cleansing” (Blood of Jezreel = pollution of the land.)
C. And it will be in that day I will break the bow of Israel in the valley of Jezreel . (1:5)	Indeterminate future – specified only by “day.”	Jezreel = valley
D. And shall be gathered the sons of Judah and the sons of Israel together and they shall set for themselves one head, and they shall go up from the land. For great shall be the day of Jezreel . (2:2)	Indeterminate future – specified by <i>great shall be the day</i> of Jezreel Jezreel = time Time of political restoration	
E. It shall be in that day I am about to answer, utterance of Yahweh.... The earth will answer the grain, and the new wine and the fresh oil will answer Jezreel . (2:24)	Indeterminate future - specified by “day” <div style="border: 1px solid black; padding: 5px; display: inline-block;">Space as a sign of Yahweh’s gift of fertility.</div>	Jezreel = “El sows” Jezreel = valley

Table XIV: Multiple Figurative Uses of the Name “Jezreel”

3.2.1.4.2 Lo Ruhamma

The second naming command refers to the main story line, as well as the figurative plane. Lo Ruhama is the name of Gomer's daughter, but it also points to an attitude of the speaker "I will no longer have compassion" joined to the command by the conjunction **כִּי**. Andersen and Freedman have argued that the clauses in the "reason" part of the command form a chiasm beginning with a negation that can be applied to the entire verse (**לֹא אֶסְיֶיךָ עוֹד** "I will never again" 1:6):

The anomalous or unusual sequence of auxiliary in the prefixing form followed by finite verbs may be explained by the fact that the negative first clause pervades the entire unit and negates each verb in sequence. An examination of the internal structure of vv 6b-7a shows that the four subordinate clauses divide into two pairs as they stand. Each pair is introduced by a clause with *'rhm*, which in turn governs a direct object—state of Israel, state of Judah. These clauses are modified in turn by clauses with related themes (I will not forgive them, I will not rescue them.) Closer examination reveals other interesting relationships; the *'rhm* clauses are balanced in perfect chiasm.⁴²

The chiastic structure shifts the verb from first position in the clause, making it difficult to determine what band of predictive discourse the clauses belong to.

In Table XV (p. 184), the verses are shown separated by white spaces in order to define the separation between discourse types.⁴³ The chiasm is enveloped by two mainline clauses, one in hortatory discourse (1:6c), the other in mainline predictive discourse (1:7b). The chiastic structure is itself found in two subordinate clauses.⁴⁴ The structure based on **רַחֵם** "pity or love" and the direct object (Israel or Judah) is in background predictive discourse. The same difficulty with a

⁴² Andersen and Freedman, *Hosea*, 190.

⁴³ The fourth column shows a literal translation of these verses. Andersen and Freedman's application of negation to the entire chiasm is shown in brackets.

⁴⁴ The chiastic structure is shown in Table XV in both the Hebrew text and in the translation with underlining and bold text.

subordinating conjunction applies to the first line of this chiasm. Does the conjunction shift the verb to second position? If so, it is backgrounded prediction (band 2.2); if not, it is one step up on the hierarchy (band 2.1).

According to Waltke and O'Connor, the conjunction **כִּי** can also be analyzed as an adverb. It can function at the constituent, clause, and item level to modify a predicate. Verse 1:6d **לֹא אֶוֹטֶיךָ עוֹד כִּי** shown in the table as a subordinated verbal clause, is analyzed by Waltke and O'Connor as follows:

The form **עוֹד** is a constituent adverb, qualifying the time extent of the predicate, while **לֹא (אֶוֹטֶיךָ)** is a clausal adverb, negating the entire clause. The particle **כִּי** is considered a conjunction (cf. 'for'), but we consider it rather to be an emphatic adverb (cf. 'indeed'). The question is not one primarily of translation (though the standard translation 'for' is sometimes illogical and often tedious), but rather of aligning **כִּי** with other forms that work similarly. The fourth adverb, **לֹא (רַחֲמָה)**, is an item adverb, negating only the adjective that immediately follows it.⁴⁵

Their translation does not show subordination: "Call her name Not-Pitied, for indeed I will not continue any longer to have pity on the House of Israel."⁴⁶

The clause (1:7b), which "envelops" the chiasm, moves to mainline predictive discourse followed by parallelism between the verbs "deliver" and "not deliver." The move to mainline discourse coincides with a change in the meaning of the verb, and thus signals a reversal in Yahweh's attitude towards "them." If both Israel and Judah are the target receiving the "never again," then "I will deliver them" applies to both kingdoms. In the chiastic structure that follows the command, Israel and Judah are referred to as political entities (house of Israel, house of Judah), not as participants in the main story line.

All scholars do not accept Andersen and Freedman's conclusion that the negation

⁴⁵ Waltke and O'Connor, *Biblical Hebrew Syntax*. 657.

⁴⁶ Waltke and O'Connor. *Biblical Hebrew Syntax*. 657.

should be applied to the entire chiasm. They argue for an opposition between Israel and Judah, on the grounds that the reference to Judah in the second half of the chiasm is from a different level of redaction. In this case, discourse typology does not definitely resolve the issue one way or another. The chiasmic structure remains within band 2 (backgrounded prediction) with either option.

Hebrew Text	Morphology	Discourse Type	Translation
וַיֹּאמֶר לֹ (1:6b)	Wayyiqtol, G, 3ms	1.0 Narration - mainline	He said to him:
קְרָא שְׁמָהּ לֹא רַחֲמָהּ (1:6c)	Imp. G, 2ms	1.0 Hortatory - mainline	“Call her by name Lo Ruhama
Chiastic Structure – with “I will Never Again” Applied to all Verses			
כִּי לֹא אוֹסִיף עוֹד (1:6d)	Conj., X-neg.H, Yiqtol, 1cs	Subordination? 2.1 Prediction backgrounded	For I will never again (cause)
אַרְחֶם אֶת־בַּיִת יִשְׂרָאֵל (1:6e)	Yiqtol, D, 1cs	2.1 Prediction backgrounded	Show pity for the house of Israel
כִּי־נִשְׂא אִשָּׁא לָהֶם (1:6f)	X-inf. abs. G, +Yiqtol, G, 1cs	Subordination? 2.2 Prediction backgrounded	For (I will never again) “lift up” or forgive
וְאֶת־בַּיִת יְהוּדָה אֲרַחֶם (1:7a)	X-nouns + Yiqtol, D, 1cs	2.2 Prediction backgrounded	The house of Judah (I will never again) show pity
Parallelism – Deliver vs. Not Deliver			
וְהוֹשַׁעְתִּים בַּיהוָה אֱלֹהֵיהֶם (1:7b)	Weqatal, H, 1cs	1 Prediction mainline	I shall (cause) deliver them by Yahweh their God
לֹא אוֹשִׁיעַם בְּקִשָׁת וּבַחֶרֶב וּבְמִלְחָמָה בְּסוּסִים וּבַפָּרָשִׁים (1:7c)	X-neg. H, Yiqtol, 1cs, 3mp, sf	2.1 Prediction backgrounded	I shall not (cause) deliver them by a bow, or by sword, or by battle, by horses or by horsemen.”

Table XV: Structure of Command to Name Lo Ruhama (Hosea 1:6-7)

Unlike the reason clauses for the command to marry, and to name Jezreel, this one focuses on the attitude of the speaker (in the chiasmic structure), and follows it by his intended action. Longacre's definition of "projection" as that which "has to do with a situation or action which is contemplated, enjoined, or anticipated but not realized" can be extended on the basis of this example, to include emotional states that do not necessarily entail action.⁴⁷ Verbal aspect contributes considerable nuances to the emotional states of the speaker of the chiasm. The negation in 1:6d is a causative Hiphil, which describes the bringing about of an action. "I will never again cause..." may be a more accurate translation for it. Verse 1:6e, "I will not pity" describes Yahweh's attitude, or decision in relation to Israel; in other words it portrays a mental or emotional state. This is followed by the negation of an action in the Qal or G stem, in 1:6f: "I will not lift up." Verse 1:7a expresses the bringing about of a state, rather than an action. Yahweh, the speaker, brings about or causes the state of not pitying or loving Israel. The chiasm is followed by mainline prediction where Yahweh describes himself as the cause of an act of salvation (using two *Hiphils* in succession.)

The two *Piel* (D) instances of "pity" or "love" enclose the (active) action of "not forgiving" (literally "not lifting up") in verse 1:6f.⁴⁸ Located at the center of the chiasm, this verse may be marked for peak or prominence in the chapter: "...chiasmus in general has been shown to mark peak in Hebrew poetry—by both overall metrical chiasmus and semantic repetition leading to the central peak."⁴⁹ Yahweh, the speaker, is also the active agent in this verse.

Lo Ruhama undergoes a progression from its literal sense "not pity, not love, not have compassion," to the name of a participant on the main line of narration, to a verb that describes Yahweh's attitude in the political domain of (implied) covenant

⁴⁷ Longacre, *Grammar of Discourse*, 4.

⁴⁸ Other meanings proposed for this infinite absolute with its corresponding verb are: "I will completely forget them," "I will utterly assail them," "I will remove mercy completely." The speaker is an active agent in this clause. Wolff, *Hosea*, 8-9.

⁴⁹ Loren, F. Bliese, "Symmetry and Prominence in Hebrew Poetry: With Examples from Hosea" in *Discourse Perspectives on Hebrew Poetry in the Scriptures*, (ed. Ernst R. Wendland, *UBSM* 7;

relationship. It is not a name for the people themselves, but a sign that describes an attitude (not pitied by Yahweh): “We prefer to take the name to be a statement of the fact of a complete change in Yahweh’s relationship with Israel. He has ceased to feel compassion towards them, and he will never love them again.”⁵⁰ In the final verses of the command, the verb אָרַחֵם disappears completely to be replaced by אָרַשִׁיעֵם (cause to deliver), and the subject of speech is “I” while the object is “them.” The referring expression Lo Ruhama, and its transformations, are erased.

3.2.1.4.3 Lo Ammi

The third naming command is much simpler than the other two. A literal translation renders it as:

וַיֹּאמֶר 1.9	Wayyiqtol, G, 3ms	Quotation Frame#4 1.0 Narration - mainline	And he said:
קְרָא שְׁמוֹ לְיָא עַמִּי	Impv, G, 2ms	Hortatory-mainline	Call his name Lo Ammi
כִּי אַתֶּם לְיָא עַמִּי	Nominal clause	4.3 Setting	For you (2mp) not my people
וְאֶנְכִי לֹא-אֶהְיֶה לָכֶם	X-neg, Yiqtol, G, 1cs	2.2 Secondary line of exhortation	And I shall not be... (I am) to you.

Table XVI: Command to Name Lo Ammi

The quotation frame for this command is reduced to a minimum. At this point, Hosea is implicitly addressed in the quotation frame, but a plural, second person “you” is named in the command. The quoted utterance begins in mainline hortatory discourse, as it does for the others, but the reason is made up of two verbless clauses, and thus is assigned to band 4.3 at the bottom of the verb rank cline.

Lo Ammi is the name given to Gomer’s child on the main story line, but it is the

New York: United Bible Societies. 1994). 86.

⁵⁰ Andersen and Freedman. *Hosea*. 188.

negation of a group identity on the political and religious level. The reason or explanation for the name Lo Ammi is similar to a formula for the repudiation or disinherison of children. The issue here is how do the main story line and the figurative plane interact?

The levels of representation in this simple exchange are quite complex. The “you” that follows יָדְךָ creates ambiguity. It can be read as referring to Hosea, the original addressee, who is now included with the people, or to the children (2 sons and 1 daughter). If it refers to Hosea, then the prophet is not only the husband of Gomer and the natural father of the children described in the main story line, he is also a member of the people who are being chastised. Using form-critical studies of prophetic discourse, H.W. Wolff supports this conclusion: “A prophetic saying had only one addressee. According to the context, Hosea himself likewise belongs among those addressed by Yahweh and thus among those rejected by him. He who presents God’s word thus stands among those whom Yahweh divorces.”⁵¹

Throughout Hosea 1, each command in hortatory discourse develops or refers to the main story line—it represents an interaction between the speaker and the addressee. The reason for the commands, however, is on a different, figurative plane, where Yahweh acts as God in political and religious life. In this final quotation frame, the “you” (2mp) includes the addressee as part of the figurative world that is being set up in the text. Hosea’s primary role switches from that of an addressee on the axis of communication, and “producer of signs” in the main story line, to a participant in the religious and political world, where the “children of Israel” are rejected by God.

If “you” refers to the children described on the main story line, then the rejection reinforces the figurative plane by implying that Yahweh is the father and Jezreel, Lo Ruhama, and Lo Ammi are his children. This raises the question of whether or

⁵¹ Wolff, *Hosea*, 22. Wolff’s conclusion considerably alters the prophetic paradigm. The prophet and the people’s identity fuse, not the prophet and Yahweh. Furthermore, Wolff inaccurately

not this really is a divorce, or is it more likely a repudiation or disinherison of the children.⁵² Wolff's comments quoted above read this as a divorce proceeding, even though there is no direct reference to Yahweh's wife, either on the main story line, or in the figurative plane in verse 1:9. The only link to divorce is "the land habitually commits prostitution away from Yahweh" in verse 1:2.

Verba solemnia, a ratifying oath or oath/sign were used both to ratify marriage and adoption, as well as for divorce and disinherison.⁵³

An additional evidence favoring the assumption of the use of *verba solemnia* in the formation of marriage is noted by S. Greengus in the well-known counterpart *verba solemnia* of divorce or disavowal of marriage: "you are not my wife" and "you are not my husband" attested in the OB period; and "she/PN is not my wife," "he is not my husband" and "I will not be your wife," attested for later periods. If such solemn declarations were required to dissolve marriage, it seems a reasonable inference that corresponding positive statements may have been used for the formation of marriage. This inference of a close reciprocal relationship between formulae for marriage and divorce is further strengthened by the analogous counterpart formulae for adoption, or the legitimating of children, and the repudiation of the adoptive relationship, or disinherison. As in the case of marriage, the positive formulae are poorly attested, though still probable. Compare for example, the declaration formula, "my children...!"...by which a man legitimates his natural children born by a slave. The corresponding repudiation formulae, however, appear frequently. Compare for example, "you are not my father..." and "you are not my mother..." See also the declaration "you are not my son," mentioned in tablets of adoption cited by G.R. Driver and J.C. Miles. Compare further the

describes this as divorce, when it is disinherison.

⁵² Gordon Hugenberger uses the term disinherison to refer to the repudiation of adoption or legitimating formulae in texts from the Ancient Near East. This term encompasses the repudiation of identity and relationship, and not only the restriction of access to material goods. Although the term disinherison (usually referring to restriction of access to material goods) is popularly used, in this thesis we will retain disinherison because repudiation of relationship and identity seems to be the primary dynamic in Hosea 1-3. Gordon Paul Hugenberger, *Marriage as Covenant: A Study of Biblical Law and Ethics Governing Marriage Developed from the Perspective of Malachi*, (VTSup, 52: Leiden: E.J. Brill, 1994, rep. Grand Rapids, MI: Baker Books, 1998), 219-20

⁵³ Two texts cited outside of the prophetic corpus as examples of adoption are Psalm 2: 7 "I will tell of the decree of Yahweh: He said to me, 'You are my son, today I have begotten you,'" as well as the acknowledgement in Psalm 89:27 "You are my Father." NRSV

disinherison formula used with natural children “you are not our son” and “PN is not my son.”⁵⁴

Verse 1:9 can therefore be read as a disinherison formula encompassing the entire people, or inhabitants of the land. In Hosea 1-2, marriage and child bearing are physical signs commanded by Yahweh on the main story line, but dissolved on the figurative plane in 1:9 through disinherison and 2:4 through divorce. The repudiation and restoration of the children (1:9-2:1) are situated in the context of promiscuity and divorce (1:2 and 2:4).

This section has shown how participant reference in Hosea 1 plays a dual role. Participants are “nodes” that allow for the representation of speech and narrative development; they are the speaker and addressee in each speech act on the main story line (Yahweh and Hosea). At the same time, as individuals they fulfill social roles (mother, father, children) on the main story line, which are connected to a figurative plane of reference, found in the “reason” portion of the commands.

In relation to the figurative plane, children’s names are used very flexibly. Lo Ammi’s name is a direct reference to the people of Yahweh. However, not every individual child “stands for” a particular group of people. Jezreel can represent space, time, and/or political events carried out by a particular group (the Omride dynasty); and Lo Ruhamma is used to represent the speaker’s (Yahweh’s) attitude towards the people.

Does Hosea 1 create a world embedded within a world? Is there a direct correspondence between the participants and events on the main story line, and those on the figurative plane of reference?⁵⁵ No. As we have shown, the roles of

⁵⁴ Gordon Paul Hugenberger, *Marriage as Covenant*, 219-20. Hugenberger proposes that both sexual union and the oath are required for marriage in the Bible. Furthermore, “ancient covenants were frequently ratified by an accumulation of oath(s) and oath-sign(s).” Hugenberger, *Marriage as Covenant*, 217. In this case, both marriage and childbearing are signs commanded by Yahweh (1:2).

⁵⁵ This second question deals with the issue of *mise en abyme*, a technique in which an embedded story is an exact replica of the main story. This idea will be developed more fully in chapter 6.

the participants on the main story line do not correspond exactly to their function on the figurative plane of reference.

3.3 Whose Perspective Dominates in Hosea 1?

Our analysis of participant reference shows that Hosea 1 develops a figurative plane of reference, which may well correlate with either perspectivization or subjectification in order to build the world of the text. In the following sections we will use the concept of vantage points defined in Chapter 2—referential center, subject of consciousness, and others—to determine how subjectivized or perspectivized discourse domains are constructed in the text.

3.3.1 Setting up the Perspective of the World of the Text: Hosea 1:1-9

Hosea opens with a speaker whose referential center and subject of consciousness is not instantiated as “I”. In narrative texts, the referential center and the subject of consciousness are usually located by default in the “implicit current speaker” who is the narrator. In Hosea 1:1-2, the narrator is responsible for the propositional content and factual nature of the clauses in backgrounded narration that set up the world of the text.⁵⁶ In these opening verses, the narrator does not assume a spatial or a psychological vantage point. He is not encoded as “I” in the text, the discourse type is narrative, and there are no conditionals or evaluative reflections. According to Sanders and Spooren:

the speaker is relatively free to choose vantage points using various semantic and syntactic structures, such as converse predicates (*buy-sell*), ergative predicates (*rolling the ball-the ball is rolling*), deictic distinctions (*come-go*) and anaphoric distinctions (*Jan hit Marie-My neighbor hit Marie*).⁵⁷

⁵⁶ Propositional content is used here to mean “whatever is seen as expressed by a sentence which makes a statement... It is the property of propositions that they have truth values.” Matthews, *Dictionary of Linguistics*, 300.

⁵⁷ Sanders and Spooren, “Perspective, Subjectivity, and Modality” 86.

There is no representation of thought, belief or knowledge of the inner states of Yahweh or Hosea in 1:1. Possibly only a temporal vantage point can be detected in the two prepositional phrases that describe the reigns of the kings, and in the formula “beginning of spoke-Yahweh to Hosea.” The narrator is relating events or states of being after they first take place.

3.3.1.1 First Quotation

The first quotation frame embeds the discourse domain of Yahweh within the domain of the narrator. It creates another subject of consciousness (*S*) to which the utterances can be attributed—this is *perspectivization*. “The most explicit type of perspective is direct quotation, in which a current speaker lends not only his *S*, but even his *R* to another subject in the discourse, thus creating a new “I” as the embedded current speaker.”⁵⁸ This corresponds to the shift in “deictic center” that Cynthia Miller defines as the hallmark of direct quotation: the deictics of the frame differ from those of the quoted utterance.⁵⁹

Sanders and Spooren attribute a “world-creating” capability to the representation of speech, which also includes the representation of perspective. “In general, whenever world-creating predicates such as verbs of utterance (*tell, say, etc.*) and cognition (*think, believe*) attribute speech, thoughts, beliefs, perceptions, and so forth, to a subject of discourse, perspective is created.”⁶⁰ For example, within the world created by the first quotation frame, Yahweh is the speaker in the first part of the command: “Go take a woman of prostitution and have children of prostitution.” The command creates a possible, unrealized world from his perspective. Yahweh binds the embedded domain to himself because the imperative *Go* has a performative function: “[I]n these cases the authoritative force

⁵⁸ Sanders and Spooren. “Perspective, Subjectivity, and Modality” 89. The referential center (*R*) is the actual time and location of a speech act; it is the vantage point of the current speaker. (*S*) is the consciousness of the participant to whom the sentence can be attributed.

⁵⁹ “Deictics index person (personal pronouns), time (tense, temporal adverbs), and spatial location (demonstrative pronouns, spatial adverbs) relative to the speech event. The speech event thus provides the deictic center from which these shifters derive their interpretation.” Miller. *Representation of Speech*. 63.

⁶⁰ Sanders and Spooren. “Perspective, Subjectivity, and Modality.” 89.

is the foregrounded speaker him/herself.”⁶¹ The verb *Go* (from “here” to “there”) shows that the speaker’s location is also a vantage point.

In the second half (the reason) of the command, the text switches from *perspectivization* to *subjectification*: “for the land commits great prostitution (fornication) away from Yahweh.” This clause can be a technical term that describes the apostasy of the people away from Yahweh, as well as a metaphor for impurity. The land is personified, and may be either a metonymic reference to the people, or a parallel reference to the promiscuous woman. In this judgment the speaker (Yahweh) refers to himself as an object, (“away from Yahweh” instead of “away from *me*”); and by using a technical term for apostasy he displays his attitude towards the predicated information. This evaluative reflection expresses the speaker’s consciousness:

By the use of such expressive predicates, the speaker foregrounds himself to some extent. Such speaker-foregrounding can be seen as *subjectification*: the speaker himself is objectified, in the sense that he becomes part of the discourse object, that is, the utterance, while the discourse object is subjectified because of the speaker’s subjective presentation.⁶²

The vantage point is located with Yahweh, and reinforces the consciousness of the speaker. A moral judgment is spatialized in the phrase “away from Yahweh.” “Utterances like these are statements about the involvement of a person—call them “the thinker”—with something: an idea, a subject area, an event, a situation... Such statements are instances of the general metaphor *Involvement is Physical Proximity*.”⁶³

To summarize, the first quotation begins with *perspectivization*, which embeds Yahweh’s discourse domain in the domain of the third person narrator. The third

⁶¹ Sanders and Spooren, “Perspective, Subjectivity, and Modality,” 100.

⁶² Sanders and Spooren, “Perspective, Subjectivity, and Modality,” 91.

⁶³ Michele Emanatian, “The Spatialization of Judgment” in *Discourse and Perspective in Cognitive Linguistics* (ed. Wolf-Andreas Liebert, Gisela Redeker and Linda Waugh, *Current Issues in*

person narrator is normally the source of all “factual” information in a text. In the quoted utterance, the referential center, subject of consciousness, and vantage point shift from the narrator to Yahweh. In the “reason” part of the command, the text switches to *subjectification*, thus foregrounding the speaker even more. This strategy or procedure authenticates Yahweh’s speech in the text.

3.3.1.2 Second and Third Quotations

The second and third quotations follow a pattern that is similar to that of the first. The quotation frame embeds Yahweh’s discourse within that of the narrator—and thus perspectivizes it. The “world-creating” capability of reported speech opens a domain that begins with an imperative that foregrounds the authority of the speaker: “Name him Jezreel” and “Name her Lo Ruhama.”

Subjectification occurs in the “reason” part of both commands through the use of predictive discourse, and evaluative reflection. Yahweh describes the action he intends to carry out against Israel as an act of “punishment” and “salvation.” The discourse domain in the second quotation “Name him Jezreel” is further specified by the use of time margins “in a little while” and “on that day.”

Subjectification in the third quotation (Name her Lo Ruhama) takes place through the use of predictive discourse, the objectification of the speaker (“I will save them by Yahweh their God”), and the use of verbs referring to emotional states (love/pity, endure). In the case of Lo-Ruhama, the name and its development in the chiasmic structure foregrounds the inner state of the speaker.

The command to name Jezreel highlights Yahweh’s actions, whereas the command to name Lo Ruhama focuses on his inner state in relation to his action. In both cases the quoted utterance, which is Yahweh’s discourse domain foregrounds the “subjectivity” of Yahweh.

3.3.1.3 Fourth Quotation

Perspectivization and subjectification in the fourth quotation follow a pattern that is similar to the first three, but the shift to subjectification is less evident. Although the quotation frame is minimal—“he said,” it embeds Yahweh’s discourse domain in that of the narrator’s. The command “Name him Lo Ammi,” indicates the shift in deictic center that is typical of direct speech (from third person pronoun in the quotation frame, to the second person form of the command), and indicates *perspectivization*.

A difficulty arises with the reason given for the command in 1:9. It is composed of two parallel verbless clauses “You (2mp) are not my people” and “I am not ...(I am) to you.”⁶⁴ Are they the setting of narrative or predictive discourse? If this is the setting of narrative discourse, the entire quotation could be analyzed as perspectivization. Yahweh simply states a fact, and does not add his degree of certainty to the statement, or betray any other sign of the speaker’s consciousness. In this case none of the indicators of subjectivity are explicitly present--I-embedding, modality, and prediction. “You are not my people” could be interpreted as an evaluative reflection of their relationship with Yahweh, but it could also be a statement of fact.

However, these two clauses can also be analyzed as the setting of predictive discourse, thus creating a subjectivized domain. Furthermore, it could be argued that the 2mp pronoun “you” subjectivizes the addressee, including him with the people who Yahweh rejects. If the socio-linguistic setting for these statements is the disinherison of the children, then subjectification is implied because repudiation is a personal, subjective action. The formula implicitly calls attention to the speaker’s (Yahweh’s) role as a rejecting parent.

⁶⁴ As we have seen, this verse can also be analyzed as a verbless clause (setting), followed by a finite verb (secondary line of exhortation.)

3.3.1.4 The Narrator's Script

Between each of the quotations described above, the text returns to the main story line. In this process, the narrator's referential center and subjective consciousness remain the same, but his other vantage point shifts. After the first command, the story line continues: "He went and took Gomer daughter of Diblaim and she conceived and bore him a son." In this case, the vantage point shifts in space because Hosea moves away from the "place" or circumstances where he receives the command.

This vantage point shifts when Gomer becomes the subject of the verbs "conceived" and "bore." After the second command, Hosea the father and husband, disappears from the foreground of the main story-line, but Gomer continues producing children. Furthermore, the narrator's script is altered in the following two sections that return to the main story line: "She conceived again, and gave birth to a daughter." According to Sander and Spooren, a vantage point is located by default in the subject of the sentence, in this case, Gomer.

In the next return to the main storyline, the focus is on Gomer's role as a mother: "she weans, she conceives, she bears." The narrator's referential center, and subject of consciousness remain the same, but the fact that "she" is the subject of the sentences locates an additional vantage point in her person. Moreover, this is the only verse in the entire book where a proper name (other than Yahweh's) used in Yahweh's domain of speech, is also in the narrator's discourse domain. The mother-daughter relationship is briefly the focus of the narrator's empathy.

3.3.2 Summary: Perspective in Hosea 1

Through a series of subtle shifts in perception, Hosea 1 shifts the authority of the text from the narrator to Yahweh as speaker. The chapter begins in the factual domain of narration, which tells the reader what kind of a speech act will be represented and gradually gives way to the discourse domain of Yahweh. Each

quotation frame places Yahweh in the foreground as speaker, agent of action, and/or subject of consciousness. As the story progresses, the roles of Hosea as addressee, husband, and father are de-emphasized. Hosea must decrease, so that Yahweh can increase.⁶⁵

Perspectivization introduces Yahweh's discourse domain, but eventually yields to subjectification. In Yahweh's discourse domain, historical situations such as religious apostasy and violence are viewed through a subjectivized perspective located mainly in the "reason" part of the command, which is introduced by a conjunction or reference to time.

Subjectification correlates with the development of the figurative plane of the text. The significance of the woman's character and the children's names is developed in the "reason" portions of the commands. A child's name as it is applied to social and political events illustrates Yahweh's attitude towards the people.⁶⁶ While perspectivization opens up a discourse domain for Yahweh, subjectification reveals his "inner world." Subjectification increases as Yahweh's internal motivation is represented in relation to Lo Ruhama and Lo Ammi.

3.4 Conclusion: What Type of World Do Speech and Perception Construct in Hosea 1?

From the very first verse, Hosea 1 creates a situation where the supernatural and the natural world are able to communicate. As stated in the epigraph at the beginning of this chapter, the text gains "credence thanks to the special authority, or exceptional status of the informer"—in this case the prophet Hosea, who stands as the pivotal point between the natural and the supernatural.⁶⁷ In terms of modal operators, the text uses alethic modality—bringing together the possible and the impossible—in the background clauses of 1:1-2 to create a codexal norm for the

⁶⁵ For a short time the mother of the children is in the foreground of narration, but is also de-emphasized.

⁶⁶ Note: The naming strategies described by Rimmon Kenan for focalization should be added to Sanders and Spoorens' list of factors that indicate subjectification.

⁶⁷ Doležel, *Heterocosmica*, 129.

entire text. The parameters of the natural, historical world (Hosea son of Berri, in the days of Kings Uzziah, Jotham, Ahaz and Hezekiah of Judah, and in the days of King Jeroboam, son of Joash of Israel) encounter the supernatural through the agency of the Word of God. This is the function of the prophetic paradigm: to bring together two contrary modal conditions, thus creating a dyadic, mythological world.

In the superscription, the prophetic paradigm is encased in the narrator's domain, which authenticates it, giving it a factual quality in the world of the text:

A general rule defines the character of the dyadic authentication function: entities introduced in the discourse of the anonymous third-person narrator are *eo ipso* authenticated as fictional facts, while those introduced in the discourse of the fictional persons are not.⁶⁸

In Hosea 1, this puts the narrator in the position of authenticating the words of Yahweh that will follow in the rest of the chapter; a function that is reinforced through the use of perspectivized direct quotation. The "factual" discourse of the narrator provides the skeleton of action and speech events that anchor Yahweh's speech in this chapter.

As we have seen in section 3.1.2, the role of the narrator recedes so that by Hosea 1:9 it has disappeared altogether and Yahweh's speech is in the foreground. The perspectivized commands followed by a reason create an intricate web of modal sub-domains (or subjective modalities in Doležel's terminology.) In other words, the reported utterance in each quotation frame is a brief narrative that develops its own modalities.

When Yahweh speaks to Hosea in the first reported utterance, he reverses a cultural norm: "Go take a wife of prostitution (promiscuity), and have children of prostitution..." 1:2. Yahweh lifts a prohibition or at least a tacitly accepted social

⁶⁸ Doležel. *Heterocosmica*, 149.

convention: a man must marry a virgin, and has the right to control the woman's sexuality. At first, this may seem to be a narrative of deontic acquisition—a story where a lifted prohibition expands the domain of what is permitted—giving participants in the world greater freedom to act. But is this actually true?

When the command is compared to the “reason”—“for the land has committed great (prostitution/promiscuity) away from Yahweh”—deontic modality does not seem to fit. The woman has already acted freely...and that is the problem. The text's emphatic characterization of her and her children as אִשָּׁת זְנוּנִים וְיְלְדֵי זְנוּנִים (woman of prostitution and children of prostitution), coupled with the description of the action of the land as זְנוּת תְּזַנֶּה (great whoredom or prostitution) suggests the value/disvalue opposition that characterizes axiological modality. The woman (and by analogy the land) is an axiological rebel, whose values set her on a quest away from Yahweh; a fact the reader learns through the subjective discourse of Yahweh.

The first (1:4) and second (1:6) commands to name a child are also brief stories that transform “the world's entities (objects, states of affairs, events, actions, persons) into values and disvalues.”⁶⁹

Call his name Jezreel,
 For in a little while I visit the blood of Jezreel
 Upon the house of Israel
 And I will cause to destroy the dominion of the house of Israel.
 And it will be on that day,
 I will break the bow of Israel
 In the valley of Jezreel. (1:4)

Jezreel, the valley, is a reminder of the killing carried out by Jehu to “cleanse” the land of Baalism. What was previously viewed as a “cleansing” of the land from the sin of apostasy is now a form of defilement. Value becomes disvalue, as Yahweh breaks the political power of Israel in the land.

⁶⁹ Doležel, *Heterocosmica*, 123.

The second command to name Gomer's daughter Lo Ruhama—not loved, or not pitied—creates a highly subjectivized opposition. Yahweh's personality, normally characterized by “steadfast love”⁷⁰ is the source of the command to name her “Not Loved” (Not pitied) which is accentuated to become “I will not endure or forgive.”

Call her name Lo Ruhama
 For I will never again (cause)
 Show pity for the house of Israel
 For (I will never again) “lift up” (endure or forgive)
 The house of Judah (I will never again) show pity. (1:6)⁷¹

The chiasm reinforces Yahweh's rejection, but the verses that follow reverse it:

I will save them by the Lord their God;
 I will not save them by sword, or by bow,
 or by war, or by horses, or by horsemen.

These polar opposites—I will never again endure, and I will save them—are both rooted in the very personality of Yahweh. According to Doležel, “axiological modalities are eminently prone to subjectivization,” and in this case, the axiological conflict is internalized and absorbed into the attitudes of the speaker.⁷²

The final naming command coincides with the disappearance of the narrative framework, and the apparent identification of Hosea with the people who are “Not my people.” The dyadic mythological world set up in the opening verses disintegrates, since the speaker (Yahweh) has the (supernatural) power to deny existence to the other (natural world) participants:

⁷⁰ “The LORD is slow to anger, and abounding in steadfast love, forgiving iniquity and transgression, but by no means clearing the guilty, visiting the iniquity of the parents upon the children to the third and the fourth generation.” (Num 14:18, NRSV) This formula, constitutes God's self-revelation as a faithful covenant partner. See pages 72-6 in Katharine Doob Sakenfeld, *Faithfulness in Action Loyalty in Biblical Perspective*, (*Overtures to Biblical Theology*, ed Walter Brueggeman and John R. Donahue, Philadelphia: Fortress, 1985.)

⁷¹ This interpretation follows Andersen and Freedman, and accentuates the axiological loved/not loved opposition.

⁷² Doležel, *Heterocosmica*, 124.

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⁷² Doležel, *Heterocosmica*, 124.

In the Biblical version, it is God's performative speech act that accomplishes the alethic transformation of nothing into the existing universe. The second step in the dyadic structure transformation is the divorce of the human world from the divine world—the story of the fall or paradise lost...In this story, which prefigures the narratives of degradation characteristic of the human condition...the alethic division within the mythological world is finalized.⁷³

The alethic division within the mythological world is reinforced and finalized in Hosea 1 through the disinherison formula: “You are not my people, and I am not...(I am) to you.” (1:9). As in all mythological worlds, the supernatural is firmly in control of the natural domain, not only divorcing it from the supernatural, but relegating it to non-existence. The annihilation or dissolution of relationships in Hosea 1 is the peak of degradation in the mythological world.

Paradoxically, the disappearance of the narrative framework, and the dissolution of relationships in the text undermine the separation of domains that characterizes the prophetic paradigm that is set up in 1:1-2. The text uses a strategy of perspectivization followed by subjectification to construct Yahweh as the primary speaker and Hosea as the addressee and agent of action. However, Hosea is never portrayed as a prophet who actually proclaims God's word to the people. The text does not use the prophetic paradigm to its full potential. Yahweh's voice, perspective, and subjectivity increasingly dominate the text, so that by 1:9, the narrator's “objective” stance in the main story is effaced. Hosea the prophet, husband and father disappears from the text. If the reader stops here, the annihilation or dissolution of the prophet's “natural world” is complete. As we shall see, this strategy sets up the text so that Yahweh's actions as father and husband are placed in the foreground in Hosea 2.

⁷³ Doležel. *Heterocosmica*, 130-131.

Chapter 4

Who Speaks and Who Perceives in Hosea 2?

As the male speaker implements his strategy of confinement, so the language and structure of the text becomes more and more restrictive: the woman is transformed from the subject to the object of verbs, and her voice is enclosed in reported speech.¹

4.0 Introduction

Hosea 2 is a sub-world, dependent on the identification of participants in Hosea 1, which provides a “shell” or framework that anchors the participants in the second chapter. In Hosea 2 that “shell” is reconfigured through the subjective perception of the main speaker, whose perspective shapes the roles and actions assumed by him and other participants in the text. A “strategy of confinement” accurately describes the dynamics of Hosea 2, which uses narrative conventions to construct a world through the perspective of a male speaker. The speaker confines the voices of the woman and her children in reported speech—a process set into motion by the progressive disappearance of quotation frames in Hosea 1.

A modally structured sub-world that is mediated primarily through monologue, Hosea 2 relies on the internal characteristics of prophetic oracles to structure the text; but avoids using prophetic formulas that clearly separate Yahweh’s and the prophet’s discourse fields. This ambiguity does not allow the reader to situate the text at a particular place on the prophetic paradigm. The speaker collapses the roles of the prophet as husband and father into the role of Yahweh as husband, pursuer, lover and father. The male voice, eventually identified as “Yahweh,” destroys relationships through disownment and divorce, and restores them through violence, tenderness, betrothal, and re-adoption.

This chapter explores the representation of a subjective world by asking the same two questions—who “speaks” and who “perceives”?—throughout Hosea 2. The

¹ Sherwood. *The Prostitute and the Prophet*. 310.

four criteria used to discover “who speaks” in the previous chapter will also be employed in section 2, but are given different weight and usage in the process of subjectification. Modal verb forms (especially *Niphal* and *Piel*) both obscure and reveal the speaker’s position vis-à-vis other participants; the speaker uses background and foreground constructions of the different discourse types—predictive, hortatory, and narrative—to represent himself in the text; and I-embedding is a particular form of participant reference that reinforces his vantage point. Finally, the quotation frames indicating direct speech, which figured so prominently in Hosea 1, are used exclusively to frame the speech of participants controlled by the speaker. Another form of speech—*verba solemnia*—destroys marriage and kinship relationships in 1:9 and frames the events that take place in Hosea 2. Framed within adoption speeches are divorce (2:1 and 2:25) and betrothal (2:18) both of which deconstruct and reconfigure Yahweh’s relationship with Israel.

The question of who perceives in Hosea 2 will be explored in section 3 by interpreting the results from section 2 through the lens of a theatre metaphor proposed by Ronald Langacker—a model that further illustrates Sanders and Spooren’s concept of subjectification. Langacker defines objectivity and subjectivity in terms of “onstage” and “offstage” positions. In a subjective relationship, the perceiver draws closer to the onstage area, even to the point of becoming part of the entity perceived. “Each step along this path towards focused self-examination increases the viewer’s construal and diminishes that of the perceived entity.”²

The final question posed in this chapter, is: “What type of world does the speaker construct in Hosea 2?” Data from sections 2 and 3 will be analyzed in relation to

² Langacker calls this an “egocentric viewing arrangement.” Robert W. Langacker. “Subjectification” 8.

the narrative modalities described by Lubomír Doležal (see Chapter 2).³ Section 4.3 describes an epistemic world—in other words, a world structured by knowledge and ignorance—that is dependent on Hosea 1 but reconfigures personal relationships through the discourse of an unknown speaker who later is known by the woman.⁴

4.1 . Who Speaks in Hosea 2?

Hosea 2 is built up in a loosely chiasmic structure based on the tearing down and building up of family relationships. This structure is transmitted through the discourse of a speaker who fulfills the role of both father and husband. There are no quotation frames to mark boundaries between a narrator's field and a speaker's field so that separating Hosea's speech from Yahweh's based on this criteria alone is virtually impossible.

The following table shows the major divisions in Hosea 2. Each of these divisions is based on a change in one or more of the four criteria used to define a speaker's discourse field, as well as macro-structural markers such as "Oracle of Yahweh," "On that day," "Therefore" and others, that indicate major transition points in prophetic texts. Each of the divisions defined in the second column from the left will be analyzed in the sections that follow.

³ Modality is a category that indicates "either a kind of speech act or the degree of certainty with which something is said." Peter Matthews, *Dictionary of Linguistics*, 228. In this thesis, the term "modal" is used to refer to a type of verb ("mood" is often used in English), as well as to modal operators that shape the entire world of the text.

⁴ Participant reference is analyzed throughout sections 2 and 3, unlike chapters 1 and 3 where a separate section is dedicated to this topic. Hosea 2 is so highly subjectivized that participant reference must be analyzed at every stage.

Macro-structural Divisions	Internal Divisions	Thematic Content	Discourse Boundary Indicators
I. Transition From Narrative Framework In Hosea 1: 1-9	2:1-2	Reversal of Disinherison Lo Ammi - Adoption	It shall be... Quotation frames in predictive discourse Identity of speaker obscured
		2:1 Adoption Formula	Passive obscures identity of speaker. Quotation frame in predictive discourse
		2:2 Israel and Judah as political entities	Israel and Judah become active agents in subject position. Great shall be the day of Jezreel
II. Judgment	2:3-15	Disintegration of Marriage, Cultic Relationship, and Nature	Unframed messenger speech formula.
		2:3-4 Unframed Messenger Speech 2:4 Divorce of Woman	Two exhortations to speak, one embedded within another. Addressees = children Speaker = I= father +husband
		2:5-7 Characterization of the Woman through the Speech of the Male "I"	Speaker = I Switch to narrative –she as subject
		2: 8-10 Confinement of Woman. Woman does not know Yahweh	Therefore, "Behold me..." Predictive discourse Addressee- you switches unnamed addressee Speaker = I
		2:11-15 Stripping of Woman. Destruction of Cult to Baals. Devastation of Nature	Therefore, and now... Speaker = I Oracle of Yahweh
III. Restoration	2: 16-25	Restoration of Marriage, Cultic Relationship, and Nature	Therefore, behold I am persuading...
		2:16-17 Shift to Courtship of the Woman. She "Answers"	Speaker = I Predictive discourse
		2:18 Woman Knows Yahweh	And it shall be on the day Oracle of Yahweh Quotation frames Speaker = I. Predictive discourse
		2:19-20 Rejection of the Baals	Speaker = I Predictive discourse
		2: 21-22 Betrothal	Speaker = I=Yahweh Addressee = woman (2fs) Predictive discourse
		2:22-24 Yahweh Responds to Nature. Nature "Answers" Yahweh. Reversal of Lo ruhamma. Jezreel. Mother.	Speaker = I Predictive discourse
	2:25	Reversal of Disinherison of Lo Ammi -- Adoption	Quotation frames in predictive discourse Speaker = Yahweh

Table XVII: Major Divisions in Hosea 2

4.1.1 Hosea 2:1-2: Is There a Narrative Framework for this Text?

Whether or not the narrative framework set up in Hosea 1:1-9 continues into Hosea 2 is a key issue for interpreting this text. If chapter 2 does continue with the same framework—a third person narrator addressing a narratee—then the speech of participants should be embedded within this narrator-narratee relationship. As we shall see, Hosea 2 is constructed in such a way that it blurs the boundaries between the narrator-narratee and speaker-addressee relationships in the text.

As the following table shows, Hosea 2 opens with two verses (2:1a-2:2a) that obscure the identity of the main speaker or narrator by using a passive verb. It is difficult to tell who speaks—the narrator, Hosea, or Yahweh. Some scholars ascribe these verses directly to Hosea (Andersen and Freedman), or to a closely associated editor (Wolff). H.W. Wolff moves this section to the end of chapter 2, based on the assumption that these verses are an account by Hosea that summarizes and describes the results of Yahweh’s action in Israel’s history. According to Wolff, the structure of speech in these verses agrees with first person messenger speech, because “at the end of this type of saying there is frequently a transition to a description of Israel’s attitude changed by God’s action.”⁵ Up to this point in the text, however, only the narrator and Yahweh have actually “spoken” or have been quoted in the text. The prophet Hosea has been the object or circumstance of a speech act: “The word of Yahweh spoke by Hosea (or through Hosea)” (1:2). All acts explicitly ascribed to Hosea as an agent are acts of “doing” rather than “saying.”

⁵ Wolff, *Hosea*, 26. However, none of the existing manuscripts support this rearrangement and the Septuagint tends to reinforce the connection between 1:9 and 2:1 by translating וַיִּשְׁמַע (in 2:1) as καὶ ἦν instead of the more usual καὶ ἔστειλε which is correctly translated in 1:5 and 2:1b. Modern translations reflect this difficulty. The New Jerusalem Bible moves these verses to the end of chapter 3. The NRSV leaves them as they appear in the Massoretic text, but comments: “Though these words may have been uttered at a different time, the thought is genuinely Hosean.” Bruce M. Metzger and Roland E. Murphy eds., *The New Oxford Annotated Bible with the Apocryphal Deuterocanonical Books*, (New York: Oxford University Press, 1991), 1149.

Text	Morphology	Discourse Type	Translation
1.9a וַיֹּאמֶר	Wayyiqtol, G, 3ms	Quotation Frame #4 1.0 Mainline narr.	He said:
b קָרָא שְׁמוֹ לֹא עַמִּי	Impv, 2ms	Mainline hort.	Call his name Lo Ammi
c כִּי אַתֶּם לֹא עַמִּי	Conjunction Nominal Clause	Conjunction 4.3 Setting hort.	For you (are not) my people
d וְאַנְכִי לֹא־אֶהְיֶה לְכֶם	Sentence fragment		And (I am) not to you.
2.1 a וְהָיָה מִסְפָּר בְּנֵי־יִשְׂרָאֵל כַּתּוֹל הַיָּם	Weqatal, G, 3ms	4.1 Setting pred.	And it shall be, the number of the sons of Israel, as the sand of the sea
b אֲשֶׁר לֹא־יִמָּד	X-Yiqtol, N, 3ms	Conjunction 2.1 Bckg. pred.	Which shall not be measured
c וְלֹא יִסָּפֵר	Neg- Yiqtol, N 3ms	2.1 Bckg. pred.	And shall not be counted
d וְהָיָה בְּמָקוֹם	Weqatal, G, 3ms	4.1 Setting pred.	And it shall be in that place where
e אֲשֶׁר־יֹאמַר לָהֶם	X- Yiqtol, N, 3ms	Quotation frame #5 2.1 Bckg. pred.	It will be said to them:
f לֹא־עַמִּי אַתֶּם	Nominal clause	4.3 Setting pred.	“Not my people, you”
g יֹאמַר לָהֶם	Yiqtol, N, 3ms	Quotation frame #6 2.1 Bckg. pred.	It will be said to them:
h בְּנֵי אֱלֹהִים:	Sentence Fragment	4.3 Setting pred.?	“Children of the Living God.”
2.2 a וְנִקְבְּצוּ בְּנֵי־יְהוּדָה וּבְנֵי־יִשְׂרָאֵל יַחְדָּו	Weqatal, N, 3cp	1.0 Mainline pred.	Shall be gathered the sons of Judah and the sons of Israel together
b וְשָׂמוּ לָהֶם רֹאשׁ אֶחָד	Weqatal, G, 3cp	1.0 Mainline pred.	They shall set for themselves one head
c וְעָלוּ מִן־הָאָרֶץ	Weqatal, G, 3cp	1.0 Mainline pred.	They shall go up from the earth
d כִּי גָדוֹל יוֹם יִזְרְעֵאל:	Nominal clause	Conjunction 4.3 Setting pred./ hort. Temporal clause	For great shall be the day of Jezreel.

Table XVIII : Transition from Hosea 1:9 to 2:16⁶

⁶ Although the nominal clauses in 1:9 c and d are both subordinate to the conjunction כִּי, they are shown on separate line because they switch from “you” (2mp) to “I” (1cs), an important deictic shift that creates an opposition between the addressee and the speaker. Verse 2:1h is a sentence fragment that Longacre’s model does not account for.

After the narrative framework disappears in Hosea 1, determining who speaks in the verses that follow (2:1 and 2:2) is very problematic. As shown in table XVIII, the transition from verse 1:9 to 2:1 is signaled by a shift in topic from the singular “son” to the plural “sons of Israel.”⁷ Verse 2:1a-c is only intelligible if it is read cataphorically in relation to 2:1 d-f, which picks up on the switch from the singular to 3mp in the content of the speech reported in 1:9: “Name him (addressed to the prophet 2ms) Lo Ammi for you (2mp) are not my people, and (I am) not “I am” to you.”

As we have seen, readers can interpret the pragmatic context for these verses 1:9 and 2:1-2 as the voice of Yahweh, the prophet or the narrator. Changes in each of the four criteria described in chapter 1 work together to affect the reader’s ability to keep track of the pragmatic context: (1) the text switches from hortatory (1:9) to predictive discourse; (2) there is no introductory quotation frame (2:1); (3) speaker and addressee are not named; (4) the text switches from an active to a passive mood.

In Hosea 1 predictive discourse, signaled by the use of mainline *weqatal* verbs is normally introduced at a point where the pragmatic context is well defined by a quotation frame. This allows the reader to follow the narrative framework in chapter 1 quite easily. Verses 2:1 and 2:2 differ. Although in background predictive discourse, they are not introduced by a quotation frame. Verse 2:1 begins with *wehaya*, a particle found in Longacre’s verb rank cline for the setting of predictive discourse. However, *wehaya* can also function in the setting of narrative discourse, and as a macro-syntactic marker. “The combination *wehaya* is the most common particle or particle combination found on both the inter-clausal

⁷ “‘Topic’ refers to the principal theme, or subject of discussion of a larger discourse unit, not simply that of a single bicolon or verse.” Ernst R. Wendland, *Discourse Analysis of Hebrew Prophetic Literature*, 32.

and macro-syntactic levels.”⁸ Although *wehaya* is found especially at the beginning, transitions, climaxes, and conclusions of reported speech, it is not necessarily a good diagnostic tool to determine who is speaking since it can be found in both narrative and predictive discourse.⁹ This is important because the quality of the speaker-addressee or narrator-narratee relationship changes with each discourse type.

A second source of confusion is the constant shift in participant reference immediately before and throughout these verses. In the section immediately preceding verse 2:1, the speaker’s reference to the addressee changes within the space of three clauses:

And he said: Call his (3ms) name Lo ammi
For you (2mp) (are) not my people
And I shall not be (I am) to you (2mp). (1:9)

As shown in table XVIII, this shift (in 1:9) groups Hosea (the addressee) with a plural identity (you 2mp אַתָּם); and then refers to the same group in third person (לָהֶם) in verse 2:1. A reader expecting consistent reference in which the same pronouns will be used to refer to the same person in a given speaker-addressee relationship will be confused by these changes.

Consistent use of grammatical person is the norm in Hebrew prose. Paragraph boundaries in prose may be indicated by a switch between forms of reference, for example, moving back and forth between a pronoun and a proper name, but the grammatical person remains the same:

It has been demonstrated that the start (or end) of a new paragraph

⁸ Waltke and O’Connor. *Biblical Hebrew Syntax*. 635. n 11.

⁹ A switch from predictive to narrative discourse can entail a change in the narrator-speaker – addressee-narratee relationship. See the discussion of discourse types in Chapter 2.

or distinct action can be indicated by an explicit reference with a proper name rather than a pronoun or affix, even when the participant remains the same . . . *this applies to direct speech as well*. In all this, the grammatical person referring to the participant did not change.¹⁰

On the other hand, participant reference in poetry seems to operate in exactly the opposite fashion. According to Lénart de Regt, switches in grammatical person may be used to indicate paragraph boundaries:

In Biblical poetry participant reference is indeed a paragraph organizing principle, though not in the same way as prose. In poetry, the start of a new paragraph, a strophe, can be indicated by a change of person while referring to the same participant. As an organizing principle then, such a change of grammatical person to mark the next strophe seems to be a usual pattern in poetry rather than full reference with a proper name. The same referent can thus be referred to with more than one grammatical person. *In this type of text, the author (speaker) actually figures as a participant himself. In that position he can indeed speak and refer to the addressee in second person as well as refer to him in third person, and change person at paragraph border*. Hence, in poetry, there is much less need for a fuller reference to the participant at the beginning of a strophe than in narrative texts.¹¹

Hosea 1 is a narrative text, but participant reference in Yahweh's reported speech in verse 1:9 seems to operate as poetry. Furthermore, elements that characterize poetry are increasingly prominent in Hosea 2:

Since it is mostly speech, whether articulated or not, dialogue or monologue, there is a certain rhythm; rhetorical devices are numerous and stylistic features are elaborate and intricate. The extensive use of inclusion, echo, catchwords, and chiasm, shows that the composition is a carefully crafted whole. But is it prose or poetry? Perhaps the most convenient evasion of this thorny

¹⁰ Regt. *Participants in Old Testament Texts*, 22-23. Italics in this quotation are mine. De Regt gives examples of variations of grammatical person within (Isaiah 1:5) and outside of the prophetic corpus (Psalm 23; Psalm 19).

¹¹ Regt. *Participants in Old Testament Texts*, 22-23. Italics in the quotation are mine.

dilemma is to designate it prophetic speech of the eighth century, orotund, ornate, hardly conventional narration or exposition, but not lyric poetry either. The data for the frequency of prose particles show that this material is out of the poetry sector entirely and belongs solidly with standard prose.¹²

Although not strictly speaking lyrical poetry, other scholars believe Hosea 2 shows many characteristics of poetry, such as parallelism, word play, and switching participant reference, as described above by De Regt. Hosea 2:1 and 2:2 seem to fall between the limits of poetry and prose; and this raises the question whether or not participant reference is following standard patterns for either one.

A third factor that makes identifying the speaker and addressee in verses 2:1-2 more difficult is a series of *Niphal* verbs, followed by two *Qal* forms in the clauses leading up to the final nominal clause “great is the day of Jezreel” (2:2). In a passive construction the subject of the sentence receives the main action of the verb:

In all the specific uses of the *Niphal*, we find the common notion(s) that the action or state expressed by the verb affects the subject (as in the middle voice) or its interests (as in the reflexive) . . . Even in the double status uses, where the subject is both the actor and the patient of the action, the primary notion is that the subject is affected by the action.¹³

The *Qal* equivalent of the *Niphal* is a transitive verb “governed by an agentive subject and governing an object and a corresponding *Niphal* intransitive verb where the *Qal* object serves as the subject and the *Qal* agent is unexpressed.”¹⁴ Although

¹² Andersen and Freedman, *Hosea*, 62. Andersen and Freedman propose that the dual poetry/prose nature of the first two chapters be described as prophetic speech. Previously they state that utterances, as opposed to their narrative framework “tend to be poetic in structure, with a certain rhythm or meter, though not repeated or regular. This phenomenon is fairly common in biblical rhetoric and writing; it has been noticed that speeches tend to be more poetic or elevated in style than ordinary narrative.” 61.

¹³ Waltke and O’Connor, *Biblical Hebrew Syntax*, 380.

¹⁴ Waltke and O’Connor, *Biblical Hebrew Syntax*, 381.

the *Niphal* forms in 2:1-2 are inflected for 3ms, which would suggest continuity with the last quotation frame in v. 1:9, the passive construction does not allow the reader to identify the agent of the action. Since the “action” is a series of speech events, the reader cannot identify the “agent of speaking.”

Waltke and O'Connor define two forms of passive constructions: in the complete passive, the agent can be indicated by a prepositional phrase; while in the incomplete passive, the agent is not shown.¹⁵ They make an additional distinction between agent and subject: “A special form of the incomplete passive involves the third person singular form without an expressed subject. To reflect this kind of *impersonal construction*, with its pattern *subject + verb*, English usually demands the insertion of the “dummy” pronoun *it*.”¹⁶ Translations of 2:1 insert “it” in the quotation frames:

Instead of which *its* being said to them: Not my people.
It will be said to them: Sons of the living God. (2:1)¹⁷

When blurred identities occur, the conditions for successful passive constructions are fulfilled. They are “more successful with a general referent, i.e. when the agent stated or unstated, is a group, or when the entire clause is gnomic, i.e. general or proverbial in its thrust.”¹⁸ The agent is unstated in both 2:1 and 2:2. The gnomic or proverbial “style” of these clauses has been acknowledged by scholars, and in fact has been used to argue that these verses should not be attributed to Hosea:

The peculiar linguistic style of this passage raises the question of its

¹⁵ Waltke and O'Connor, *Biblical Hebrew Syntax*, 184-5. In spite of the distinction, “even in Hebrew the agent with the *Niphal* is only rarely indicated by a prepositional phrase.” 383.

¹⁶ Waltke and O'Connor, *Biblical Hebrew Syntax*, 184.

¹⁷ J.J. Owens, *Analytical Key to the Old Testament vol. 4, Isaiah-Malachi*, Grand Rapids, Baker Book House, 1989, 761. The NRSV removes “Instead of which,” but retains “it.”

¹⁸ Longacre lists two other characteristics of passive formations: (a) Passives are not successful if they specify the agent. (b) Passives are more successful if the passive subject is in some evident way affected by the action of the passive verb. Longacre, *Grammar of Discourse*, 230.

origin. The very first sentences appear to be non-Hosean not only because of their detailed prolixity, but especially because of their passive construction (v.1b). What seems most unusual is that in comparison with other salvation speeches in Hosea (2:16-25), the “I” of Yahweh in the active voice completely recedes, while the subject in each verse is “the people.”¹⁹

How does the passive *Niphal* affect the representation of the speaker-addressee relationship in the text? Often the speaker is encoded in the subject position. For example, when the speaker explicitly identifies him or herself as the agent of action, he or she may use I-embedding with a first person pronoun: “I will betroth you to me in faithfulness.” (2:22)²⁰ However, if the agent of action is someone else, the speaker will not be encoded in the subject position: “She shall ardently pursue her lovers.” (2:9)

In Hosea 2:1-2, the situation is more complex. When the *actions* are speech acts, the *Niphal* hides the identity of the speaker. Furthermore, embedded within these main clauses (v. 2:1) are two quotation frames (also *Niphal* verbs) preceded by the subordinating conjunction אָשֶׁר. Both frames are in background predictive discourse, while the responses are nominal clauses. The first shows the switch in deictics from 3mp to 2mp that characterizes a direct quotation. The second is a repetition of the first, except that there is no subordinating conjunction. Presumably the אָשֶׁר governs the second quotation, which is in a parallel construction (shown in the box in Table XVIII, page 207.) to the first frame. These quotation frames do not return to the main narrative story line in 1:9 because they are subordinated within the speech of the unidentified speaker who uses the *Niphal*

¹⁹ Wolff. *Hosea*. 25. Wolff is presenting the conclusions of previous scholarship at this point. He goes on to refute them arguing on the basis of vocabulary that these verses belong to Hosea or to an editor closely associated with him. The use of the passive in this verse may also be justified because it expresses a future possibility by relating it to a national dream articulated in the past. The promise referred to in this verse is to the patriarchs and their descendants, and not to a particular individual. (See section 3.1.1 for further development of this idea.)

²⁰ I-embedding occurs when the speaker is encoded as the (first person) subject in a clause. In this example, the addressee also is encoded by the use of the second person pronoun “you.”

verbs. The only link with the story line in Hosea 1:9 is the reversal of the disinheritance formula in 2:1.

Verse 2:2 continues in predictive discourse; and the first verb in the series is a *Niphal*, which continues the passive construction of 2:1a. However, a shift in topic is prepared by the use of personal names “sons of Israel” and “sons of Judah.” The agent that is “gathering them together” is not expressed. In the next two clauses, however, “they” (the sons of Judah and Israel) become active agents as the verbs shift to a *Qal* construction. This stretch of predictive discourse is brought to a close by the clause in 2:2 “for great is the day of Jezreel.” This expression signals a closing by accentuating time, one of the three main elements—time, space, participants--that build up the story world.

What are the possible alternatives for who the speaker and addressee are in verses 2:1-2? As defined previously in this section, two main contexts or speech events are set up in Hosea 1; the speaker-addressee relationship is nested within the narrator-narratee relationship. Each of these relationships has its own specific pragmatic context:

In reported speech, two discourse events are brought together--that in which an utterance was originally expressed and that in which it is reported by another--and, most critically, both discursive events involve a context-of-speaking, that is, a pragmatics. As a result . . . the fundamentally reflexive nature of reported speech [can be seen] in which one context- of -speaking reports another.²¹

The narrator/narratee relationship is the reporting speech event, and the speaker/addressee is the reported speech or action. However, the fact that there is no quotation frame, and verses 2:1-2 are in predictive discourse suggests that these verses continue the speaker’s domain introduced in 1:9. Yahweh is the speaker

²¹ Cynthia L. Miller. *Representation of Speech*. 3.

using the *Niphal* verbs, and therefore not disclosing his agency in the reversal of the rejection of the children.

Some scholars propose that the new speaker is Hosea addressing his contemporaries. However, this brings up the problem of how to characterize this relationship. Is it a narrator-narratee relationship, or a speaker-addressee relationship? In other words, can we consider the prophet Hosea the narrator, or a participant in the story? These questions can be raised because Hosea is a prophetic text. In narrative texts, the narrator-narratee relationship substitutes for contextual cues and immediacy that characterize conversation. In Hosea 2, these contextual clues disappear, and the situation is further complicated by the fact that the prophetic paradigm involves two successive speech events with different contexts of communication.²²

Hosea 1-3 seems to go out of its way to *not* explicitly represent the proclamation stage of the prophetic paradigm. It portrays Hosea as an *addressee* in chapter 1 (“the Lord said to Hosea” 1:2), and never quotes him directly nor explicitly shows him addressing a specific group of people. Hosea, “the prophet” is a participant in the text in Hosea 1; and he never appears by name in chapter 2. Finally, in Hosea 3, a first person narrator says: “Yahweh said to me again...” (3:1). The reader supplies the identity of the speaker by reading chapter 3 in relation to Hosea 1. The speaker/addressee relationship portrayed in 2:1-2:2 is not explicitly set up, as that of Hosea addressing his contemporaries—there is no quotation frame that explicitly identifies Hosea in the speaker’s position in any of the chapters.

What then is the function of verses 2:1-2? They seem to form a bridge between the narrator’s story world and the domain of the speaker who is probably Yahweh. Unlike reported speech in Hosea 1, where Yahweh uses “I” or his own proper name

²² See the discussion of the inspiration and proclamation stages of the paradigm in chapter 1.

for self-reference, in these verses, the *Niphal* obscures his identity as the agent restoring the sons of Israel to sonship, and the speaker who introduces this possible outcome.

4.1.2 Judgment via Family Relationships: Hosea 2:3-15

After the ambiguous context and reversal of the disinherison of verses 2:1-2, Hosea 2 returns to the judgment of family relationships in 2:3-15. The woman's promiscuity, defined as both prostitution and adultery (2:4, c and d) is shown to be rooted in a lack of knowledge of the male speaker. The speaker responds by stripping and confining the woman and with the destruction of the cult of the Baals and nature. The monologue of the male speaker varies only as it switches between addressees: Jezreel (2: 3-4), the woman (2:8-10) and an anonymous addressee for the rest of the chapter. Neither Hosea nor Israel are addressed or referred to by name, which may indicate that this chapter remains within the inspiration stage of the prophetic paradigm.

Text	Morphology	Discourse Type	Translation
2.3 אמרו לאחיכם עמי	Impv. G, 2mp	Quotation Frame#7 1.0 Hort. mainline	Say to your brothers Ammi
ולאחותיכם רחמה:	(Impv. G, 2mp)	(1.0 Hort. Mainline)	And to you sisters Ruhamma
2.4a ריבו באמכם	Impv. G, 2mp	1.0 Hort. mainline	Accuse your mother.
2:4 b ריבו	Impv. G, 2mp	1.0 Hort. mainline	Accuse her
2:4 c כי היא לא אשתי	Nominal clause	Conjunction 4.3 Setting	For she is not my wife
2:4 d ואנכי לא אישה	Nominal clause	Conjunction 4.3 Setting	And I am not her husband
2:4 e ותטר זנוניה מפניה	X+Jussive. H 3.fs	2.1 Secondary line of exhortation	That she put away her harlotry from before her
2:4 f ונאפופיה מבין שדיה:	Verb elided	Conjunction 4.3 Setting ?	And (put away) her adultery from between her breasts
2.5a פן אפשיטנה ערמה	Yiqtol. H, 1cs. 3fs	Conjunction 3.2 Hortatory Results/ motivation	Lest I strip her naked
2:5b והצגתייה כיום הולדה	Weqatal. H, 1cs. 3fs sf.	1.0 Pred. mainline	I (shall) set her as the day of her being born
2:5c ושמתיה כמדבר	Weqatal. G, 1cs. 3fs sf	1.0 Pred. Mainline	And I (shall) set her as the wilderness
2:5d ושתה כארז ציה	Weqatal. G, 1cs. 3fs sf	1.0 Pred. Mainline	I (shall) make her as an earth. desert
2:5e והמתיה בצמא:	Weqatal. H, 1cs. 3fs sf	1.0 Pred. Mainline	I (shall) kill her with thirst
2.6 ואת בנייה לא ארתם	X-Yiqtol. D, 1cs	2.2 Pred. Bckg	And her sons I shall not love
כי בני זנונים הם:	Conj + Nominal clause	4.3 Pred. / narr. setting	For sons of harlotry, they (are)
2.7 כי זנתה אמן	X- Qatal. G, 3fs	Conjunction 2.1 Narr. bckg	For has been promiscuous their mother
הבישה הורתם	Qatal. H, 3 fs	2.1 Narr. bckg	Acted shamefully conceiving them
כי אמרה	X-Qatal. G, 3fs	Conjunction Quotation frame #8 2.1 Narr. bckg	For she said:
אלכה אחרי מאהבי נתני לחמי ומימי צמרי ופשתי שמני ושקוני:	Cohort. 1cs Part. D Part. G	1.2 Hort. mainline	Let me go after my lovers givers of my food, my waters, my wool, and my flax, and my drinks

Table XIX: Analysis of Hosea 2: 3-7²³

²³ Brackets in the second row enclose both the morphology and discourse type (rows 2 and 3) to show that the imperative has been elided. Farther down, in 2:4b and c, two coordinate nominal clauses are shown separately in order to highlight the shift from *she* to *I*, that brings the speaker

4.1.2.1 Unframed Messenger Speech Formula?: Hosea 2:3-4

How does the pragmatic context of verse 2:3 relate to what came before and what comes after? In other words, how does the pragmatic context define who is the speaker and addressee in these verses? Although many commentaries assign this verse to the previous section based on the fact that it concludes the name reversal of the children, others see it in relation to the material that follows.

If 2:3 completes a schematic presentation of judgment and death on the one hand, and redemption and new life on the other, it also serves as a transition to 2:4 where it resumes the story of Hosea's family (and Yahweh and his) at a particularly dramatic moment and ultimately carries it through to a point.²⁴

In this comment Andersen and Freedman assume that the story of the family resumes after the narrator's last comment: "And he said" (v.1:9.) It is as though the narrative framework has disappeared (as in drama) and the story is continued through the spoken words of the male participant. Andersen and Freedman seem to assume the following transition:

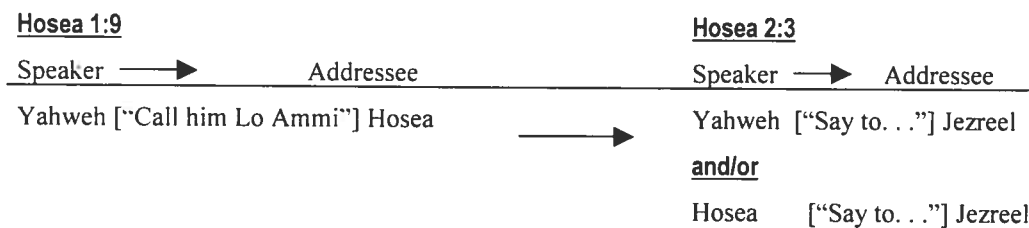


Figure 21: Transition in Speaker-Addressee Relationships in Hosea 1:9 to 2:3

onstage.

²⁴ Andersen and Freedman, *Hosea*, 210.

Verse 2:3 shifts the pragmatic context in 2:1 and 2:2. It switches from predictive to hortatory discourse, moving from the indefinite future to the immediate present. In addition, it switches from the political context of the sons of Israel and Judah (in 2:1-2) to the children's relationship to their parent (2:3-5). The text moves from historical to figurative reference to the main participants. Finally, the most salient difference between 2:1-2 and this verse is the fact that the text shifts from third person (in 2:1-2) to second person reference (2:3). In verses 2:1-2, the addressee in the main speaker's field (2:1 a-d, 2:2) is not specified. On the other hand, verse 2:3 brings the addressee "onstage" by using second person reference. Furthermore, the identity of the addressee is specified by elimination, using the reader's knowledge of the story line from 1:2 to 1:9: Ruhama and Ammi are the objects of the imperative, and their family relationship is defined as siblings to the addressee, therefore the addressee must be Jezreel.

At this point the text increases ambiguity for the reader by using the names Ruhama, Ammi, and Jezreel to refer to a plural identity.²⁵ The switch from singular (sister and brother) to plural (sisters and brothers) can indicate either a complete break from the relationships set up in Hosea 1; or could also reflect a switch in number that is characteristic of the borders of paragraphs in Hebrew poetry.²⁶ Although verse 2:3 is disjunctive in relation to 2:1 and 2:2 because it

²⁵ The addressee of "Say to you brothers..." is 2mp.

²⁶ De Regt analyzes changes in number categories in sections of Deuteronomy that resemble prophetic speech. He finds that changes are used for intensity, but are also related to content. "When Israel is addressed about its history (or is given a command for the immediate future in the land), these forms tend to be plural." De Regt, *Participants in Old Testament Texts*, 86. In this case the opposite seems to be true. The text is moving from the history of Israel to the figurative plane of family relationships. In another article, De Regt proposes that shifts in grammatical person increase the vitality of discourse, while reducing the threat to the ultimate addressee, Israel. (cf. Lénart de Regt. "A Genre Feature in Biblical Prophecy and the Translator: Person Shift in Hosea" Past, Present Future: The Deuteronomistic History and the Prophets, (ed. Johannes C. de Moor and Harry F. van Rooy. *Outestamentische Studiën*. volume 44; Leiden: Brill, 2000, 232.)) De Regt does not take into consideration the prophetic paradigm.

shifts the pragmatic context, it still allows the reader to make connections with the story line in Hosea 1.

All five members of the family are “brought onto the stage” through increasingly more intense speech events. The imperative “Say to. . . !” highlights a speech event rather than an action event (see Table XIX), and is followed by another command to speak or accuse “Accuse your mother, accuse her!” (v.2:4a)²⁷ One imperative command—“Say to your brothers Ammi and to your sisters Ruhama”—acts as a quotation frame to another command: “Accuse you mother, accuse her!” Furthermore, the speaker’s status as a participant in the story becomes more and more evident as the exhortation continues.

These two commands follow a pattern found elsewhere in prophetic texts. Prophetic messenger speech formulas use hortatory discourse to frame a second level of embedding:

1. Now, therefore, *say* to the people of Judah and the inhabitants of Jerusalem:

2. Thus *says* the LORD:

Look, I am a potter shaping evil against you and devising a plan against you. Turn now, all of you from your evil way, and amend your ways and your doings. (Jer 18:11)

The quotation frame in hortatory discourse has the same characteristics as those in narrative texts. There is a metapragmatic verb “say to” that signals reported speech; and there is a change in participant reference—the speaker refers to himself as the Lord in the embedded frame (#2). The following quotation from Isaiah shows a quotation frame in hortatory discourse that personifies places as heralds and messengers:

²⁷ The verb *rib* is taken from the context of the law courts, and defines a communication event. “The verb can mean to lay charges, denounce, bring evidence, argue a case, viz. the actions of the aggrieved party. The situation here is typical: the children have a grievance, but it is their father’s

Get you up to a high mountain, O Zion, herald of good tidings; lift up your voice with strength, O Jerusalem, herald of good tidings, lift it up, do not fear; *say* to the cities of Judah:

"Here is your God!" (Is 40:9) (NRSV)

As these examples from Jeremiah and Isaiah show, quotation frames can also occur in hortatory discourse. In a discourse hierarchy, these quotation frames appear within the speech of a participant in the text, which means the level corresponding to the narrator is not articulated. In other words, these are examples of direct speech that is not framed by the narrator. Moreover, the exhortation addressed to a participant serves as the base for embedding the speech of another participant.

Hosea 2:3 and 2:4 are also possibly examples of direct speech that is not framed by the narrator. Miller identifies unframed quotations in narrative genres, and she concludes that "unframed direct discourse occurs when the participant whose speech is unframed is dominant within the immediate narrative; its attribution to one or another participant is never an issue."²⁸

Miller's observation about narrative texts is only partially true for Hosea 2. As we shall see, the voice of a male participant is dominant in this chapter, but the text also goes out of its way to obscure the identity of the speaker. For this reason, the reader can attribute the unframed speech in verses 3 and 4 to Yahweh or Hosea. The expected direct speech frame for Hosea 2:3-4 would be:

complaint, not their own that is lodged." Andersen and Freedman, *Hosea*, 219.

²⁸ Miller, *Representation of Speech*, 226. In the case of chapters 1 and 2 of Hosea, the only participant whose speech is explicitly introduced at the level of the main story line is Yahweh. Hosea's role as a speaker is only implied in the opening verses that activate a convention (the prophetic paradigm) that tells the reader "these are Yahweh's words, mediated through the person of a prophet."

**Yahweh/Hosea/husband said to Jezreel:*
 “Say to your brothers and to your sisters...”:
 “Accuse your mother, accuse her...”

Figure 22: Proposed Quotation Frames for Hosea 2:3-4

The relationship established by the proposed frames is consistent with nesting or embedding in messenger speech formulas, where the addressee is commissioned via a quotation frame in hortatory discourse. By eliminating a quotation frame that would identify the speaker, the text uses the roles of husband and father, which can be applied to either Yahweh or Hosea, to increase the ambiguity in participant reference.

While verses 2:3-4a and b focus on the father-children relationship, verse 2:4c highlights the speaker’s parallel role as husband via the divorce formula: “For she is not my wife, and I am not her husband.” There is no indication that the identity of the speaker or the addressee has changed.

4.1.2.2. Hosea 2:5-7: Characterization of the Woman through the Speech of the Male “I”

The male speaker who is both father and husband in verses 2:4-7 remains constant. He is implicitly present through hortatory discourse in 2:4 and comes onstage explicitly in 2:5 with I-embedding in the subject position. The addressees from verses 2:4 to 2:5 are Jezreel, and the other children who are invited to participate in the accusation against their mother. The male speaker becomes the direct agent of action, at verse 2:5c-d, through the use of *Qal* verbs and first person reference: “Lest I strip her . . .” His action is described in mainline predictive discourse that ends with another *Hiphil* “I will cause her to be killed by thirst.” (2:5d) The results

or consequences of resistance to the speaker's exhortation in 2:4a are closely knit together through the use of the conjunction *וְ*.²⁹

At verse 2:6, there is a possible change in addressee; the children in verses 2:4 to 2:5 addressed in the context of exhortation (2mp) are now referred to in the third person plural. This may simply indicate a topic shift in poetry, but its effect is to change the addressee who is not explicitly identified in the text. Does it also indicate a shift in the identity of the speaker? Maybe not. Verse 2:6 continues in predictive background discourse with the male speaker in the subject position (1cs), The *Piel*, a passive and causative construction, which may indicate the speaker's inner state.³⁰ This verse could be read as a continuation of the "I" and his actions in predictive discourse in 2:5.

The focus of the next verse is on the woman and her actions. The description of the woman (in 2:7) is developed in background narrative discourse, which serves as a frame to the first of two times that she is quoted (in 2:7 and later in 2:9). (See Table XIX, page 217.) The speaker at this point is probably the husband/Yahweh using the "I" ("and her sons I shall not love" 1ms) in verse 2:6. The quotation frame that follows is the third of a series of *וְ* clauses that describe the mother's character and the reason for rejecting her sons. The quotation frame that introduces her speech does not specify the addressee and neither does the content of the reported speech. The only clue is the use of the cohortative in each case, indicating that she is the object as well as the speaking subject to whom the command is addressed. She "tells herself" to go after her lovers.

²⁹ The division between 2:4b and 5-7 is artificial. Although verses 2:3-4a were analyzed separately from 2:4b-7 in order to focus on the nature of unframed direct speech, there is no explicit indication that there is a change in addressee before 2:8, therefore these verses belong in the same speaker's discourse field.

³⁰ "The *Piel* is associated with causation: the *Piel* causes a state rather than an action (as the *Hiphil*, for which we reserve the term causative, does). Since the object of causation is in a state of suffering the effects of an action, it is inherently passive in part." Waltke and O'Connor, *Biblical*

Are the woman's commands to herself examples of internal speech or represented thought? According to Miller, words indicating thought do exist in Hebrew, חשב "to think," זכר "to remember," הגה "to mediate." However these verbs are almost never found in quotation frames introducing the content of thought as direct or indirect reported speech: "cross-linguistically, speech is often used to represent thought as if it were speech, even though no speech event occurs."³¹ In Hebrew, direct internal speech is indicated by an expression such as "she said in her heart" or "he said to his heart."³² This does not occur in either quotation frame. In this case the woman's commands to herself are embedded within the discourse of another participant (not in that of a narrator) who recounts her past actions in narrative discourse. The quotation frame and the content of her reported utterance both conform to the requirements for direct speech, but they are embedded in the male speaker's field of speech through the use of the subordinating conjunction כִּי. Verse 2:7 ends with the content of the woman's reported utterance--in mainline hortatory discourse--followed by a nominal clause. The four criteria conform to Sherwood's observation cited in the epigraph at the beginning of this chapter--the woman's speech and hence her self-reflection is confined in the field of the male speaker.

4.1.2.3 Hosea 2:8-10: Punishment of the Woman Who does Not Know the Speaker

After illustrating the woman's character in verses 2:4-7, the speaker shifts his punishment in order to change her perception of himself. Verses 2: 8-10 illustrate a series of projected actions, and are therefore articulated primarily in predictive discourse, which is closely tied in with the speaker through I-embedding.

Hebrew Syntax, 400.

³¹ Miller, *Representation of Speech*, 290.

³² In fact, in Hosea 1-3, the only one who speaks to the woman's heart is the male speaker (Hosea 2:16).

Hebrew Test	Morphology	Discourse Type	Translation
2.8 לכן	Macro-syntactic marker	Macro-syntactic marker	Therefore
הנני-	Demonstrative	3.1 Pred. Bckg	Behold me
שׁוּף אֶת־דִּרְכּוֹ בַּסִּירִים	Nominal clause <i>Qal. Part. Act. ms.</i>	3.1 Pred. Bckg	The one hedging up your paths with thorns
וְגִדְרָתִי אֶת־גְּדֵרָהּ	Weqatal, G, 1cs	1.0 Pred. mainline	I shall wall up her wall
וְנִתְיַבּוּתֶיהָ לֹא תִמְצָא:	X- neg. Yiqtol, G, 3fs	2.2 Pred. Bckg	And her paths she shall not find.
2.9a וְרִדְפָה אֶת־מְאַהֲבֶיהָ	Weqatal, D, 3fs	1.0 Pred. mainline	And she shall ardently pursue her lovers
b וְלֹא־תִשְׁיַג אֹתָם	Neg.- Yiqtol, H, 3fs	2.2 Pred. Bckg	She shall not be caused to overtake them
c וּבִקְשָׁתָם	Weqatal, D, 3fs	1.0 Pred. mainline	She shall seek to find them
d וְלֹא תִמְצָא	Neg.- Yiqtol, G, 3fs	2.2 Pred. bckg	But she shall not find
e וְאָמְרָה	Weqatal, G, 3fs	Quotation frame #8 1.0 Pred. Mainline	She shall say :
f אֵלֶכָה	Cohort. 1cs, G	1.2 Hort. Mainline	I will go
g וְאָשׁוּבָה אֶל־אִישִׁי הָרִאשׁוֹן	Yiqtol, G, 1cs	2.2 Hort. Secondary line	I will return unto my man, the first
h כִּי טוֹב לִי אִזְ מֵעַתָּה:	Nominal clause	Conjunction 4.3 Hort. Setting	For good to me then, than now
2.10a וְהִיא לֹא יָדְעָה	Noun+ neg.- Qatal, G, 3fs	2.2 Narration bckg	And she did not know
b כִּי אָנֹכִי נָתַתִּי לָהּ הַדָּגָן וְהַתִּירֹשׁ וְהַיֶּצֶהָר	X+noun-Qatal, G, 1cs	2.2 Narration bckg	That I gave to her the grain, the new wine, and the fresh oil
c וְכֶסֶף הִרְבִּיתִי לָהּ	X+noun-Qatal, H, 1cs	2.2 Narration bckg	And silver I caused to multiply for her
d וְזָהָב עָשׂוּ לְבַעַל:	X+noun-Qatal, G, 3cp	2.2 Narration bckg actions	Also gold they made for Baal.

Table XX: Characterization of the Woman Through Speech- 2:8 to 2:10³³

³³ Verse 2:10a-c is shown on several rows in order to show the two events—"I gave" and "I caused

Verse 2:8 immediately shifts to predictive discourse marked by two macro-syntactic markers: “behold me” הִנְנִי, “therefore” לְכֵן . The first marker (לְכֵן) is a causal link with the content of the previous quotation frame, and thus with the description of the woman. The second, (הִנְנִי) switches the subject from the woman to “I, the one hedging up your path with thorns,” in order to focus on the speaker’s reactions. In other words, the speaker becomes the agent of action, and the addressee fluctuates from the woman (you) to an un-named addressee implied by third person reference (3fs.)

The next quotation frame (v. 2:9) that introduces the woman’s speech is set in the context of predictive discourse that shifts back and forth between background and foreground prediction, and swings back and forth between *Piel* and *Hiphil* constructions. When Waltke and O’Connor evaluate the *Piel* /*Hiphil* stems, they compare the *Piel* to a subjective judgment about the subject, and the *Hiphil* to the description of an objective event.³⁴ This contrast may account for the switching back and forth in v. 2:9. The woman’s subjective (ardent) desire puts her lovers into a state of being pursued or sought. The shifts between *Piel*, *Hiphil* and *Qal* stems, juxtaposed with her reported speech in vv. 2:7-8, skillfully represent a woman whose desires vainly define her world and her relationships. She “ardently pursues her lovers” (*piel*) but cannot “cause her lovers to be reached, or cannot overtake them” (an objective event, *Hiphil*). This is followed by “she shall seek to find them” (*piel*) but “she will not find” (*Qal*), which focuses on the real or “literal” sense of the verb “to find.” All this leads to a quotation frame followed by a cohortative expressing volition: “I want to go” and “I want to return to my first man” (2:8).

to multiply”—which are subordinated to “know that” in 2:10a. Verse 2:10d is at a different level of subordination, and also articulates a switch in topic from “she” to “they.”

³⁴Waltke and O’Connor. *Biblical Hebrew Syntax*, 407.

Following this, the woman is quoted in 2:9, with a quotation that resembles the first one in verse 2:7. However, this time she is cited in the context of mainline predictive discourse. Once again, the quotation is in direct speech and there is no mention of the addressee: She will say: “I want to go and return to my man, the first one...” (2:9). The use of the cohortative within the content of the reported speech points to the fact that this is probably internal speech, or at least speech she addresses to herself. She is quoted within the discourse field of the dominant male speaker.

Verse 2:10 continues the illustration of the woman’s character in backgrounded narration. This verse highlights the contrast between the woman and the male speaker by opposing *she* and *I*, and especially by placing *she* in first position (2:10a). It highlights the presence of the speaker through I-embedding: “She did not know that it was *I* gave to her...” and “grain, new wine, fresh oil and silver *I* multiplied to her.” The speaker is the “I,” described in 2:8 as the “one hedging up her paths,” who is also the one supplying her with the material things she seeks. The use of the X + noun + verb construction (2:10c) focuses the reader’s attention on the first element--*gold, silver, I*. A literal translation would be:

And silver and gold I caused to multiply for *her*
And gold *they* made for Baal. (2:10)

Verse 2:10a-c thus contrasts the woman’s lack of knowledge with the male speaker’s generosity.³⁵ A switch in participant reference from *her* to *they* breaks the internal continuity of the speaker’s field of discourse. The only explicit continuity in each clause is the parallel reference to the “things” that symbolize plenty—food, silver, and gold. While this switch in participant reference moves the

³⁵ In verses 2:10a-c, the object complement of the verb עָדַד is introduced by כִּי (that) followed by clauses in b and c that describe what the woman does not know—namely, who is the source of specific material blessings. Verse 2:10d, introduced by וְ switches topics and is not subordinate to כִּי in 2:10a-c.

Hebrew Text	Morphology	Discourse Type	Translation
2.11 לָכֵן	Macro-syntactic marker	Macro-syntactic marker	Therefore
אָשׁוּב	Yiqtol. G. 1cs	2.1 Pred- bckg activities	I will turn
וְלִקְחֹתִי דְגָנִי בְעִתּוֹ וְתִירוֹשִׁי בְמוֹעֵדוֹ	Weqatal. G. 1cs	1.0 Pred. mainline	I will take my grain in its time, and my new wine in its season
וְהִצַּלְתִּי צֹמְרִי וּפְשִׁתִּי לְכִסּוֹת אֶת-עֲרוֹתֶיהָ:	Weqatal. G. 1cs	1.0 Pred. mainline	I will snatch away my wool and my flax to cover her nakedness.
2.12a וְנִעַתָּה	Macro-syntactic marker		
2.12b אֲתָּ-נִבְלַתָּה לְעֵינֵי מְאֵהְבֶיהָ	X-Yiqtol. D. 1cs	2.1 Pred. bckg	And now. I will uncover her lewdness to the eyes of her lovers
2.12c וְאִישׁ לֹא-יִצִּילֶנָּה מִיָּדִי:	X+noun-neg. Yiqtol. H. 1cs	2.1 Pred. bckg	And a man will not (cause to) deliver her
2.13 וְהִשְׁבַּתִּי כָל-מְשׁוֹשָׁה חֲגֵגָה חֲדָשָׁה וְשַׁבְּתָהּ וְכָל מוֹעֲדֶיהָ:	Weqatal. H. 1cs	1.0 Pred. mainline	I will cause to cease all of her exultation. her feasts. her new moons and her sabbaths and all of her sacred seasons
2.14 וְהִשְׁמַתִּי גִפְנֶיהָ וְתֵאֲנֶתָהּ	Weqatal. H. 1cs	1.0 Pred. mainline	I will devastate her vine. and her fig tree.
אֲשֶׁר אָמְרָה	X-Qatal. G. 3fs	Subordination + Quotation frame 2.1 Narr. Bckg actions	About which she said :
אֲתָנָה הֵמָּה לִי	Nominal clause	4.3 Narr. setting	A hire (of a prostitute). they to me
אֲשֶׁר נָתַנּוּ-לִי מְאֵהְבָי	X-Qatal. G. 3mp	Subordination 2.1 Narr. Bckg actions	Which gave to me my lovers
וְשָׂמַתִּים לְיַעַר	Weqatal. G. 3mp	1.0 Pred. mainline	I will make them for (as) a forest
וְאִכְלֹתֶם חֵיט הַשָּׂדֶה:	Weqatal. G. 3fs.3mp.sf	1.0 Pred. mainline	Shall eat them. the animal of the field.
וּפְקַדְתִּי עָלֶיהָ אֶת-יְמֵי הַבְּעָלִים 2.15a	Weqatal. G. 1cs	1.0 Pred. mainline	I will visit upon her the days of the Baals
b אֲשֶׁר תִּקְטִיר לָהֶם	X-Yiqtol. H. 3fs	Subordination 2.1Pred. bckg	Unto which she will repeatedly cause to offer incense to them
c וְתַעֲדַר נְזֻמָּה וְחֻלְיָתָהּ	Wayyiqtol. G. 3fs	1.0 Narr. Mainline	And so she adorned herself with her ring and her jewelry
d וְתָלַף אַחֲרַי מְאֵהְבֶיהָ	Wayyiqtol. H. 3fs	1.0 Narr. Mainline	She went after her lovers
e וְאֵתִי שָׁכַחָה	X-pronoun-Qatal. 3fs	2.2 Narr. bckg	But me she had forgotten
f נְאֻם-יְהוָה	Construct noun phrase	Quotation frame? 4.3 Setting narr. or pred	Oracle of Yahweh

Table XXI: The Husband Pursues the Woman: Verses 2:11-15

reader from the speaker's relationship with the woman, to the cultic misdemeanors of the people, there is no indication that there is also a shift in the identity of the speaker or addressee.

4.1.2.4 Hosea 2:11-15 Stripping, Destruction, and Devastation in the Discourse of the Speaking "I"

In verses 2:11-15, the focus is on the speaker's actions in response to the woman's thoughts and actions. There is no major break with the previous verses, except for the use of לָכֵן, "therefore" to indicate the results or consequences of previous actions. In these verses, lack of knowledge of the speaker is illustrated once again via a direct quotation of the woman within the discourse field of the speaker.

At verse 2:11, לָכֵן, the macro-syntactic marker that often precedes predictive discourse introduces a new section that reverses the "possessions" of the woman. The speaker claims them back, a fact emphasized by the use of "my" (pns_{1cs}) attached to each noun. Two parts of this verse in main line predictive discourse re-introduce two aspects of punishment: he strips her of her possessions and he strips her of the materials for making clothing. Mainline shifts to background prediction in verse 2:12, signaled by the use of וְעַתָּה ("and now") a macro-syntactic marker that indicates a change or displacement in time.³⁶ The stripping is no longer limited to removal of material possessions, but also includes an element of shame: "I will snatch my wool and my flax to cover up her nakedness."

Verses 2:13 to 2:15 continue the complex relationship between harlotry, promiscuity the fruits of the land, the feasts, and the days of the Baals. Throughout these verses, the same speaking "I" continues, except for one quotation frame, and

³⁶ וְעַתָּה can have both a temporal and a logical dimension. "Temporal adverbs are similarly of two semantic types. Deictics, referring to the situation of speaking, may be stative ('now, then') or dynamic ('not yet, previously, already'). The stative temporal deictics עַתָּה and אָז share with the English counterparts 'now' and 'then' a logical force..., but the temporal and logical uses are best kept distinct." Waltke and M. O'Connor, *Biblical Hebrew Syntax*, 658.

the formula “Oracle of Yahweh” (2:15). The quotation frame in the midst of verse 2:14 interrupts the flow of mainline predictive discourse, whose theme is a continuation of the stripping or destruction of material things. In this case, the vine and the fig tree will be devastated by the speaker. Although the quotation frame is nested in a main clause through the use of the subordinating conjunction, וְשֶׁנֶּאֱמַר , it is a full-fledged direct quotation. Pronominal reference shifts from the frame (3fs) “she” to the reported utterance “they (pn_{3mp}) are a harlot’s hire to me (pns_{1cs}) which my (pns_{1cs}) lovers gave (infl_{3mp}) to me (pns_{1cs})” (v. 2:14). The speaker clearly changes after the frame, but the reported utterance cannot be extracted or read separately from its surroundings because the reference for “they” (the vine and the fig tree) is in the discourse of the previous reporting speaker. Although the reported utterance is grammatically correct on its own, the use of anaphora ties it inextricably into the discourse of the reporting speaker. The content of the quotation and the frame are in backgrounded narration, interrupting the flow of the mainline predictive discourse. The woman is quoted in order to illustrate her pattern of thought, not to give her a full-fledged voice in dialogue. The quotation illustrates her perception of the vine and fig tree as her harlot’s hire, and is the justification for their destruction. This series of punishments (2:15) related to the feasts of the Baals concludes with the formula “Oracle of Yahweh.”

What does the formula “Oracle of Yahweh” tell the reader about the discourse hierarchy in the text? The function of the formula in this context is difficult to assess. Is it Yahweh speaking of his own speech in third person? Does the prophet Hosea pronounce “Oracle of Yahweh”? Most scholars assume that this expression is a quotation that indicates the beginning or the end of an oracle, and is the prophet’s voice pointing towards the divine origin of the speech. Two factors may contribute to this assumption: (1) designation of God by name; and (2) ambiguity created by no quotation frame to define the speaker-addressee relationship. Hypothetical frames that show how this formula could be located in the discourse hierarchy would look like:

- **Hosea said* Oracle of Yahweh
- **Yahweh said:* Oracle of Yahweh
- **He said:* Oracle of Yahweh

Figure 23: Hypothetical Quotation Frames for Oracle of Yahweh

Each of these frames refers to the hierarchy of speaker-addressee relationships, and the prophetic paradigm differently. The first one, with Hosea as the speaker, refers to the proclamation stage, whereas the second brings the reader back to the inspiration stage of the prophetic paradigm. The addressees would be the people to whom these verses were proclaimed. The second quotation frame locates the expression in Yahweh's discourse field. Although the addressee is not named, it is likely to be the prophet, and thus locates the expression in the inspiration stage of the paradigm. The third quotation frame simply reinforces ambiguity, since the third person reference does not specify the identity of the speaker.

Research of this expression has yielded diverging conclusions. The prophetic corpus shows evidence of *וַיֹּאמֶר יְהוָה* being used interchangeably with *נְאֻם־יְהוָה*. In other words, the expression itself is used as a quotation frame. Meier cites parallel passages in Jeremiah (49:18 and 50:40) to illustrate this finding.³⁷ In these cases, the word "oracle" is functioning as a metapragmatic verb, rather than a noun. The most common assumption is to view this as a quotation frame that indicates the closing of a speaker's field or domain. However there is no basis for this decision:

...it is evident that context is the only means of discriminating when *נְאֻם־יְהוָה* functions as a marker of the close of speech, the beginning of speech, or a medial marker in the midst of speech. But if context is the sole means of determining its significance, then one cannot use it as a means of structuring a text without other formal controls...It is a common interpretative principle in

³⁷ The LXX translates "Oracle of Yahweh" and "Yahweh said" interchangeably, not only in Jeremiah, but in other prophetic texts (for example Zech 1:3, Hag 2:8). Most examples cited are texts that are later than Hosea. Meier, *Speaking About Speaking*, 311.

biblical interpretation. but it is an interpretative principle that is groundless.³⁸

Other studies discover different functions for this formula. Parunak's study of the use of this formula in Jeremiah show that it is found mostly in the main *body* of an oracle.³⁹ In other words, it appears mainly within the quoted locution rather than in a quotation frame. In this case, "Oracle of Yahweh" functions at the paragraph level to indicate the focus of a clause or phrase:

In short, OOL [Oracle of the Lord] is a marker of . . . "focus"; a highly local highlighting of a clause or phrase that merits the recipient's special attention. It sets off the clause or phrase with which it is associated from the context, as though it were printed in italics or boldface type.⁴⁰

If Parunak's conclusion is true, then "Oracle of Yahweh" probably marks "but me she had forgotten" the context of 2:15.

Yet another explanation of the function of "Oracle of Yahweh" is to view it as an indicator of the structure of paragraphs. It can mark: paragraph conclusion, separation between parallel pairs in poetic passages, introduction to formulas, separation between accusation and consequences, or it can act as a paragraph-initial marker.⁴¹

To conclude, further study of the prophetic corpus is needed to determine how the expression "Oracle of Yahweh" fits in the hierarchy of speech defined by each text, as well as how the expression functions in relation to the prophetic paradigm. At

³⁸ Meier, *Speaking of Speaking*, 309-10.

³⁹ Parunak summarizes the four components of an oracle as: Incipit, Background, Dispatch, and Body. He found that "Oracle of the Lord" is used 175 times during the delivery of the original message to the original audience. Parunak, "Some Discourse Functions," 489-519.

⁴⁰ Parunak, "Some Discourse Functions" 511.

⁴¹ See survey of sources in Parunak, "Some Discourse Functions," 508-09.

verse 2:15, “Oracle of Yahweh” seems to be functioning as a marker of closure, but it is difficult to assess where it is located in the hierarchy of speech in the text. As we shall see in verses that follow, “Oracle of Yahweh” seems to fulfill other functions as well.

4.1.3 Restoration via a Series of Speech Events: Hosea 2:16-25

Hosea 2:16-25 is the third major division in chapter 2. The focus of the text shifts from judgment and punishment, to courtship and restoration. Family relationships are restored, as well as the relationship between the land, the husband and the woman. Whereas action figured highly in 2:1-15, speech is the main vehicle for bringing about change in this section. While the previous section contained a rich variety of discourse types—hortatory, predictive, and narrative—this one uses predictive discourse almost exclusively. What it lacks in discourse types, it makes up for in direct and figurative references to speech. It uses I-embedding, direct quotation within the field of a speaker, and formulae associated with prophetic texts as verses 2:1-15 do, but also uses the act of answering to represent the response of human participants, as well as nature to the speaker’s actions.

Although the text remains within the male speaker’s discourse field, Hosea 2:16-25 can be divided into six sub-divisions that follow switches in the identity or relationship of the addressees to the speaker. The highlight of this section is the restoration of the relationship between the woman and the speaker, which is brought about through speech acts. Courtship takes place in 2:16-7, as the speaker “persuades” her in the desert; the woman’s knowledge of his true identity is brought into focus by the use of the formula “Oracle of Yahweh” as well as direct quotation in 2:18; and the betrothal formula repeatedly re-establishes the

relationship in 2:21-22. At the center of this restoration is the rejection or removal of the Baals from her mouth in 2:19.⁴²

4.1.3.1 Hosea 2:16-17: The Speaker “Persuades” the Woman

These verses summarize the restoration of the relationship between the speaker and the woman. They also introduce the use of ענה “respond or answer,” a word that can be used as a meta-pragmatic verb in a quotation frame responding to a question or statement. In this case, however, the text also uses it to signal a response that is not a speech act. This non-metapragmatic function is carried even further in verses 2: 23-24, where the respondents are personified aspects of creation.

Text	Morphology	Discourse Type	Translation
לְכֵן 2.16a	Macro-syntactic marker	Macro-syntactic marker	Therefore
הִנֵּה b	Macro-syntactic marker	Macro-syntactic marker	Behold
אֲנִי מְפַתֵּיהָ c	Nominal clause D. part. Ms. 3fs.	3.1 Pred. bckg	I am persuading her
וְהִלַּכְתִּיהָ הַמִּדְבָּר d	Weqatal. H. 1cs. 3fs. sf.	1.0 Pred. mainline	I will bring her into the wilderness
וְדַבַּרְתִּי עַל-לִבָּהּ e	Weqatal. D. 1cs. 3fs. sf.	1.0 Pred. mainline	I will speak unto her heart
וְנָתַתִּי לָהּ אֶת-כְּרָמֶיהָ מִשָּׁם וְאֶת-עַמְקֵי עֲכוֹר לְפֶתַח תְּקוּוּהָ 2.17a	Weqatal G. 1cs Verb gapped in second half of verse	1.0 Pred. mainline	I will give to her, her vineyards from there. (I will give) the valley of Achor for a door of hope
וְעָנָתָה שָׁמָּה כִּימֵי נְעוּרֶיהָ b וְכִיּוֹם עֲלֹתָהּ מֵאֶרֶץ-מִצְרַיִם c	Weqatal. G. 3fs	1.0 Pred. mainline Prep. Phrase – time and place	She will answer there as the days of her youth And as the days of her going up from the land of Egypt

Table XXII: Restoration of Relationship Via a Series of Speech Events: Hosea 2:16-17

Verse 2:16 “Therefore, behold I am persuading her and I will bring her into the wilderness and speak to her heart” is curious because it highlights a speech act, and its location. לְכֵן and הִנֵּה bring the main line of narration to a halt and act as a

⁴² These subdivisions are shown visually in Table XVII, page 203, as well as in Table XXII on this page.

transition to predictive discourse. The focus shifts from the woman's actions in 2:15 to the speaker's in 2:16. The act of speaking is reversed (from accusation to persuasion) and the intimacy of the speech act is conveyed by the formula "speak unto her heart," normally used to refer to interior speech or thought. Rather than represent his own act of speaking (with a quotation frame such as "I will speak to her heart and say:) the speaker simply notes the fact that this action will take place (diegetic summary).

Verse 2:16 serves as a bridge to the reversal of the punishment described in 2:8 to 2:15, illustrated by the return of material things--"I will give to her, her vineyards" (2:17 in mainline predictive discourse), and a change in the relationship with the woman (in background prediction). This change is structured as a series of clauses that give increasing prominence to speech events: "I am persuading her" (2:16b), "I will speak to her heart" (2:16d) and "she will answer. . ." (2:17b). The woman is the object of the description and the addressee of the supposed speech event (2:16b and d). In 2:17b she "responds" to the male speaker, but her "response" is not quoted directly.

At this point it is worth examining the function of the word ענה "answer" since it describes the woman's response in 2:17, and is also used extensively in the description of the closing speech events in 2:23 to 2:25. The primary meaning of the verb is "to respond" or "to answer" although it also can mean "to be responsive", "amenable", "docile." BDB lists ענה as a metapragmatic verb on its own, and as well as in multiple verb frames in non-prophetic texts.⁴³ According to Miller, ענה is found primarily in direct speech in multiple verb quotation frames: "The use of ענה in a multiple-verb quotation frame reflects a typical dialogic situation in that it often introduces a second pair-part that gives an appropriate

⁴³ F. Brown, S. Driver, and C. Briggs, *The Brown-Driver-Briggs Hebrew and English Lexicon, With an Appendix Containing the Biblical Aramaic*, (Peabody, Mass: Hendrickson, 1996), 772-6.

response to a first pair-part.”⁴⁴ Nevertheless, ענה is used differently in poetic and prophetic texts: “The distribution of ענה in poetry is disproportionately low compared to its appearance in prose. This stands in marked contrast with the Ugaritic texts where it is the standard marker of DD in narrative poetry.”⁴⁵ Meier states that it never marks direct discourse in the Psalms, Lamentations, Ezekiel, Hosea, Obadiah, Micah, Nahum, Zephaniah and Malachi.

If ענה does not mark direct speech in Hosea, what other functions does it fulfill?

Given the context set up in v.2:16, “I am persuading her” and “I will speak to her heart” ענה could also indicate an act that is not a speech act, i.e., an action rather than a speech event: she will return or accept the things given to her by the one who is persuading her. In this specific case, however, “She will answer there as the days of her youth, her going up from the land of Egypt” is not the response to a dialogic pair-part. It follows two clauses (in 2:16) that describe the occurrence of a speech act, but not its contents: “She will answer there, as the days of her youth, her going up from the land of Egypt.” This example does not describe the contents of the speech act, but the manner—through reference to the past in time and space—in which it is delivered.

Could this be a case of non-conversational reported speech, in which “only one individual speaks and no spoken response is given, and indeed, no response is expected”?⁴⁶ Probably not. All of the examples of non-conversational speech given by Miller contain a direct speech quotation frame. Or, could it be “direct speech [which] is used solely as a narrative trope for structuring the text topically”?⁴⁷ “She will answer there. . . .” is not direct speech because there is no quotation frame, and

⁴⁴ Miller, *Representation of Speech*, 320.

⁴⁵ Meier, *Speaking about Speaking*, 179.

⁴⁶ Miller, *Representation of Speech*, 285.

⁴⁷ Miller, *Representation of Speech*, 286.

hence, no switch in pronominal reference. This use of “answer” is possibly a specific form of indirect speech—the diegetic summary:

An indirect speech report may be reduced so drastically that only the fact of a speech event is represented without any indication of its content. . . .all that remains of the reported speech event is just the notice that it took place.⁴⁸

In this particular case, the deictics “she (3fs) will respond” indicate that the speech event is incorporated into the discourse of the speaking “I,” (the one who says “I will give to her. . .etc. 2:17) thus fulfilling the criteria for indirect speech.⁴⁹ However, this particular clause is not simply limited to a notice that the response took place, but also indicates (by a prepositional phrase, a time margin) the manner in which the response is given: “as in the days of her youth, as the day of her going up from the land of Egypt.”⁵⁰ These two prepositional phrases slide from the present, to the woman’s past, to the event of the Exodus, thus characterizing her as an individual and then as a community. The use of ענה in this verse may be anticipating the woman’s answer as direct speech in verse 2:18.

In sum, the idea that the word ענה appears in a diegetic summary is very hypothetical and is not supported either by the studies of Miller or Meier. Their data show that ענה appears most often in multiple verb frames in narrative texts. At this point it is difficult to distinguish between a diegetic summary, stating that speech will take place, and the figurative use of the word “to answer” (which can also mean “testify” or “respond”) to indicate action rather than speech. This is particularly true in 2:20 where the respondents are not human. Another possibility

⁴⁸ Miller, *Representation of Speech*, 137.

⁴⁹ See Chapter 2.

⁵⁰ A “margin” is anything not assigned to the nucleus of a clause (the verb plus its obligatory arguments): thus the periphery of a clause, or the onset and coda of a syllable. Peter Matthews. *Dictionary of Linguistics*, 250.

in 2:17 is that עונה is being used to highlight other meanings of the verb to describe the quality of the woman's response: responsive, amenable, or docile.

4.1.3.2 Hosea 2:18: Woman "Knows" Speaker as Husband

While verses 2:16-17 foreshadow the woman's quoted speech in 2:18 as a response to the speaker's actions, verse 18 illustrates her response through direct quotation. In the terms used by Anglo-American critics, the text first tells the reader about the woman's response, and then "shows" or illustrates it via direct quotation.

Hebrew Text	Morphology	Discourse Type	Translation
וְהָיָה בַּיּוֹם הַהוּא 2.18 a	Weqatal, G, 3ms	4.1 Pred. setting	And it shall be on that day
נְאֻם־יְהוָה b	Construct noun phrase	Quotation frame?	Oracle of Yahweh
תִּקְרָאִי c	Yiqtol, G, 2fs	Quotation Frame 2.1 Pred. Bckg	You will call me:
אִישִׁי d	Sentence fragment	4.3 Setting ? Quoted speech	My husband
וְלֹא־תִקְרָאִי־לִי עוֹד e	X-neg.Yiqtol, G, 2fs	Quotation frame 2.1 Pred. Bckg (in negation) irrealis	And you will not call to me again:
בְּעַלִּי f	Sentence fragment	4.3 Setting? quoted speech	My Baal

Table XXIII: Hosea 2:18 –The Woman Knows Yahweh

The next phrase, the prophetic formula "It shall be on the day" (v. 2:18) refocuses the reader's attention on the speech act as oracle. "Oracle of the Yahweh" indicates that the woman's answer is embedded in the context of an oracle, an effect that is heightened by the fact that the speaker-addressee relationship changes. "Oracle of Yahweh" focuses attention on the nature of the speech act; and "you will call me" is the quotation frame. These three clauses also contain references to place and time ("and it will come to pass on that day"), devices that usually emphasize major shifts in prophecy.

The woman who was the *object* when the speech act is described before the formula Oracle of Yahweh now becomes the *addressee* in the speaker's discourse domain, as shown by the quotation frames "you will call" and "you will not call again" in predictive discourse. In spite of the fact that "call" is attested as a verb used in direct quotation frames, and the deictic changes from the frame to the content of the quotation (you (2fs) to I (1cs)), this clearly is not a dialogic situation. The controlling voice (who uses predictive discourse in the quotation frame) maintains its hold, and controls the woman's speech.

4.1.3.3 Hosea 2:19-20: Rejection of the Baals

At verse 2:19, the speaker-addressee relationship shifts again, as the woman is no longer addressed directly (2fs), but as a third person (object of speech) in a prepositional phrase, still in predictive discourse: "I will (cause) to remove the names of the Baals from her mouth." This pattern is consistent with the speaker - addressee relationship as it was before the "Oracle of Yahweh" formula. In 2:19b the Baals are still in focus through the use of a passive *Niphal*. An unspecified "they" is the agent of the word "remember." The use of the *Niphal* may indicate a more general, unidentified subject: "and they shall not be remembered by their name" instead of "she will not remember them by name." This "gnomic" *Niphal* shifts to the 3mp *Qal* of "and I will cut out to them a covenant in that day" (2:20) whereby the speaker becomes the agent of action.

Hebrew Text	Morphology	Discourse Type	Translation
2.19a וְהִסְרֹתִי אֶת־שְׁמוֹת הַבְּעָלִים מִפִּיהָ	Weqatal, H, 1cs	1.0 Pred. mainline	I will (cause to) remove the names of the baals from her mouth
b וְלֹא־יִזְכְּרוּ עוֹד בְּשֵׁמָם:	X-neg.-Yiqtol, N, 3mp	2.1 Pred. Bckg	And they shall not be remembered again by their names
2.20 a וְכָרַתִּי לָהֶם בְּרִית בַּיּוֹם הַהוּא b עִם־חַיַּת הַשָּׂדֶה וְעִם־עוֹף הַשָּׁמַיִם וְרֶמֶשׂ הָאֲדָמָה	Weqatal, G, 1cs	1.0 Pred. mainline	I will cut out to them a covenant in that day with the animals of the fields, and with the birds of the heavens, and the creeping things of the land.
c וְקִשְׁתׁ וְחֶרֶב וּמִלְחָמָה אֲשַׁבֵּר מִן־הָאָרֶץ	X-nouns-Yiqtol, G, 1cs	2.2 Pred. Bckg	And bow, and sword, and battle I will break from the earth
d וְהִשְׁכַּבְתִּים לְבֶטֶח:	Weqatal, H, 1cs, 3mp, sf	1.0 Pred. mainline	I shall cause them to lie down securely

Table XXIV: Analysis of Hosea 2:19 to 20

Verse 2:20 maintains the speaker's role as the agent of action, but introduces a shift from "human" participants to the (personified) contents of creation. It opens with predictive discourse that describes Yahweh's act of "cutting" a covenant, followed by a prepositional phrase that fills in the identity of "them", as the animals of the fields, birds of heaven, and the creeping things of the land. The next verse is a prepositional phrase in first position 20c, with the verb pushed towards the end of the clause. This creates a contrast between the animals of the earth and implements of war. Verse 2:20 ends with an emphasis on the creatures of creation living in peace and security.

4.1.3.4 Hosea 2:21a-b: Betrothal, Responses, and Transformation of Participants

At verse 2:21, the speaker returns as a participant in the marriage relationship. The speaker-addressee relationship shifts once more to 1_{cs} and 2_{is}: "I will betroth thee to

me . . .” in the context of mainline predictive discourse. Three successive uses of the *Piel* וְאַרְשִׁתִּיךָ , spanning verses 21 and 22 (literally: “I will cause you to be in a state of betrothal”, if the *Piel* is interpreted as causing a state.) prepare for the “knowledge of Yahweh.” the first and only time that the name of God is used when addressing the woman. The *Piel* emphasizes the “bringing about of a state” of betrothal or righteousness, justice, loving kindness, compassion, and faithfulness, which results (*Qal*) in knowledge of Yahweh. H.W. Wolff describes the act of betrothal culminating in payment of the bridal price as a specific type of speech act—*verba solemnia*:

Hebrew Text	Morphology	Discourse	Translation
1. Betrothal			
2.21 a וְאֶרְשָׁתִּיךָ לִי לְעוֹלָם	Weqatal, D, 1cs, 2fs, sf.	1.0 Pred. mainline	I will betroth thee to me forever
b וְאֶרְשָׁתִּיךָ לִי בְצַדִּיק וּבְמִשְׁפָּט וּבְחַסֵּד וּבְרַחֲמִים:	Weqatal, D, 1cs, 2fs, sf	1.0 Pred. mainline	I will betroth thee to me in righteousness, and in judgment, and in loving-kindness and in compassion.
2.22 a וְאֶרְשָׁתִּיךָ לִי בְאֵמוּנָה	Weqatal, D, 1cs, 2fs, sf	1.0 Pred. mainline	I will betroth thee to me in faithfulness
b וַיִּדְעַתְּ אֶת־יְהוָה	Weqatal, 1cs, 2fs, sf	1.0 Pred. mainline	You shall know Yahweh
2. Yahweh Answers, and Nature Responds to Jezreel			
2.23 a וְהָיָה בַיּוֹם הַהוּא	Weqatal, G, 1cs	4.1 Pred. Setting	And it shall be on that day
b אֶעֱנֶה	Yiqtol, G, 1cs	2.1 Pred. Bckg.	I will answer
c וְאִם־יְהוָה	Nominal clause	Quotation Frame?	<u>Oracle of Yahweh</u>
d אֶעֱנֶה אֶת־הַשָּׁמַיִם	Yiqtol, G, 1cs	2.1 Pred. Bckg.	"I will answer the heavens
e וְהֵם יַעֲנֵוּ אֶת־הָאָרֶץ:	X-pronoun-Yiqtol, G, 3mp	2.1 Pred. Bckg.	And they will answer the earth
2.24 a וְהָאָרֶץ תַּעֲנֶה אֶת־הַדָּגָן וְאֶת־הַתֵּיִרֹשׁ וְאֶת־הַיִּצְתָּר	X-noun+Yiqtol, G, 3ms	2.1 Pred. Bckg.	And the earth will answer the grain and the new wine and the fresh oil
b וְהֵם יַעֲנֵוּ אֶת־יְזֵרְעֵאל:	X-noun+Yiqtol, G, 3ms	2.1 Pred. Bckg.	And they will answer Jezreel."
3. Transformation of Female Participants			
2.25 a וְזָרַעְתִּיהָ לִי בְאָרֶץ	Weqatal, G, 1cs, 3fs, sf	1.0 Pred. Mainline	"I will sow her to me in the land
b וְרוּחַמִּי אֶת־לֵא רַחֲמָה	Weqatal D, 1cs, 3fs, sf	1.0 Pred. Mainline	I will pity Lo Ruhamma
4. Reversal of Disinherison Formula			
c וְאִמַּרְתִּי לֵא־עַמִּי	Weqatal, G, 1cs	Quotation Frame 1.0 Pred. mainline	<u>I will say to Lo Ammi :</u>
d עַמִּי־אַתָּה	Nominal clause	4.3 Pred. Setting	"My people (are) you"
e וְהוּא יֹאמֵר	X-pronoun-Yiqtol, G, 3ms	Quotation Frame 2.2 Pred. Bckg.	<u>And he will say :</u>
f אֱלֹהֵי	Sentence fragment	4.3 Pred. Setting	"My God"

Table XXV: Analysis of Hosea 2: 21-25

Only now does the change announced in 16f become entirely clear: the old marriage is not to be reconstituted, but a completely new one to be created. The threefold occurrence of the words “I will make you my own” ... solemnly attest to the binding legal act of marriage.⁵¹

Verse 2:23 is the build-up for a series of “answers” which can be described literally as diegetic summaries, or figuratively as a physical response to God’s action. This verse begins with the phrase that indicates a major shift in prophecy “and it shall be in the day,” followed by a description of a possible speech act “I am about to answer,” culminating in the formula “Oracle of Yahweh.” This resembles the build-up for the last time the woman is quoted in verses 2:16-17. “Oracle of Yahweh” precedes a speech act where there is a major shift in a participant’s status vis-à-vis the speaker. In verse 2:18, the woman is beginning to know Yahweh. Here, in verse 2:23, nature moves into a new relationship with him. The major difference between these two examples is that the respondents are not human, but the personified earth, grain, new wine, fresh oil.⁵² The text places family relationship in the foreground, and the relationship with nature in the background.

Yahweh responds to the heavens, and 2:23 ends with all elements of nature responding to Jezreel, which means “God sows.” The name Jezreel is pivotal at this point in the speaker’s field of discourse. It closes the “answers” given by different elements of creation, while at the same time evoking the family unit that shapes the entire chapter. Verse 2:24 ends with “they will answer Jezreel” and 2:25 continues using the same root with a feminine suffix—“I will sow her.” Previously the string of answers or responses is in background predictive discourse, yet at this point there is a sudden shift to mainline prediction. There is no transition or change to another pragmatic context (i.e. speaker and addressee do not change), but the

⁵¹ This contrasts with the speech act of separation where the addressees are the children in 2:2 and 2:3. Wolff, *Hosea*, 52.

⁵² Personification is the attribution of human traits to non-human entities. In this case, the earth, grain, new wine, and fresh oil are personified if the verb “answer” describes a speech act, or any

woman's function changes. She is sown by Yahweh (Jezreel), as seed in the land. Her "planting" in the land is followed by Lo Ruhamma, who becomes Ruhamma, in the speaker's discourse field.

Hosea 2 closes with an adoption formula, thus completing the chiasmic structure of this chapter. *Verba solemnia* that ratify adoption, divorce, betrothal, and covenant formulas define, build and destroy relationships throughout this chapter. The adoption and disinheritance formulas are represented in direct speech throughout the text. Table XXVI on the following page compares the three times these quotation frames appear in the entire text. A major difference between the quotation frames in Hosea 1 and those in verse 2:25, is that the first frame is in the narrator's discourse field or domain (1:9), whereas these are in the speaker's (Yahweh's). In other words, the quotation frames in 2:25 are in first person discourse. Another difference between Hosea 1:9 and 2:25 is that in 2:25 not only Yahweh's speech is quoted but also the child's—Lo Ammi's for the first time.

In Hosea, the disinheritance and adoption formulae construct and dissolve identities from different perspectives. The first formula (1:9) affects the kinship relationship between God and his people, and dissolves their respective child-parent identities. The child represents a "group" identity that is dissolved through the initiative of God. The adoption formula in 2:1 re-establishes the father-son relationship from the point of view of an un-specified, "gnomic" speaker(s). In this verse, the children are related to a group identity (Israel). They are objects of speech, and the father is specifically identified as "the living God." Finally, in 2:25, Yahweh re-establishes the father/son relationship and the son recognizes the father as "My God." The son is Ammi, an individual identity, whose name refers to a people. Identity and kinship relationships provide a transition from chapter 1:9 to 2:1 as well as an ideological framework for Hosea 2.

other action that responds to the speaker's action.

Hebrew Text	Morphology	Discourse Type	Translation
1. Possible Disinherison Formula 1:9: Narrator's Discourse Field			
1.9 וַיֹּאמֶר	Wayyiqtol, G, 3ms	Quotation Frame 1.0 Narration - mainline	He said :
קְרָא שְׁמוֹ לְאֵל עַמִּי	Impv, 2ms	Hortatory-mainline	Call his name Lo Ammi
כִּי אַתֶּם לֹא עַמִּי	Nominal clause	Conjunction 4.3 Setting	For you not my people
וְאֲנֹכִי לֹא-אֱהִיֶּה לָכֶם	Nominal clause	4.3 Setting	And I am not to you
2. Reversal of 1:9 in 2:1? Unidentified Speaker / Narrator			
אֲשֶׁר-יֹאמֶר לָהֶם	X- Yiqtol, N, 3ms	Quotation frame X = conjunction 2.1 Pred. bckg	...which it was said to them:
לֹא-עַמִּי אַתֶּם	Nominal clause	4.3 Pred. Set.	Not my people you
יֹאמֶר לָהֶם	Yiqtol, N, 3ms, 2mp sf.	Quotation frame 2.1 Pred. bckg	It will be said to them:
בְּנֵי אֱלֹהֵי	Nominal clause	4.3 Pred. Set.	Children of the Living God
3. Reversal of Disinherison Formula 2:25: Speaker's Discourse Field			
וְאֹמַרְתִּי לְאֵל-עַמִּי	Weqatal, G, 1cs	Quotation Frame 1.0 Pred. mainline	I will say to Lo Ammi :
עַמִּי-אַתָּה	Nominal clause	4.3 Pred. Setting	My people you
וְהוּא יֹאמֶר	X-pronoun-Yiqtol, 3ms	Quotation Frame 2.2 Pred. Bckg.	And he will say :
אֱלֹהֵי	Nominal clause	4.3 Pred. Setting	My God

Table XXVI: Comparison of Quotation Frames for Lo Ammi in Hosea 1-2

Hosea 2 nests the divorce / betrothal dynamic within the two adoption formulae that frame this chapter—a dynamic that also dissolves and reconfigures identities. Table XXV on page 242 shows the location of the divorce and betrothal formulas between boxes 2 and 3. In 2:4 the divorce dissolves the identity of the two participants: “she is not my wife” and “I am not her husband.” In 2:18, Yahweh’s identity as husband, and not Baal is re-established through direct speech. The woman’s identity as the one betrothed is only re-established in 2:21.

4.1.4 Conclusion: Who Speaks in Hosea 2?

Hosea 2 can be roughly divided into two sections, according to who speaks in the text. In Hosea 2:1-2, a speaker who is not identified by a quotation frame or through internal (self) reference introduces the reversal of the people’s identity as “Not my people” to “Children of the living God.” Hosea 2:3-25, is dominated by the voice of an “I” who enters into the roles of father, (implicitly) as husband, and God. Both of these sections are highly ambiguous because they avoid identifying the speaker in the speaker-addressee relationship. The text never specifies clearly where God is speaking, or where the prophet is speaking about his own experience on behalf of God. The reader is thus unable to “ground” a hierarchy of discourse domains in Hosea 2.

Another element that fosters ambiguity in the text is that the prophetic paradigm—God speaks to prophet, who then speaks to the people—is never clearly articulated in Hosea 2. A reader expecting clear boundaries between discourse domains such as those associated with the messenger speech formula (thus says the Lord), encounters only characteristics that are used to structure prophecy internally; logical connectors such as כִּי (for) and לְכֵן (therefore); the demonstrative particle הִנְנִי (behold me); and time margins associated with shifts in chronology in prophetic discourse וְעַתָּה (and now), בַּיּוֹם־הַהוּא (on that day). The expression

נְאֻם־יְהוָה (Oracle of Yahweh) evokes the prophetic paradigm; however, the reader has no other indication of whether or not the content refers to God speaking to the prophet, or to the prophet re-transmitting the word received.

Although the primary function of reported speech is to signal the embedding of one speech event within another, in Hosea 2, the full range of types of reported speech is used more broadly. Reported speech is a tool that constructs the subjectivity of the speaking “I” in 2:3-25 (to be discussed in the next section.) Direct speech is used to illustrate the woman’s thought processes (2:7, 9), and the reversal of Lo Ammi’s name (2:1, 25). Possible diegetic summaries (especially those based on the word “answer”) are used figuratively to illustrate the disposition and response of both animate and inanimate participants to one another: “I will answer the heavens; and they will answer the earth; and the earth will answer the grain and the new wine, and the fresh oil; and they will answer Jezreel.” (2:23-4). Finally, expressions patterned on *verba solemnia* relating to divorce (“she is not my wife and I am not her husband” 2:4), betrothal (“you will call me ‘my husband’ and no longer call me ‘my Baal’” 2:18), disinheritance (“Not my people” 1:9), and adoption (“I will say to Lo Ammi: ‘My people are you.’ And he will say: ‘My God’.” 2:25) de-construct and construct relationships within the text.

The uncertainty created by the blurring of the discourse hierarchy is reinforced by the *mise-en-abyme* effect created when Hosea 2 is read in relation to Hosea 1. When an event is anticipated, or inserted proleptically in a story, (for example, when Hosea 1 is read before Hosea 2) this creates anticipation concerning the consequences and resolution of the event. Recursive embedding (such as *mise-en-abyme*) is a form of prolepsis (on a thematic level), and thus anticipates or rearranges the meaning of events in a text. The result is that it “rearranges the perspective in which the events were first read. Things are cast in another light to make the reader realize that however precise his prior knowledge of the outcome, it

had still in some way been inadequate."⁵³ This topic will be explored in more depth in chapter 6.

To conclude, Hosea 2 creates ambiguity by using a spectrum of types of reported speech, thus blurring the boundaries between discourse domains. It is not possible to establish the identity of the participants in the speaker-addressee relationship. As we shall see in the next section, this ambiguity relating to the pragmatic context of speech allows the text to construct the subjectivity of a speaking "I" who is not known, and later known by the woman, as well as the reader.

4.2 Who Perceives in Hosea 2?

Focalization or perspective, as we have seen in chapter 2, is a dynamic phenomenon that shifts vantage points, emphasizing or de-emphasizing the perception of speakers and participants in a text. Perspectivization and subjectification are two strategies that shift vantage points, and thus alter perspectives in a text. Perspectivization occurs explicitly when a speaker "lends" his referential center (R) and subject of consciousness (S) to another participant in a text, thus creating a new "I" as an embedded speaker.⁵⁴ Direct quotation, where the narrator's field ends with a quotation frame followed by the embedded speaker's, is one example of this strategy. In some instances, a speaker (the representing self) may "lend" these vantage points to an earlier representation of his or her "self," thus creating first person narration or autobiography.

Hosea 2 encodes focalization or perception in the text in a way that is dramatically different from Hosea 1. In Hosea 1, four quotation frames in the narrator's discourse field set up Yahweh's speech, so that the discourse fields or domains have explicit boundaries. Thus the strategy employed in this chapter is primarily

⁵³ Jefferson, "Mise en Abyme and the Prophetic" 201. As we shall see in chapter 6, Hosea 2 is not an exact example of *mise-en-abyme*.

⁵⁴ The referential center includes the time, space, and addressee (the pragmatic context) in which the

perspectivization. In Hosea 2, however, perspectivization seems to disappear completely, and subjectification foregrounds the speaker's inner world—the active consciousness of a speaking subject who is not the narrator.

How does subjectification occur? Subjectivity is represented in a text when the current speaker expresses his or her attitude, evaluation, or judgment of the information conveyed.⁵⁵ In other words, information is filtered through the speaker's consciousness. According to Sanders and Spooren, the speaker's consciousness can be established by various linguistic means, such as modality, subjective I-embedding, prediction, conditionals, and evaluative reflections.⁵⁶ The current speaker's location in space and time in relation to the events he or she describes also contributes to the subjectification of a speaker's domain. "The fact that a narrative is represented from the point of view of that [representing consciousness] is shown in part through expressions of the self's perceptions, actions, evaluations, introspections, in part through spatial deictics with the self as center."⁵⁷

In prophetic speech, deictics relating to time are important aspects of the construction of the textual world through discourse. The formula "On that day" performs a deictic function, telling the addressee (or reader) that the events described are not taking place in the present, but in a time frame of possibility. The vantage point shifts from the time of "telling" to a possible time, yet to be determined. Time in prophecy is constructed in relation to the location of the "representing consciousness," whose time frame may not exactly match that of the participants in the text.

speaker's speech act takes place.

⁵⁵ The term subjective as it is used here does not mean something that is "unreal" or exists only in the consciousness of a subject. Furthermore, there is no pejorative value attached to the term. Subjectivity is the property of language that reflects a speaker's standpoint.

⁵⁶ Sanders and Spooren, "Perspective, Subjectivity, and Modality," 91.

⁵⁷ Chafe, *Discourse, Consciousness and Time*, 234. In addition to deictics, I-embedding and prediction are used to represent the self in first-person discourse.

In Hosea 2, deictic expressions associated with specific parts of prophetic speech, such as “therefore,” (2:8, 2:11, 2:16), “behold,” “and now,” “on that day,” and Oracle of Yahweh can signal important changes in subjectivity. The first three expressions—“therefore,” “behold,” “and now”—have often been defined in terms of the logical connection they provide between different parts of an oracle. However, in the discussion of Hosea 2:3-25, we will show that they can also signal a change in the perception of the entity or self being discussed.

At this point we will define the concept of a vantage point by using a theatre metaphor developed by Ronald Langacker. This will allow us to track the subtle changes in subjective vantage points that characterize Hosea 2. The theatre metaphor illustrates the fact that physical proximity or distance is used cross-linguistically to represent empathy or emotional distance. Langacker uses two points of reference to define the process of perception: the perceiving individual and the entity perceived (Sanders and Spooren use two points to define a vantage point.) The perceiving individual can lengthen or shorten the distance from the perceived entity, as well as broaden or narrow the area of perception. Langacker defines objectivity and subjectivity in terms of “onstage” and “offstage” positions.

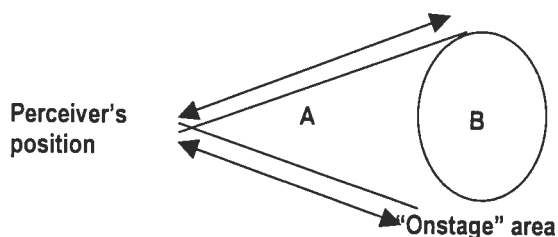


Figure 24: A Theatre Metaphor: The Dynamics of Objectivity and Subjectivity

When the perceiver moves away from the “onstage” area (or is “offstage”) and the entity is clearly defined onstage as the object of perception (**B**), the relationship is objective. In one type of subjective relationship, the entity perceived is non-salient;

it is located off the stage area (A). In other types of subjectivity, the perceiver draws closer to the onstage area, even to the point of becoming the entity perceived (movement shown by the double-headed arrows in the diagram). In other words, the perceiver “becomes” B in the diagram, the object of maximal self-perception. “Each step along this path towards focused self-examination increases the viewer’s construal and diminishes that of the perceived entity.”⁵⁸ When the perceiver moves away from the “onstage” area (or is “offstage”) and the entity is clearly defined onstage as the object of perception (B), the relationship is objective:

The contrast between subjective and objective construal therefore reflects the inherent asymmetry between a perceiving individual and the entity perceived. The asymmetry is maximized when the perceiver is so absorbed in the perceptual experience that he loses all awareness of self, and when the object perceived is well-delimited, wholly distinct from the perceiver, and located in a region of high perceptual acuity...the entity construed subjectively is implicit and hence non-salient—to use the theatre metaphor, it remains offstage in the audience—whereas the objectively-construed entity is salient by virtue of being placed onstage as the focus of attention...Subjectivity / objectivity is often variable or a matter of degree, and it is precisely such cases that hold the greatest interest linguistically.⁵⁹

How does the theatre metaphor transfer to the dynamics of a written text? The perceiver “can be identified primarily with the speaker, secondarily with the addressee and derivatively with some other individual whose perspective they adopt or otherwise take into account.”⁶⁰ In other words, the speaker-addressee relationship is a point of reference from which another entity can be viewed. Subjectivization is not independent but interacts with the pragmatic context of speech to represent subjectivity in a text.

⁵⁸ Langacker calls this an “egocentric viewing arrangement.” Ronald W. Langacker, “Subjectification” in CL 1-1 (1990), 8.

⁵⁹ Langacker, “Subjectification,” 7.

⁶⁰ Langacker, “Subjectification,” 81. Throughout Hosea 2:3-25, the perceiver is primarily the

Langacker uses the term *ground* “for the speech event, its participants, and its immediate circumstances (such as the time and place of speaking).”⁶¹ It anchors the degree of subjectivity or objectivity in a particular situation. In the terms defined by Sanders and Spooren, the ground is “the actual location and time of the speech act...a special, non-neutral case of vantage point that is called the referential center...[it] is the vantage point of the current speaker, possibly realized as “I.”⁶² The grounding of a particular statement affects “such fundamental issues as reality, existence, and speaker/hearer knowledge” that characterize the constituents of a sentence.⁶³ When the *ground* or pragmatic context of a speech event is itself placed “onstage,” the statement can be either performative or descriptive. For example, a command such as “Contend with your mother, contend!” (2:4), highlights the speaker-addressee relationship between Yahweh, Jezreel, and the two other siblings. Subjectivity and objectivity in a text are not absolute values, but lie on a continuum in relation to the ground, or the referential center of speech.

4.2.1 How is subjectivity represented in Hosea 2?

Hosea 2 uses several of the linguistic means described by Sanders and Spooren to establish a speaker’s consciousness, as well as elements that specifically characterize prophetic literature. It represents subjectivity primarily through the use of “I” embedding, modality at the sentence level, predictive and hortatory discourse, and deictic references to time and place. These are in turn connected by expressions that characterize prophetic speech. In the following two sections we will be taking a closer look at who occupies the speaker’s position and how this

speaker.

⁶¹ Langacker, “Subjectification,” 9. This resembles Eco’s definition of a metatextual proposition “there is (was) a human individual who utters (uttered) the text I am presently reading...” in Eco, *Role of the Reader*, 6.

⁶² Sanders and Spooren, “Perspective, Subjectivity, and Modality,” 87.

⁶³ Langacker, “Subjectification” 12.

influences perception in the text. Section 3.1.2.2. will look at the perception of the woman in the text.

4.2.1.1 The Unidentified Speaker in Hosea 2:1-2

Elements that characterize perspectivization and subjectification are continually held together in tension in Hosea 2:1-2. As we have seen in the previous section, the chapter opens with two verses 2:1-2 that obscure the speaker's identity by the use of the "gnomic" *Niphal* verbs. Thus, the referential center is not clearly established and does not allow the reader to "ground" the text. Furthermore, there is no quotation frame that establishes an explicit boundary between the narrator's domain, and the domains of participants in the text. The *ground* or referential center, which normally establishes a point of reference for reality, existence, and speaker/hearer knowledge is ambiguous in this case.⁶⁴

Participant reference and discourse typology do not work together to establish a clear ground in 2:1-2.⁶⁵ The "subjective" quality normally associated with predictive discourse, is in tension with the lack of explicit reference to the current speaker.⁶⁶ Although it is possible for prediction to appear in a third person narrator's discourse, it is more often associated with the consciousness of a participant in the text. The participant "projects" by envisioning, desiring, or dreaming of a possible or future event so that the event is marked by the subjectivity of the person projecting it. However, in 2:1-2, two indicators of subjectivity—I-embedding and the appearance of the speaker in the subject positions of the clauses—do not occur. Instead the focus is on the "sons of Israel" (and later the sons of Judah in relation to Israel in 2:2.) referred to in third person terms.

⁶⁴ Langacker, "Subjectification," 9.

⁶⁵ See comments on Table XVIII, page 205.

⁶⁶ As discussed in the Introduction, according to Jonathan Culler, predictive discourse is usually "naturalized" by anchoring it to the interior world—the dreams, fantasies, and perceptions—of a participant in a text. See section 1.2.1.

the reader from the story line that finishes in 1:9, and move through reference to a national dream to a future possibility.

Verse 2:2 moves more firmly into future possibility as it uses foregrounded predictive discourse, and develops a brief story line: the sons of Israel shall be gathered, they shall set for themselves one head, they shall go up from the earth. The story concludes with another temporal reference “for great is the day of Jezreel.” Although the agent of action in mainline prediction switches to the sons of Israel and Judah, the identity of the speaker is not revealed.

Hosea 2:1-2 creates an ambiguous speaker-addressee (possibly, narrator-narratee) relationship by omitting any direct reference to the identity of the speaker/narrator in these verses. References to time and space gravitate around the position of the unidentified speaker, thus creating a *ground* whose power to authenticate “such fundamental issues as reality, existence and speaker/hearer knowledge” is uncertain.⁶⁷ The reader is unable to determine what constitutes a “fact” and which are relativized or subjectivized elements attributed to a participant’s knowledge, beliefs, thoughts, or predictions.⁶⁸ This ambiguous environment serves as a “bridge” between the carefully separated (and perspectivized) discourse domains of Hosea 1, and the blurred (and highly subjective) discourse domains in 2:3-25.

4.2.1.2 The Speaking and Perceiving “I” in 2:3-25

In Hosea 2:3-25, “grounding” is not carried out explicitly through quotation frames, but relies on the reader’s understanding of the prophetic paradigm.⁶⁹ As we have shown in section 4.1.2.4 (Figure 23), proposed frames for these verses resemble those of messenger speech formulas. Unframed speech in 2:3 “Say to your

⁶⁷ Langacker, “Subjectification” 12.

⁶⁸ The speaker’s authority in these verses is not clearly defined. See Ruth Ronen, *Possible Worlds*, 176.

⁶⁹ See the paradigm described at length in chapter 1.

brothers, Lo Ammi and to your sisters Lo Ruhamma....Accuse your mother, accuse..." signals a "prophetic" environment, but does not indicate whether or not this is Yahweh speaking or the prophet re-transmitting his words. In other words, the commands are not explicitly situated on the prophetic paradigm.

Although hortatory discourse in verses 2:3 brings the current speaker and addressee into prominence, they are never specifically named. As a performative, "the speech event itself constitutes a relationship capable of going onstage" in other words, the speech event itself is the object of perception.⁷⁰ However, by not identifying the speaker and addressee, the two commands focus the reader's attention on roles—father, children, mother—rather than specific persons. This creates ambiguity, since both Yahweh and the prophet can take on the role of speaker, father, and husband in the text.

4.2.1.2.1 The Speaking "I" Perceiving Itself in 2:3-25

Although the "grounding" or referential center of the text is ambiguous, it uses prediction, exhortation and occasionally narration to construct the identity of the speaker, the "I" in the text. These three types of discourse appear as monologue; in other words, there is no repartee or exchange between speakers. The speaking "I" is viewed through its own subjective experience—as represented in its own discourse. The speaker describes (1) his own actions, reactions, and speech acts; (2) he reveals himself through his evaluation of other participants; and (3) evaluates his own action. These strategies vary the distance between the self that is perceived, and the self that is representing itself through discourse. In other words, they take the speaker farther away from, or closer to his own experience in relation to the woman and her children.

While 2:3-4 bring the relationships between children and mother "onstage" through

⁷⁰ Langacker. "Subjectification." 11.

the use of imperatives, the speaker defines himself mainly in opposition to these relationships. The “I” constructs himself in the text by referring directly to himself as the estranged husband by using *verba solemnia* relating to divorce: “she is not my wife, and I am not her husband” (2:4). He issues a command that reveals his evaluation of the (ex) wife and mother (“that she put away her harlotry from before her”) and then describes his own action in relation to her “lest I strip her naked...” (2:4-5).

Up to this point, it is possible to surmise that the addressee(s) is Jezreel and possibly his siblings. However, from verse 2:6 onwards, the children are referred to from a third person perspective and the addressee is no longer specified. In these verses, the speaker also distances himself from the children by referring to them in third person as *her* children. The addressee becomes the anonymous, unspecified entity that persists throughout most of the rest of the chapter. As the speaker distances himself from the children, his emotional involvement is vehemently negated (through the use of a subjective *Piel*) by the negation of love.⁷¹ Children and mother are perceived in third person terms, and the children are rejected by association with their mother.

As the text progresses, the speaker reveals himself to the (unspecified) addressee, (through the use of third person reference to the other participants) but he rarely addresses the woman or her children directly. Nevertheless, at one point the “I” reveals himself directly to the woman as the one who is opposing her: “Behold me, the one hedging up your way” (2:8). This image of the speaker as a determined, and at times, violent opponent dominates the chapter until 2:15. At the same time, however, the text also carefully constructs another aspect of the speaker: the “I” represents himself (in contrast to the woman’s lovers) as the unknown lover and giver of gifts (she knew not that I gave to her the grain, and the new wine, and the

⁷¹ Although verse 2:6 speaks of emotional repudiation, it does not go to the extreme of withdrawing

fresh oil...2:10). Furthermore, the text reaches a peak (marked by **נָאִם-יְהוָה**) at 2:15 as the speaker reveals himself as her forgotten lover. These two themes, the unknown, and the forgotten lover, are revealed in third person backgrounded narrative discourse. The contrast within the subjectivity of the speaking “I” is remarkable. The speaker places himself as the violent opponent in the foreground and “onstage” by direct (first to second person) reference; while also referring to himself as the unknown, forgotten husband/lover in the background.

From verse 2:16 onwards, the subjectivity of the speaker is enriched as he describes not only his relationship to the woman, but to the rest of creation, to the Baals, and to her children. The determined opponent becomes the determined lover in a switch that is signaled by two successive terms associated with prophetic discourse **לָכֵן** (therefore) and **הִנֵּה** (behold). The “I” speaks directly into the woman’s heart, and becomes the lover and giver of things that were previously removed.

The expression “Oracle of Yahweh” in verses 2:18-23 brackets three major changes in the way the subjectivity of the speaker is presented.⁷² The woman is addressed directly (second person) by the speaker in 2:18 (“you will call ‘my husband’ and you will not call to me again ‘my baal’”) and 2:21-22 (“and I will betroth thee to me in faithfulness and you shall know Yahweh.”) The speaker-addressee relationship is closer to the area of perception; in other words, it is practically “onstage.” These sections, whose theme is true knowledge of Yahweh as husband, frame two sections where the speaker refers to other participants in third person. He will remove the names of the Baals from her mouth (2:19), and he will “cut” a covenant with the inhabitants of creation (2:20). In a sudden role reversal, the Baals now become the forgotten lovers, and the woman “knows” Yahweh. The “I”

their identity and kinship as would be the case with a disinherison formula.

⁷² See Tables XXIII-XXIV on pages 236-38.

becomes the agent of betrothal, a role that is placed in the foreground of predictive discourse.

The second “Oracle of Yahweh” (2:23) is a pivotal point that emphasizes the speaker’s own speech as the vehicle that will reverse the meaning of the children’s names. In other words, the speaker’s discourse is “onstage.” The speaker now fully identified as Yahweh will “answer” so that all of creation will respond to “God sows.” The play on Jezreel, the first child’s name, is a means to reveal Yahweh as God. Similarly, Lo Ruhamma is reversed in terms that personally involve the speaker. He says “I will pity Lo Ruhamma” and not “Lo Ruhamma shall be called Ruhamma.”⁷³ The final verse of Hosea 2, constructs the speaking “I” as Yahweh the God and father who refers to Lo Ammi in third person terms. Identity and kinship are constructed via Yahweh’s possessive pronouns in 2:25.

I will say to Lo Ammi:
 “My people (are) you.”
 And he will say:
 “My God.” 2:25

Hosea 2: 3-25 opens with the speaker’s exhortation to the children to accuse their mother--a subjectifying strategy that puts the speaker-addressee relationship onstage. Verse 25 closes with predictive discourse, I-embedding, and possessive pronouns that all point towards the subjectivity of Yahweh, the speaker. In this instance, the children’s participation is offstage, as they are addressed in third person terms, thus maximizing the representation of Yahweh’s subjectivity. Throughout Hosea 2: 3-25 the speaker, eventually identified as Yahweh, is “an epistemic “monad,” perceiving himself, other persons and the entire world from a definite and distinct vantage point”—his own.⁷⁴

⁷³ A use of the passive similar to the reversal of Lo Ammi in 2:1)

⁷⁴ Doležel, *Heterocosmica*, 126.

4.2.1.2.2 The Speaking "I" Perceiving the Woman in 2:3-25

Feminist studies of Hosea 2 have richly critiqued the androcentric view of the woman in the text. They have stressed her lack of voice and power in relation to an angry and violent husband:⁷⁵

The claim that patriarchy dispossesses women of language, speech and a voice is perfectly demonstrated in a text that obstinately refuses to allow woman the right to self-expression. There is a disjunction in her characterization, for even as she is characterized as an obstinate woman who runs away and resists the patriarchal will, she utters stylized and artificial speeches that reinforce patriarchy's case against her. In 2:7 and 2:14 she provides the evidence for her own conviction: in 2:7, she merely repeats the case against her established in 1:2 when she expresses her intention to go after her lovers; and in 2:14 she characterizes herself as a prostitute by terming basic provisions her 'hire'. The manipulation of the woman's speech described in 2:19, when Yhwh threatens to extract the names of the Baals from her mouth, only foregrounds the manipulation of the woman's mouth/speech in the rest of the text.⁷⁶

Sherwood is highlighting a basic tenet of feminist hermeneutics: the speaker of a text often develops its agenda. Alice Bach suggests the following questions that touch upon the representation of speech in a text:

In trying to unravel and expose the strategies of the author, ask of the narrative the three big questions:

WHO SPEAKS WHO SEES WHO ACTS

Follow the thread through the narrative labyrinth and ask yourself:

Whose story is told fully (or more fully) than other character's?

Whose agenda is fulfilled in the story?

⁷⁵ Especially notable is Renita Weems, "Gomer: Victim of Violence or Victim of Metaphor?" *Semeia* 47 (1989): 87-104.

⁷⁶ Sherwood, *Prostitute and the Prophet*, 300-01.

Which characters are approved of and disapproved of by the narrator?

Whose agenda supports the social order?⁷⁷

As these scholars suggest, the representation of speech and perspective shape the figure of the woman in Hosea. In Hosea 2 the woman is constructed through the discourse of an epistemic “monad,” the (male) speaking “I”. She is described, quoted, and addressed directly, but she never addresses or “answers” the speaker on her own terms because her speech is always enveloped in the discourse of the male “I.” In Hosea 2, her status and relationships are bracketed between the issues of sonship and fatherhood in 2:1 and 2:25. She is introduced first as the mother of the speaker’s addressees, and then as a non-wife (2:4). The woman is described in third person predictive discourse as one who “wears” her adultery publicly (2:5), acts shamefully when conceiving children (2:7) and chases after her lovers (2:8). When the speaker quotes her, both direct quotations (embedded in the “I’s” discourse field) illustrate her search for love equated with comfort:

For she said (to herself): “Let me go after my lovers, the givers of my food, my waters, my wool, and my flax, my oil and my drinks.” (2:7)

She shall say (to herself): I want to go and I want to return to my first man, for it was better for me then, than now. (2:9)

What effect does the strategy of confinement in the male speaker’s discourse have upon the woman’s role in the world of the text? Normally direct quotation gives a reader some insight into the quoted speaker’s perception. However, the fact that the woman’s discourse is embedded in the discourse field of the speaking “I” does

⁷⁷ Alice Bach. “Introduction: Man’s World, Woman’s Place: Sexual Politics in the Hebrew Bible” in *Women in the Hebrew Bible: A Reader*. (ed. Alice Bach; London: Routledge, 1999), xxv. Text formatting follows the original document.

not give her speech full autonomy. Her character and worldview are portrayed in terms of axiological subjective modality.⁷⁸

There are many varieties of “goodness” and “badness”..., but the general effect of the [axiological modalities] is to transform the world’s entities (objects, states of affairs, events actions, persons) into values and disvalues. Axiological codex is a valorization of the world by a social group, a culture, a historical period. But valorization is strongly dependent on personality structure, and so the axiological modalities are eminently prone to subjectivization: what is a value for one person might be a disvalue for another one.⁷⁹

In Hosea 2 the speaker represents the woman as someone who evaluates the contents of her world in utilitarian terms of how good or how bad they are for her: “I want to go, I want to return to my man, the first one, for it was better for me then than now.” (2:9). Love is measured by the gifts it gives to her. According to Doležel, “value acquisition is the basic axiological story, usually enveloped in the quest narrative.” Hosea 2: 8-9 describes the woman’s failed search as a quest. “I shall wall up her wall, and her paths she shall not find. And she shall pursue her lovers, and she shall not reach them, and she shall seek them, but she shall not find them.”

The woman is an axiological rebel: what is valued by the speaker (knowledge of himself and faithfulness) is disvalued in her subjective system. The result is that she “knows not” who is the real lover and the giver of gifts. Her search for “goods” becomes a loss of knowledge. The last time the speaker quotes the woman, he addresses her directly: “You will call: ‘My husband.’ And you will not

⁷⁸ See table III, page 89 in chapter 2 that summarizes different types of narrative modalities operating in fictional worlds. Lubomír Doležel makes a distinction between codexal and subjective modal operators. Codexal modalities fix the parameters of the entire world of the text, whereas subjective modalities circumscribe the domains of individual participants in the text. Doležel, *Heterocosmica*, 119.

⁷⁹ Doležel, *Heterocosmica*, 123-4.

call again: ‘My Baal’ (2:18). Although the speaker describes stripping, turning her into a wilderness, shaming her before her lovers, and removing material goods from her, she herself never refers to any of these punishments when she is quoted within the speaker’s domain. Her reaction to punishment and shaming is silenced by the controlling speaker.

This analysis of the representation of speech and perspective in Hosea 2 confirms feminist readings of the text that emphasize the distortion of the woman’s voice as it is filtered through the subjectivity of the speaking “I”. The woman’s voice is controlled, and she is represented as an axiological rebel who is eventually coerced and later convinced into submission.

4.3 Hosea 2: An Epistemic Sub-World Constructed Through the Discourse of an Unknown / Known Speaker

What kind of world is represented in Hosea 2? The world of Hosea 2 is a sub-domain of the world that is set up in Hosea 1. Without the identities (Yahweh, Hosea, the woman, and children) established in 1:1-9, the second chapter would be unintelligible to the reader. Hosea 1 provides the “shell” of a possible world by setting up an alethic modality as the codexal or all-encompassing modal operator of the world of the text. It does this by perspectivization, clearly articulating the domains of the supernatural and the natural worlds, by using the prophetic paradigm: God speaks to the prophet Hosea, who then (supposedly) speaks to the people. Perspectivization in Hosea 1 gives way to subjectivity in Hosea 2 as the quotation frames that separate the narrator’s discourse domain from Yahweh’s progressively disappear.

Connected to Hosea 1 by the highly ambiguous verses 2:1-2, Hosea 2:3-25 is a highly subjective sub-world world constructed through the discourse of the speaking “I” in a predominantly epistemic modality. In this world, knowledge of

Yahweh and the meaning of his identity is the secret of the epistemic quest, “a narrative whose modal base is the transformation of ignorance or false belief into knowledge.”⁸⁰ Yahweh shares this knowledge with the reader, as he unveils the objective of his action and speech. The woman, who is ignorant, “knows” Yahweh through a series of violent, and/or amorous acts.

Hosea 2 constructs the subjectivity of the speaker by fixing and not deviating from two specific vantage points: the perspective of the unidentified “gnomic” speaker in 2:1-2 and the perceiving “I” in 2:3-25. As we have shown, the ambiguous grounding of verses 2:1-2 provides a transition from the highly perspectivized verses in Hosea 1, and the highly subjectivized verses in 2: 3-25. In 2:3-25, the referential center, or “ground” always pivots around the same speaker-addressee relationship achieved through I-embedding in the subject position of each sentence. Aside from verses 2:3-5, where the addressee could be Jezreel, the “you” in the referential center is never identified. The only exception to this are the places where the speaking “I” addresses the woman directly in second person terms.

The perception of the speaking or representing self dominates the entire chapter so that the reader never enters into the consciousness or viewpoint of another participant, except through the voice of the “I.”

The person of the fictional world is an epistemic “monad,” perceiving himself or herself, other persons and the entire world from a definite and distinct vantage point. The person’s practical reasoning and, consequently, his or her acting and interacting are to a high degree determined by this epistemic perspective, by what the agent knows, is ignorant of, and believes to be the case in the world.⁸¹

⁸⁰ Doležel, *Heterocosmica*, 127.

⁸¹ Doležel, *Heterocosmica*, 126.

Nevertheless, there is great variation and movement within the subjective perception of the speaker in these verses. The theatre metaphor described earlier provides an apt description for this dynamic. I-embedding places the speaker in the onstage area, but he is able to move back and forth from the periphery to the center of that area. The speaker perceives and describes the woman's actions and her children, and his action in relation to them by using third person deixis. This places him closer to the periphery of the onstage area. When he addresses the woman directly, using second person pronouns, he steps more fully into the center.

The speaker's position varies on the "onstage" area, according to his relationship to the woman. He approaches the center, when he addresses her directly, and this generally happens when he is attracting her attention to some aspect of his own behavior or personality. In verses 2:3-15, she becomes the addressee when he reveals himself as "the one hedging up your paths," the violent, persistent, yet unknown lover. The second time the speaking "I" approaches the center of the onstage area, is when he quotes the woman, showing that she now understands who he is: "my husband" not "my Baal" (2:18). The unknown /known husband is the unknown /known God. Both of these aspects of the representing "self" are constructed in the text by an undefined speaker who later defines himself as "Yahweh."

To conclude, Hosea 2 is a world shaped by the knowledge and belief—the subjectivity—of the male speaker who confines all other participants within his discourse field. It is therefore a subjective, epistemic world whose purpose is to represent the transformation of false beliefs. The story-generating power of Hosea 2 lies in the transformation of the woman's ignorance or false belief in the Baals into knowledge of Yahweh.

Chapter 5

Who Speaks and Who Perceives in Hosea 3?

...it is easy to see that the Ich-narrator has a privileged position within the set of fictional persons: he or she alone is given a double speech activity, participating in dialogues with other fictional persons and producing a monologic narrative. The first kind of speech activity is part of the agential participation in the fictional world, the second serves the world-constructing function.¹

--Lubomir Doležel

5.0 Introduction

The world of Hosea 1 and 2 is profoundly shaped by the symbolic marriage of the prophet with a prostitute. The ground for the symbolic action and its subsequent development is the matrix of reported speech that is established in Hosea 1:1-2. Both chapters are “worlds” that are constructed (and sometimes erased) through represented speech. The opening verses of Hosea 1 set up a narrative framework, a matrix or shell so that all other parameters (space and time), entities, and actions can exist and take place. This framework is also the vehicle that establishes the prophetic paradigm—God speaks to a prophet, who then speaks to the people—that governs the entire genre. Gradually, the narrative framework disappears, until the speech of Yahweh is placed in the foreground in Hosea 2, thus creating a non-identical sub-world of Hosea 1. Where does Hosea 3 fit into this structure? Does the construction of Hosea 3 support or undermine the worlds that are set up in the first two chapters?

Hosea 3’s relationship to the first two chapters is affected by the way that each chapter operates within (or outside of) the hierarchy of speakers set up in the superscription. This relationship shapes the textual world of each chapter as well as the world of the text in the entire work. The following hypothesis will be tested in order to discover how Hosea 3 fits into the structure of Hosea 1 and 2:

If Hosea 3 is part of the world constructed in chapters 1 and 2, then it can be situated at some point in the development of the storyline or main line of development of these chapters. Furthermore, if this

¹ Doležel, *Heterocosmica*, 154. The *Ich*-narrator is a technical term for first person narrator.

is the case, it should be possible to insert a transitional quotation frame that will locate 3:1-5 in the hierarchy of speakers established by in Hosea 1:1-9. Finally, insertion of Hosea 3 at some point on the main story line will respect and illustrate the way the prophetic paradigm operates in the text.

One important factor may work against Hosea 3 fitting smoothly in the hierarchy of speakers: the introduction of a first person narrator in 3:1. Why is this so? A first person narrator transgresses the narrative convention that separates a character's domain of speech from that of the narrator. The first person (*Ich*-narrator) cited in the epigraph above fulfills a dual function: it participates as an agent in the world of the text while at the same time it provides the world-constructing "ground" for the entire text. Additional complexity is introduced by the fact that the first person narrator re-introduces the prophetic paradigm from the opening quotation frame, without situating Hosea 3 in relation to the preceding chapters. How Hosea 3 fits into the hierarchy of speakers in the text will depend upon which aspect of the first person narrator's operation is emphasized in the text.

The hypothesis will be tested in this chapter by first of all returning to the two main issues that have shaped the analysis of reported speech in this thesis: Who speaks? Who perceives? Three of the four criteria used in previous chapters--discourse typology, participant reference, and the use of quotation frames to represent speech—will be applied to Hosea 3 in sections 5.1 and 5.3. Variations in verbal aspect are not as prominent in this chapter as in the previous two, so this topic is not treated in depth. Once reported speech within Hosea 3 has been analyzed, section 5.3 explores the issue of how this chapter fits on the storyline or main line of development in Hosea 1 and 2. This chapter ends with a brief description of the way modal operators work in conjunction with reported speech to give the world of Hosea 3 its shape.

Text	Morphology	Discourse Typology	Translation
3.1 וַיֹּאמֶר יְהוָה אֵלַי עוֹד	Wayyiqtol, G, 3ms	Quotation frame#1 1.0 Narr. – mainline	Yahweh said unto me again:
לֵךְ אֶהֱבֵ אִשָּׁה אֲהַבְתָּ רַע וּמְנַאֲפֹת כָּאֲהַבְתָּ יְהוָה אֶת-בְּנֵי יִשְׂרָאֵל	Impv 2X, ms Infinitive construct	1.0 Hort. – mainline	“Go, love a woman, one loved of a friend, an adulteress, as Yahweh loves the sons of Israel
וְהֵם פְּנִימִם אֵל-אֱלֹהִים אֲחֵרִים וְאֲהַבֵי אֲשִׁישֵׁי עֲנָבִים:	Nominal clause	4.3 Hort. – Setting	They are turning unto other gods, and (are) lovers of raisin-cakes, of grapes.”
3.2 וָאֶכְרַתָּ לִי בַחֲמִשָּׁה עֶשֶׂר כֶּסֶף וְחֹמֶר שְׂעִרִים וְלֶתֶךְ שְׂעִרִים:	Wayyiqtol, G, 1cs, 3f, sf	1.0 Narr. – mainline	I bought her for myself, for fifteen pieces of silver and a homer of barley, and a lethech of barley
3.3 וָאֶמַּר אֵלֶיהָ	Wayyiqtol, G, 3ms	Quotation frame #2 1.0 Narr. – mainline	I said unto her:
יָמִים רַבִּים תִּשְׁבֵּי לִי	Noun+Yiqtol, G, 2fs	2.2 Pred. – bckg.	“Many days you will dwell with me,
לֹא תִזְנִי	Neg-Yiqtol, G, 2fs	3.2 Hort. results / consequence s	you will not commit fornication,
וְלֹא תִהְיִי לְאִישׁ	X-neg.-Yiqtol, G, 2fs	3.2 Hort. Results / consequence s	and you shall not be to a man,
וְגַם-אֲנִי אֵלֶיךָ:	Nominal clause	4.3 Hort. – Setting	and also I unto you.
3.4 כִּי יָמִים רַבִּים יִשְׁבּוּ בְנֵי יִשְׂרָאֵל אֵין מֶלֶךְ וְאֵין שֹׁר וְאֵין זָבַח וְאֵין מִצְבֵּה וְאֵין אֶפֶד וְתֵרָפִים:	X-nouns +Yiqtol, G, 3mp	Conj. 2.2 Pred. – bckg	For many days shall dwell the sons of Israel without a king and without a prince, without a sacrifice, without a pillar, without an ephod or teraphim.
3.5 אַחֲרַי יִשְׁבּוּ בְנֵי יִשְׂרָאֵל	X-Yiqtol, G, 3mp	2.2 Pred. – bckg	Afterwards, will return the sons of Israel
וּבִקְשׁוּ אֶת-יְהוָה אֱלֹהֵיהֶם וְאֶת דָּוִד מֶלֶכָם	Weqatal, D, 3cp	1.0 Pred. – mainline	and seek Yahweh their God, and David their king.
וּפָחְדוּ אֶל-יְהוָה וְאֶל-טוֹבוֹ בְּאַחֲרֵית הַיָּמִים	Weqatal, G, 3cp	1.0 Pred. – mainline	They shall turn in dread unto Yahweh, unto his goodness, in the latter part of the days.”

Table XXVII: Analysis of Hosea 3:1-5²

² The position of the adverb עוֹד—again, once more—is controversial. The Massoretic accent groups it with the preceding verb “go.” According to Andersen and Freedman, עוֹד normally follows the verb it modifies, but there are examples (Zech 1:17) where it precedes it. If this second option were the case, the translation would be: “Go again...” rather than “Yahweh said again.” (Andersen and Freedman, *Hosea*, 294.) In other words, the adverb modifies the quotation frame rather than the quoted utterance. The translation adopted in this dissertation is “Yahweh said again” although the figures and table on the following pages allow for both possibilities.

5.1 Who Speaks in Hosea 3?

Unlike Hosea 1 and 2, this chapter opens with a quotation frame in first person that is not preceded by clauses that set up the narrative background. Table XXVII highlights the differences between first person narration and direct speech within the five verses of Hosea 3.

Scholars who read Hosea 3 normally comment on the pragmatic context of this chapter. Some describe it as a “biography,” others as “autobiography.” H.W. Wolff relates it to the *memorable*, a form that focuses on the transmission of “factual” events.

In the *memorable*, when regarded as a “segment of history,” a concern for the factual suppresses any underlying intention to narrate a story. Thus no autobiographical interest directs Hosea’s account; rather, the passage is presented simply in order to set forth the primary fact of God’s command to perform the symbolic action.³

When read in isolation, Hosea 3 seems to begin in mid-stream. Consequently, some scholars assume that Hosea has spoken in chapter 2, and therefore attempt to trace common stylistic features. For others, its continuity with chapters 1 and 2 is most evident in the use of the command to marry an adulterous woman “again,” thus creating a thematic link with previous material. Conclusions based on these criteria are highlighted in the following citation from a commentary by Horacio Simian-Yofre: “Its autobiographical style puts into sharp relief the drama of the story’s ending, the betrothal of Hosea. The order that Hosea receives to again look for an adulterous woman, now the property of another man, suggests that this woman is none other than Gomer.”⁴ Scholars tend to “naturalize” Hosea 3 using a real world template; they read the text as a historical account.

said again” although the figures and table on the following pages allow for both possibilities.

³ Wolff, *Hosea*, 58. Wolff seems to assume that narrating a story is incompatible with transmitting factual events.

⁴ Horacio Simian-Yofre, “Hosea” *The International Bible Commentary: A Catholic and Ecumenical Commentary for the Twenty-First Century*, (ed. William R. Farmer; Collegeville: Liturgical Press, 1998), 1117-7.

Autobiography creates a pragmatic context that is much more complex than biography or third person narration. In an autobiography, the speaker carries out a dual function: he or she is both the reporting speaker, and (usually) a major participant in the text. Although Hosea 3 resembles chapter 2, where Yahweh is the main reporting speaker, as well as a major participant, in this case, it is the prophet who is both. The reporting speaker explicitly embeds the speech of all other participants within his own discourse field by using quotation frames; and therefore the identity of the reporting speaker determines the scope and authority of the events recorded in the text.

5.1.1 Quotation Frames and Discourse Typology

The identity of the reporting speaker also has considerable bearing on how the story line of the three chapters can be reconstructed by the reader. Does Hosea 3 belong on the narrator's story line? In other words, does it continue the narrator's discourse field in Hosea 1? Is Hosea 3 embedded within Yahweh's discourse field, and thus continues chapter 2? Most narratological models assume that speech is represented within an orderly hierarchy of speakers, explicitly reflected in the use of quotation frames. The section that follows takes a closer look at the construction of this hierarchy in Hosea 3.

5.1.2 The Hierarchy of Speakers in Hosea 3

Hosea 3 begins with a quotation frame that contains the bare essentials for describing the pragmatic context in which the story takes place: "Yahweh said to me again." There is no mention of time, place, or other characters (except Yahweh), and the "me" (pns_{1cs}) is not described or qualified in any way. The pronominal suffix "me" attached to **יָהוָה** immediately places this text within the context of the spoken discourse of one of the participants, who is not identified by name in this chapter.

Hosea 3 begins with a *wayyiqtol* verb (main line of narration) that is not preceded by background clauses. Table XXVII shows the analysis of the Hebrew text for 3:1-5. The first quotation frame is in narrative discourse, followed by the reported utterance ascribed to Yahweh (shown in the box), which begins in mainline hortatory discourse with two imperatives. The only way to understand to whom the “me” refers is by juxtaposition with chapters 1 and 2.

The first person narrative voice returns in 3:2, and confirms that the action commanded by Yahweh has indeed been carried out. In the second quotation frame, the participant quotes himself in narrative discourse, thus placing the frame and the reported speech events in the past. The reported utterance begins with a mixture of background predictive and hortatory discourse, unlike the discourse that follows quotation frame #1, which is in the foreground. As the reported utterance progresses, it switches into mainline predictive discourse (3:5), thus emphasizing the return of the sons of Israel to Yahweh and to David their king. When direct speech is quoted in Hosea 1 and 2, the progression is from foreground to background, but the reverse is the case in 3: 1-5. The speaker closes with a time margin (found typically in prophetic texts) “in the latter part of the days” that serves as a counterpart part to the “many days” that begins the reported utterance.

The “me” or the voice of the prophet in this chapter fulfills several roles. As the reporting speaker, it provides the framework or pragmatic context for the speakers who are quoted: Yahweh and himself. It also functions as the voice of a participant within the text, who carries out the command to marry; and the same “me” also interprets the significance of the marriage for the nation. Figure 26 (p. 274) illustrates the pragmatic context and the different roles carried out by the speaking voice in Hosea 3:1-5.

The world of the text is set up ambiguously in Hosea 3. The first sentence of chapter 3 is considerably different from that of chapter 1. Although the physical

setting (place) is indefinite in Hosea 1, other parameters are fairly concrete. In Hosea 3 there is no reference to place or time to situate the reader, whereas in chapter 1 the dating in relation to the reigns of the kings of Israel and Judah give an approximate time. The two main participants, Hosea and Yahweh, are specified (son of Beerī, word of Yahweh, Yahweh) in Hosea 1, whereas in chapter 3 only Yahweh is mentioned by name. In fact, the background clauses in Hosea 1 allow the reader to understand the nature of the relationship between Yahweh and Hosea. This is not the case in Hosea 3, which seems to assume that the reader already understands the relationship between the two protagonists, and that he or she has minimal knowledge of the place and time in which the utterance took place.

Another major difference between the way the first and third chapters set up the world of the text is in the manner that speech is represented. For Hosea 1, the communication situation includes a narrator and a narratee, both of whom are anonymous. In Hosea 3, the narrator—the “me,” is encoded in the text making it a first person “autobiographical” story.⁵ The text seems to assume that the reader has previous knowledge of the communication situation, and therefore suppresses the background material that sets up the world of the text, an effect that is most likely to happen when a chunk of discourse is part of a larger whole.⁶

⁵ Although some critics have attempted to do away with a narrator in some texts, research in poetics and linguistics supports the presupposition of a narrating voice: “Even when a narrative text presents passages of pure dialogue, manuscript found in a bottle, or forgotten letters and diaries, there is in addition to the speakers and writers of this discourse a ‘higher’ narratorial authority responsible for ‘quoting’ the dialogue or ‘transcribing’ the written records.” Rimmon Kenan, *Narrative Fiction*, 88. The ‘higher narratorial authority’ keeps the textuality of the work in focus.

⁶ Section 5.3 explores this question further, and concludes that Hosea 3 does not fit on the main line of development in either Hosea 1 or 2.

A. Setting up the World of the Text

<u>*Narrator</u>	<u>Speaker 1</u>	<u>Content of Message Transmitted</u>		<u>Addressee 1</u>
<u>*Narratee</u>		Time	Beginning	
?	“ me”	Place	+ of the event	?
?		Participants	line.	
		(No background information Only participants are specified.)	(Yahweh said unto me again)	

*This figure shows a hypothetical situation. The narrator and the narratee are not directly encoded in the text. In Hosea 3, the function of the speaker using the 1cs pronouns fuses with the function of the narrator.

B. Quotation Frame #1

<u>Speaker 1</u>	<u>Speaker 2</u>	<u>Addressee 2</u>
<u>Addressee 1</u>		
“Me”	Yahweh said unto me again: [“Go love a woman...”]	“Me”
		?

Embedding of Yahweh’s speech within the speech of a participant “me.”

C. Quotation Frame #2

<u>Speaker 1</u>	<u>Speaker 2</u>	<u>Addressee 2</u>
<u>Addressee 1</u>		
“Me”	I said unto her: [Many days you will dwell with me...]	her
?		

The speaker quotes himself as a participant in the text: Me = I.

Figure 26: Pragmatic Context for Hosea 3

The first quotation frame in Hosea 3 is significantly different from that of chapter 1. In Figure 26b, the “me” is both the reporting speaker, and the addressee. In other words, the prophet is both the reporting speaker and a participant in the text. As the reporting speaker, he quotes Yahweh’s words, thus embedding the divine command within his own discourse field.⁷ This signals a major change in perspective, since none of the quotation frames in Hosea 1 and 2 embed Yahweh’s speech within the discourse field of another participant.⁸

Although Yahweh’s speech is embedded within the participant’s discourse field in Hosea 3, the reported speech event refers to Yahweh in a manner that closely mimics the opening command in chapter 1:

Then Yahweh said unto Hosea:	Yahweh said to me (again) _a :
Go, take a woman of prostitution, and children of prostitution, for the land has been habitually committing prostitution away from Yahweh. (1:2)	Go (again) _b , love a woman, one loved of a friend, an adultress, as the love of Yahweh (for) the sons of Israel. They are turning unto other gods, and are lovers of raisin cakes of grapes. (3:1) ⁹

Figure 27: Comparison of Commands in Hosea 1 and 3

Although the reporting speaker is different, the reported speech event has a similar structure. Both commands begin with mainline exhortation; both command the prophet to engage in a relationship; and both show the speaker

⁷ In the context of this dissertation, the term ‘discourse field’ is used to define the content of a reported utterance that can be attributed to a specific reporting (narrator) or speaking voice (participant) in the text. A discourse field may occur within the context of narration, direct speech, or unframed direct speech.

⁸ In chapter 1, Yahweh is always quoted by the third person narrator; and in chapter 2, the discourse of other participants is embedded within Yahweh’s discourse field.

⁹ “Again” is shown in brackets at two locations, depending on whether or not עֹד is interpreted as modifying the quotation frame (position a), or the quoted utterance (position b).

referring to himself by name (“from after Yahweh” and “as the love of Yahweh,” instead of from after me, or as my love...).¹⁰ The use of Yahweh as a proper name in the quotation frame and in the content of reported speech establishes him as speaker and participant in the text.

Figure 26c, which illustrates the second quotation frame in Hosea 3, shows two “pragmatic” roles played by the “me” in the text. It functions as though it were a narrator in the quotation frame (speaker 1), and it is the speaker (speaker 2) who is also a participant in the text, addressing the woman as a third anonymous person: “I said to her.” By quoting himself, the prophet embeds the speech he addresses to the woman within his own field of discourse as narrator.

Hosea 3 follows the pattern established by the quotation frames in chapter 1: a speaking event is followed by an action event for the first quotation frame. As the narrative progresses, narrative confirmation of a command is omitted:

Quotation #1

Yahweh said unto me again:

“Go love a woman, one loved of a friend, an adulteress. . .” (3:1)

Narrative confirmation

I bought her for myself for fifteen pieces of silver, and a homer of barley, and a lethech of barley. (3:2)

Quotation #2

I said unto her:

“Many days you will dwell with me...” (3:3)

Continuation of discourse:

For many days shall dwell the sons of Israel without... (3:4-5)

The reporting speaker (in this case the first person narrator) confirms the action required and explained by the content of the quotation, thus the link between action and meaning (the basis for a prophetic sign) is established. The woman, however, remains anonymous, silent, and passive, and the focus is on the price

¹⁰ One major difference is that 1:2 moves from one type of discourse to another, mainline exhortation to background narration, joined by the conjunction ׀. Whereas Verse 3:1 moves from mainline exhortation to the setting of hortatory discourse.

paid for her. This command, like those in Hosea 1, is an example of non-conversational direct speech, where narrative confirmation of an event is a substitute for the second pair-part of a real dialogue.

A second quotation frame shifts the pragmatic context from the “me” addressed by Yahweh, to the “me” addressing the woman (Figure 26c). The prophet tells the woman to remain chaste or abstain from relationships with men, himself included, a command that does not stem from the previous speech event i.e., it is not a direct quotation of Yahweh’s speech. The speaker then interprets the command for abstinence as a sign. This chapter could be described as the “embedding” of the abstinence sign (“For many days you will dwell with me. . .” 3:3) within the marriage sign (“Go take a woman . . .” 3:1) transmitted by one speech event embedded within another.

The second command is unlike any of the others introduced by a quotation frame in Hosea 1. It begins with background predictive discourse, followed by hortatory clauses that describe the consequences. The switch to predictive discourse is emphasized by the mention of a time reference “for many days” an expression that is re-used in v. 3:4. The final clauses of this chapter are mainline predictive discourse that shifts the time reference past the “for many days” to the “in the last days” stage. Thus the pattern established in Hosea 1, a quotation frame followed by narrative confirmation (1:2-3), ending with a quotation frame with no confirmation (1:9), is repeated in chapter 3.

Hosea 3 shares other similarities with Hosea 1 and 2. Although the speaking voice differs from the voices in the first two chapters, it is also structured primarily as monologue discourse (not dialogue or drama.) While its surface structure seems to provide the conditions for dialogue to take place through the use of quotation frames and direct speech, each quotation is an example of non-conversational direct speech. The absence of an explicit narrative framework (the

narrator-narratee relationship is not encoded in background clauses) at the beginning of the chapter reinforces this non-dialogic situation.

5.1.3 Participant Reference in Hosea 3

Participant reference in Hosea 1 and 2 is a richly woven tapestry of direct and figurative reference. Yahweh's figurative roles as husband and father intertwine with Hosea's actual roles. Merging discourse domains contribute to this merging of figurative and direct reference in the text. Hosea 3 employs another strategy. The figurative and actual levels of the symbolic action in the text are compared, but carefully separated by the use of simile:

<p>לְךָ אֶהֱב־אִשָּׁה אֲהַבְתָּ רָעָה וּמְנַאֲפֶת כְּאֲהַבְתָּ יְהוָה אֶת-בְּנֵי יִשְׂרָאֵל</p>	<p>“Go, love a woman, one loved (by) a friend, an adulteress, as the love of Yahweh (for) the sons of Israel.” 3:1</p>
---	---

Figure 28: Simile in Hosea 3:1

Participant reference in Hosea 3 tends to rely on direct reference for its effect.¹¹ Furthermore, it does not use *Nummeruswechsel*—shifts in grammatical person—to blur or set boundaries between discourse topics (as can be seen in Hosea 2:3).

Five participants are referred to throughout Hosea 3: (1) Yahweh, (2) “me,” the speaking voice or narrator, (3) the woman loved by other lovers who is bought by “me”, (4) the sons of Israel, and (5) David “their” king.¹² Four of these participants are involved in the two levels that are brought together in the simile, but they are treated differently. The text names Yahweh and the sons of Israel,

¹¹ “A directly referential term is a term that serves simply to refer. It is devoid of descriptive content at least in the sense that what it contributes to the proposition expressed by the sentence where it occurs is not a concept, but an object. Such a sentence is used to assert *of* the object referred to that it falls under the concept expressed by the predicate expression in the sentence. Proper names and indexicals are supposed to be referential in this sense; and although definite descriptions are not intrinsically referential, they have a referential use.” François Recanati, *Direct Reference: From Language to Thought*. (Oxford: Blackwell Publishers, 1993), 3.

¹² From this point onward “the prophet” will be used interchangeably with the reporting speaker or the “me” in chapter 3. The close resemblance between the command in 3:1 and the events commanded and carried out in 1:2-3 lead the reader to equate the speaking voice in chapter 3 with

but does not name the two participants in the sign: the man (the speaker) and the woman.

Reference to the speaker and the woman stresses their anonymity. The speaker is only present in the text via a pronominal suffix (pns_{1cs}) or the inflection of the verbs (infl_{1cs}). The woman is referred to both by Yahweh and the reporting speaker as “a woman,” “her” (pns_{3fs}), and “you” (pns_{2fs}). Although the woman participates in the sign/marriage, is an addressee, and an object referred to by the main speaker and by Yahweh, she herself never speaks throughout the chapter. She is the primary receiver of both action and speech events. The portrayal of the silent, anonymous woman is achieved through a noun phrase in Yahweh’s domain: She is “the one loved by a friend, an adulteress.” She is also the recipient of Hosea’s actions and speech: the one who is bought for “fifteen pieces of silver and a homer of barley and a lettech of barley,” and the one told to dwell at home, not be promiscuous, and not “be” with her husband. In Hebrew narrative prose, participants are introduced by the use of a proper name at the beginning, and sometimes at the end of a stretch of discourse. The prophet and the woman, the protagonists of the sign ordered by Yahweh, are never referred to by name, a remarkable contrast to the explicit naming in Hosea 1.

Yahweh and the “sons of Israel” are introduced by the use of a proper name, and a noun phrase. Yahweh is the one who loves, the one who is sought, and the one whom they turn to in dread. The sons of Israel are those who turn to other gods, and love raisin cakes of grapes. They are the ones dwelling without king, prince, sacrifice, ephod and teraphim. They return, seek and dread Yahweh, and he “is” their God. They are always referred to in a speech act, but never addressed individually or as a group. These two participants—sons of Israel, and Yahweh—are referred to most often by name, and thus are more prominent in the text.

The designation “sons of Israel” belongs to a repertory of designations (kinship terms) that refer to approximately the same group of individuals. “House of Israel” is the political designation that is used throughout Hosea 1. “Not my people” captures both the figurative and religious significance of repudiation in the same chapter. The expression “sons of prostitution” is used by the speaker in Hosea 2:6 to describe the children of the unfaithful woman, a name that is later reversed by “my people” in 2:25. “Sons of Israel” is only used once by the anonymous speaker in 2:1 for the reversal of the disinherison of the people; and then becomes “sons of the living God,” by the end of the verse. This designation is also used to identify the addressee in Hosea 4:1. Although Hosea 3 is surrounded by a text that builds and tears down the meaning of the expression “sons of Israel” it tends to use the designation for direct reference, without ambiguity.

The central core of Hosea 3 is the marriage sign followed by abstinence. Unlike Hosea 1 and 2, this text uses direct reference and separate discourse domains to distinguish between the symbolic action and the historical events it is exemplifying. Under and over-specification of participants also heighten the contrast between symbolic action and historical events. The two participants in the symbolic action—the speaker and the woman—are not identified by name, whereas Yahweh and the sons of Israel are.

Participant reference in Hosea 3 sets boundaries for speaker’s domains in the text, however, it is used mainly to highlight the relationship between Yahweh and the Sons of Israel, rather than the interpersonal relationship between the prophet and the woman. As we shall see, this strategy is supported by the perception articulated in the text.

5.2 Who perceives in Hosea 3?

In this section we will take a closer look at the way the hierarchy of speakers in Hosea 3 perspectivizes or subjectivizes its content. First person narration is often read as highly reliable by modern readers, since it seems to represent an “eye witness” account.¹³ As we have seen, Hosea 3:1 opens with a quotation frame that embeds Yahweh’s speech in the discourse field of the addressee. Normally direct speech creates an explicitly perspectivized situation where both the referential center and the subject of consciousness of the narrator are “lent” to the speaker.¹⁴ In this case, however, the “narrator” introducing Yahweh’s speech is also Yahweh’s addressee. The text is thus composed by two “selves,” the proximal self, who is the representing consciousness, and a distal self whose consciousness is represented at a previous moment in time. In other words, the speaker is talking about an event that happened to himself at a previous moment in time. The effect produced by first person narration is that Yahweh’s speech is filtered through the consciousness of the speaker, and is thus subjectivized.

Yahweh’s quoted utterance does not use many of the linguistic means that are used to subjectify reported speech. There is no I-embedding, since he refers to himself by using his full proper name. There are no conditionals, and no predictive discourse. Only two factors subjectivize or betray the vantage point of the speaker: foregrounding of the speaker through exhortation, and the evaluation of other participants (adulteress, turning to other gods, see Table XXVIII.) Verse 3:2 returns to the discourse field of the first person narrator, which is subjectivized by I-embedding, and the valuation or purchase price given for the woman.

¹³ This probably accounts for Wolff’s classification of this chapter as a “*memorable*” with a highly factual focus. Reading in this manner assumes that the narrator’s perspective is completely reliable. In other words, although the narrator’s report is subjective, he is reliable, and therefore his field can serve as the “factual” basis for the entire text. (This convention has slowly been eroded in post-modern fiction.)

¹⁴ The R or referential center is the actual location and time of the speech act, whereas S is the subject of consciousness, the speaker or participant in the discourse to whom responsibility for the

In the second quotation frame, the speaker (or representing consciousness) portrays himself speaking to the woman. Once again, the proximal self “lends” his reference point and consciousness to a previous version of himself. The reported utterance is even more subjectified, since it combines predictive discourse (and hortatory results or consequences) with I-embedding and evaluation. The text contrasts Yahweh’s evaluation with the speaker’s. While Yahweh speaks of the woman as an adulteress (תִּנְאֲפֶתֶת 3: 1), the speaker uses the root for prostitution to describe her activity (תִּזְנֶה 3:3). The interplay of discourse fields is shown in the following table. The second column under “Person” shows participant reference in the text. The last column highlights the way each participant’s role as “one in search of love” is articulated and differs according to who is involved in the speaker-addressee relationship.

At verse 3:4, the speaker seems to shift to a more perspectivized account. After the conjunction וְכֵן the participants are no longer himself and the woman but Yahweh and the sons of Israel (and David their king). References to time (“for many days” 3:4 and “afterwards” 3:5) locate the events portrayed outside of the speaker’s time frame (outside the moment of reporting). The text switches to third person reference, and at 3:5, mainline predictive discourse highlights the role of the sons of Israel, and Yahweh their God.

What does the interplay of perspectivization and subjectification tell us about the type of world constructed in Hosea 3? Wallace Chafe identifies the following differences between the discourse of a storyteller, and a written work of fiction:

Hebrew Text	Person	Discourse Type	Comments	
3.1 וַיֹּאמֶר יְהוָה אֵלַי עוֹד	3ms, 1ms, sf	Quotation frame#1 1.0 Narr. mainline	Hosea's discourse field as narrator/speaker and addressee	
לֵךְ אַהֲבֵ-אִשָּׁה אֲהַבְתָּ רַע וּמִנְאֻפֹת	2ms	1.0 Hort. mainline	Yahweh's discourse field/ Hosea as lover of woman loved by many Yahweh as lover	
כִּי אֲהַבְתָּ יְהוָה אֶת-בְּנֵי יִשְׂרָאֵל	Yahweh, sons of Israel	4.3 Hort. Setting	Sons of Israel - search for love = abandonment of Yahweh	
וְהֵם פְּנִים אֶל-אֱלֹהִים אֲחֵרִים וְאֲהַבֵי אִשִּׁישֵׁי עֲנָבִים:	3mpl	4.3 Hort. Setting		
3.2 וְאָפְרָה לִי בַחֲמֹשֶׁה עָשָׂר כֶּסֶף וְחָמַר שְׁעָרִים וְלִתְּוֹ שְׁעָרִים:	1cs, 3fs, sf	1.0 Narr. mainline	Hosea's discourse field as "narrator." Hosea as "buyer" of woman	
3.3 וַיֹּאמֶר אֵלַיהָ	1cs, 3fs, sf	Quotation frame #2 1.0 Narr. mainline	Hosea as narrator and speaker. Woman as addressee.	
יָמִים רַבִּים תִּשְׁכְּבִי לִי	2fs	2.2 Pred. bckg	Time margin. Hosea's discourse field as participant and speaker.	
Hortatory discourse brings speaker-addressee relationship closer to "onstage" position.	לֹא תִזְנִי	2fs	3.2 Hort. results / consequences	Woman's search for love= prostitution
	וְלֹא תִהְיִי לְאִישׁ	2fs	3.2 Hort. results / consequences	
	וְגַם-אֲנִי אֶלְיָךְ:	1cs, 2fs, sf	4.3 Hort. Setting	
3.4 כִּי יָמִים רַבִּים יִשְׁבּוּ בְנֵי יִשְׂרָאֵל אִין מֶלֶךְ וְאִין שָׂר וְאִין זָבַח וְאִין מִצְבָּה וְאִין אֶפֶד וְתַרְפִּים:	3mp	Subordination 2.2 Pred bckg	Time margin. Shift of topic to "sons of Israel" Dispossession of social institutions	
3.5 אַחֲרַי יִשְׁבּוּ בְנֵי יִשְׂרָאֵל	3mp	2.2 Pred. bckg	Return to Yahweh Repossession of social institutions	
וּבְקִשׁוּ אֶת-יְהוָה אֱלֹהֵיהֶם וְאֵת דָּוִד מֶלֶכָם וּפְחָדְוֹ אֶל-יְהוָה וְאֶל-טוֹבֹן בְּאַחֲרֵית הַיָּמִים	3cp 3cp	1.0 Pred. mainline 1.0 Pred. mainline	Time margin	

↑
I-embedding
↓

Table XXVIII: Perspectivization and Subjectification in Hosea 3

The logic of fiction demands a special status for the representing consciousness. A conversational storyteller or the author of written fiction exists in what we regard as the “real” world, but the events such a person tells or writes about exist in a different imagined world. When someone tells a joke or relates some other type of acknowledged fiction during a conversation, we do not regard him or her as a liar, but are willing to temporarily dissociate the representing self from the real self that is embodied in our presence...In written fiction there are two ways to handle this dissociation. One option is for the author to assume a fictional self, so that the representing consciousness becomes a fictional consciousness that is at home in the fictional world.¹⁵ The language has, as we say, a fictional narrator who belongs to the world of the story...If fictional language is to acknowledge a fictional self who is its producer, that self usually belongs to a person who has access to fictional events because he or she took part in them. Hence the strategy of writing with a first-person narrator whose distal consciousness is the source of the experiences that are represented.¹⁶

The first quotation frame in Hosea 3 creates the separation between the proximal representing consciousness and the distal represented self. Although quotation frames are normally associated with a maximally perspectivized situation, this is not the case in Hosea, where the speaker is a participant in the story. As we have seen, I-embedding in the quotation frame subjectivizes it, a displacement that also takes place in the second quotation frame. Despite their similarities, subjectification differs slightly between the first and second quotation frame. In the first one (“Yahweh said to me”), the speaker becomes the addressee, in the second frame (“I said to her”), the speaker becomes a speaker in a previous context.

¹⁵ The second option for the text to handle the dissociation is to use a third person, anonymous narrator.

¹⁶ Wallace Chafe, *Discourse, Consciousness and Time*, 224-5. No matter how factual an account may be, re-telling a remembered event automatically introduces some displacement. Chafe does not use the term “fictional” as an antonym to history. Fictionalization refers to the operation of textualizing events, whether they are factual or imagined.

Chafe identifies two other factors that contribute to displaced immediacy: continuity and deixis. Both of these also contribute to the perspectivization or subjectification of discourse. “Continuity is...evident in the more or less uninterrupted flow of experience which lacks the major temporal and spatial lacunae that surround the islands of ordinary remembering.”¹⁷ A storyteller would stop, and give the background information that is necessary for the listener to understand a new story. Hosea 3 does not do this; it begins in mid-stream, an artifice that reinforces the distinction between proximal and distal consciousness. “The reader is given the impression of an experience that has flowed without interruption out of a preceding experience, and that now flows without interruption into whatever will follow.”¹⁸ Scholars have attempted to supply the background information by relating Hosea 3 to the two previous chapters. As we shall see in the following section, this cannot be done without altering or destroying the hierarchy of discourse domains in the text.

Deictic expressions also contribute to displaced immediacy in Hosea 3. As we have seen, references to shifts in time (“for many days” 3:4 and “afterwards” 3:5) locate the events portrayed outside of the speaker’s time frame (at the moment of reporting.) Chafe uses an example of narration in the past to make the following statement:

...adverbs like *now* and *today* are related to the deictic center of the represented consciousness. Language like this demonstrates that the constant property of these adverbs is indeed the fact that they locate an event of state at the time of the represented, not the representing consciousness.

Hosea 3 is much more complex. The second quotation frame located in the context of the representing self (1) shifts Hosea’s words to the woman in the past (2); however, he uses deictic expressions and predictive discourse to project a

¹⁷ Wallace Chafe. *Discourse, Consciousness and Time*, 228.

¹⁸ Chafe. *Discourse, Consciousness and Time*, 228.

“self” in the future (3). These relationships, represented on a timeline are shown as they move from the immediate present, to the past, to the indefinite future beyond the immediate present :

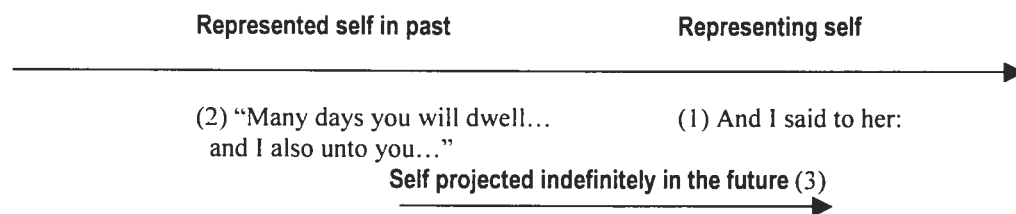


Figure 29: Deixis and Displaced Immediacy in Hosea 3

Deictic expressions and the projection of future, possible or unrealized events that characterizes prophetic discourse allow the speaker to represent himself in the indefinite future.

Although a modern reader may experience Hosea 3 as a reliable “eye-witness” account written by someone who participated in the events described, it is hardly an “objective” account. First person narration is an artifice that brings together the representation of a proximal and distal self in the function of the narrator. In the following section we take a closer look at the issue of where Hosea 3 fits in relations to chapters 1 and 2.

5.3 How Does Hosea 3 Fit into the Story Line Initiated in Chapter 1?

The placement of Hosea 3 on the event or story line in chapters 1 and 2 affects all aspects of the world constructed by the text. Although participant reference, discourse typology, and verbal aspect are all factors that “compose” the speaking voice in the text, shifting a block of discourse and inserting it at different points along the event line of a text dislocates it from its milieu and changes the reader’s perception of the speaker. Shifting the text changes its pragmatic context, and alters the hierarchy of discourse in the text. We shall see, for example, that placing Hosea 3:1-5 immediately after the background clauses in 1:1 (instead of

continuing the discourse of the anonymous third person narrator) gives the prophet's perspective greater weight, and also changes the way in which the text constructs Yahweh's identity as husband and father.

How Hosea 3 fits in with the events in chapter 1 of Hosea is a subject that has been debated at length by scholars. Much of the controversy has centered on the function of the adverb עֹד , “again” in the first verse. Should it be read as “Yahweh said to me again” or “Yahweh said to me: Go again...” The choice of the verb modified by “again” changes the position that Hosea 3 holds on the story line described in chapter 1. If עֹד modifies the verb in the reported utterance, then “Go again, marry...” could refer either to a second marriage, or to a re-marriage after a divorce. On the other hand, if עֹד modifies the verb in the quotation frame, then “Yahweh said to me again” could refer to a command that is repeated at least once. However, several other factors (which may also include the placement of the adverb) defined by the methodology of this thesis may also influence the relationship between chapters 1 and 3 in Hosea. Placing chapter 3 on the main story line in chapters 1 and 2 alters the temporal and/or logical sequence established by the text as it exists. Inserting 3:1-5 anywhere else can also affect the function of a participant in the text (see Figure 30). The aim of this chapter is not to resolve the debate over whether one or two marriages occurred, but to explore the possible changes to the main story line that a particular reading may entail.

Scholars seem to agree (at least implicitly) about one element when interpreting this text. Most interpret Hosea 3 based on the marriage relationship set up in chapter 1. “Hosea delivers his own account of his marriage; unlike chapter 1, it centers on the wife, not the children.”¹⁹ The “me” of the opening quotation frame (3:1) is thus identified with the prophet Hosea. However, the opening quotation frame changes the role played by the two main participants.

¹⁹ Dennis J. McCarthy and Roland E. Murphy, “Hosea” *The New Jerome Biblical Commentary*, (Engelwood N.J.: Prentice Hall, 1990), 221.

Chapter 1

Pragmatic context	<u>Yahweh</u>	→	<u>Hosea</u>
	Speaker		Addressee
Participant Roles			Husband Father

Chapter 2

Pragmatic Context	<u>Yahweh</u>	→	<u>Other</u>	<u>Hosea</u> ²⁰
	Speaker		Addressees	?
Participant Roles	Husband Father Giver of gifts Redeemer		Wife Jezreel, Lo Ammi (sons)	

Chapter 3

	<u>Yahweh</u>	→	<u>Hosea</u>
Pragmatic Context	Speaker 1		Addressee 1
			Speaker 2 → Addressee 2
Participant Roles			Husband Wife

Note: This diagram for Hosea 3 bears the greatest similarity to the prophetic paradigm. The only difference being the fact that addressee 2 is not clearly identified with the people of Israel, as it would usually be in the paradigm.

Figure 30: Correspondence of Participant Roles in Hosea 1 and 3

The three options proposed by scholars; (1) a second marriage, (2) a re-marriage and (3) the repetition of a command, all place the initial quotation in chapter 3 at a

²⁰ Hosea is shown under chapter 2. in this diagram as an addressee with a question mark because he is never explicitly addressed by Yahweh. Other addressees, such as Jezreel, the wife, Lo Ammi are addressed explicitly, a factor that highlights Yahweh's role as husband and father.

different point on the story line in chapter 1 or 2. No matter where the events in chapter 3 are placed in relation to chapter 1, however, some point of transition needs to be established.

Since conventions in Hosea 1 show a narrator explicitly introducing the speech of a participant with a quotation frame, a hypothetical frame that introduces Hosea as a speaker has to be inserted in the appropriate place on the main story line. If the narrator is the reporting speaker, then the frame would be something like:

*Hosea said:

Yahweh said to me (again)_a: “Go, (again)_b love a woman...” (3:1)

The adverb “again” can be shown either in position a or b depending on the situation (options 1,2, or 3 described above) portrayed in the text. If Yahweh is the reporting speaker, as in Hosea 2, the hypothetical frame is the same, or it could also be:

*You said:

Yahweh said to me(again)_a: “Go, (again)_b love...” (3:1)

In this case, the hypothetical frame would be inserted on the main line of discourse, in Yahweh’s discourse field, (but it still implies that an unspecified speaker is quoting Yahweh. The choice of “Hosea” or “you” would depend at what point the events in chapter 3 are inserted in chapters 1 and 2. The following sections explore possible locations where Hosea 3 could be inserted on the storyline of Hosea 1 and 2.²¹ Three possibilities will be tested. Two possible insertion points within the third person narrator’s field: (1) after the story line has begun, and (2) before the main story line has begun. The third possibility is to insert Hosea 3: 1-5 within the male speaker’s discourse field in Hosea 2. One of

²¹ The purpose of this exercise is not to determine layers of redaction in the text, but to see where Hosea 3 fits in the hierarchy of speech set up in the previous two chapters.

the two hypothetical quotation frames proposed above will be used so that chapter 3 is also integrated into the hierarchy of speech at the point of insertion. The purpose of this test is to discover whether or not the hierarchy of speech set up in Hosea 1 and 2 is modified by the insertion of chapter 3.

5.3.1 Hosea 3:1-5 Embedded in the Narrator's Discourse Field

This section tests two possible locations for embedding Hosea 3:1-5 in the main story line in Hosea 1. Two locations will be tested: (1) immediately following the first quotation frame in 1:2, and (2) immediately before it.²² Placing 3:1-5 after the first quotation frame locates it on the story line after it has been initiated. Inserting it before “Yahweh said to Hosea,” means that 3:1-5 initiates the main sequence of events for the entire book. Each point of insertion will be provided with a hypothetical quotation frame that would locate it in the discourse hierarchy at that point in the text. Then the development of the story will be analyzed to see if the insertion is coherent with the material that precedes and follows it.

5.3.1.1 Embedding Hosea 3:1-5 After the Main Story Line has Begun

“Yahweh said unto Hosea” is the first quotation frame, and thus the first event (1) on the main story line in Hosea 1 (see Table XXIX). If the events in Hosea 3 were set in the narrator's field of discourse, then a probable location for this quotation would be after verse 1:2:

²² Inserting at either one of these positions assumes that Hosea 3 is a “flashback” on the *récit*.

Hosea 1	Insertion
(1) Yahweh said to Hosea: “Go take a woman of prostitution, and children of prostitution, for the land has been habitually committing prostitution from after Yahweh.” (1:2)	
←	(2) <i>*And Hosea said:</i> Yahweh said to me (again) _a : “Go (again) _b , love a woman loved of a friend, an adulteress, as the love of Yahweh for the sons of Israel, (for) they (are) turning unto other gods and (are) lovers of raisin cakes...” (3:1-5)
(3) So he went and took Gomer daughter of Diblaim... (1:3)	

Quotation frame with asterisk and bold and italic is proposed in order to insert Hosea 3 in Hosea 1. (Again_a) in the quotation frame and (Again_b) in the body of the quotation are mutually exclusive options for the adverb עוֹד.

Table XXIX: Inserting Hosea 3:1-5 after the Main Story Line has Begun

Inserting Hosea 3:1-5 at this point situates the entire chapter as the second event (2) to take place on the main story line, the first (1) being Yahweh’s command to go and marry a prostitute. The story would then resume with the narrative confirmation of his marriage to Gomer (3). Up to this point, both commands (1 and 2) are similar, and can be explained as different points of view interpreting the same event, in fact the repetition can be interpreted as a reinforcement of the force of the command. However, as both Hosea 1 and 3 develop these images independently, it is increasingly difficult to reconcile these two blocks of texts as if they belonged to the same story line. The existing text in chapter 1 develops fertility as a sign act, whereas chapter 3 emphasizes chastity and abstinence as the sign. Hosea 1 focuses on the conception of children as signs of different aspects of Yahweh’s relationship with Israel. On the other hand, Hosea 3 does not mention children at all, but focuses on other lovers.²³

²³ In a post-modern criticism, where concern for epistemological domains is eclipsed by a concern

This placement of 3:1-5 on the story line in chapter 1 does not render the insertion of “again” less ambiguous. The most obvious choice is to read עוֹד as an adverb modifying the verb in the quotation frame, thus producing a re-iterated command. However, again in position b can also be read as a re-marriage if chapter 3 is considered a flashback (analepse) in this position.²⁴ A second marriage to another woman is more difficult to defend because there is no explicit indication anywhere in the text that a second woman is involved.

Although inserting 3:1 on the event line after 1:2 is possible, it destroys the structure of the text in Hosea 1 as a monologue. When “Yahweh said to me” is introduced after 1:2, Yahweh is still a speaker, Hosea is still the addressee, but the reported utterance is nested or embedded in the discourse field of Hosea. Longacre’s criteria for repartee are (1) a succession of independent speakers, and (2) an exchange of information via an initiating and responding utterance.²⁵ These are shown on the surface structure as dialogic pair parts. The primary function of the pair parts is to ensure orderly transition from the discourse field of one speaker to another, so that the speakers interact with each other. Within Hosea 3, there is no dialogue, but there are two independent speakers introduced by the same narrator. The text is no longer a monologue, because there are two speakers, but it is also not a dialogue, since the speakers do not interact directly with one another. Inserting 3:1-5 at this point in Hosea 1:2 inserts Hosea’s discourse field within Yahweh’s, thus altering the hierarchy of speakers in the text.

Insertion of 3:1-5 after the main story line begins also alters participant roles in the text. The correspondence between the husband / father roles set up in Hosea 1 and developed in relation to Yahweh in chapter 2, do not hold in chapter 3. In

“erasure.” Brian McHale, *Postmodern Fiction*, New York, Methuen, 1987, 99-132. The scene is set up in 1:2, and then erased and reconstituted in 3: 1-5. This idea will be developed in chapter 6.

²⁴ Rimmon Kenan defines a flashback, using Gerard Genette’s terminology as follows: “An analepsis is a narration of a story-event at a point in the text after later events have been told.”

Rimmon Kenan, *Narrative Fiction*, 46.

²⁵ Longacre, *Grammar of Discourse*, 44-45.

and developed in relation to Yahweh in chapter 2, do not hold in chapter 3. In Hosea 2 the prophet is clearly the one in an interpersonal relationship with the woman, an aspect that is blurred by figurative reference to Yahweh's relationship with the woman in Hosea 2. The pragmatic context changes explicitly in chapter 3; Hosea is no longer only an addressee, but also a speaker who in turn addresses the woman. Furthermore, the metaphorical role of Yahweh as husband and father, so crucial for interpreting chapter 2, disappears from view. A direct correspondence between the marriage metaphor in chapter 1-2 and the events in chapter 3, is therefore not probable because of these two major role changes.

5.3.1.2 Forking Story Line or Flashback (Analepse)?: Inserting Hosea 3:1-5 Before the Main Story Line Begins

As we have seen, inserting 3:1-5 (via the hypothetical quotation frame) after the first event on the storyline in 1:2 creates problems with the story line and the content of the prophetic sign. What would happen if, however, 3:1-5 (using *Hosea said: Yahweh said to me...) were inserted before the main story line begins with the quotation frame "Yahweh said to Hosea" in 1:2? The block of text from chapter 3 would be explicitly inserted within the discourse field of the narrator (see Table XXX). The background clauses in 1:1-2 ending with "beginning of spoke Yahweh with Hosea" would still allow the reader to identify the "me" in 3:1, as well as the marriage sign that underlies the dynamics of the text. The transition from the narrator's discourse field is more abrupt, but the preceding diegetic summary (Beginning of spoke-Yahweh to Hosea... (1:1)) can act as a transition. The effect of this insertion would be to set up a parallel story line, also structured primarily as a monologue, where Hosea's field of discourse would set the conventions for the remaining two chapters.

Hosea 1:2	Hosea 3:1-5	Hosea 1:2-25
Narrator's Discourse Field Begins	Hosea's Discourse Field Inserted	Narrator's Discourse Field Resumes
<p>The word of Yahweh which was unto Hosea the son of Beeri in the days of Uzziah, Jotham, Ahaz, Hezekiah, the kings of Judah, and in the days of Jeroboam, the son of Joash, the king of Israel. Beginning of Yahweh spoke with Hosea.</p>		
<p>*Hosea said:</p>	<p>Yahweh said to me (again ^a): Go (again ^b), love a woman, one loved of a friend...</p> <p>I bought her for myself, for fifteen pieces of silver, and a home of barley, and a lethech of barley.</p> <p>I said unto her: Many days you will dwell...</p>	<p>Yahweh said to Hosea: Go, take for yourself a woman of whoredom...</p> <p>He went and he took Gomer daughter of Diblaim, and she conceived and bore to him a son.</p> <p>Yahweh said unto him: Call his name Jezreel...</p> <p>She conceived again and bore a daughter.</p> <p>He said unto him: Call her name Lo'ruhamah...</p> <p>She weaned Lo ruhamah and she conceived and bore a son.</p> <p>He said: Call his name Lo Ammi...</p>

Bold = reporting speaker

Table XXX: Shifting Discourse Fields –
Insertion of Hosea 3:1-5 Before the Main Story Line Begins

Although inserting 3:1-5 after the background clauses in 1:2 can be done rather smoothly, it creates a difficulty in relation to the quotation frame “Yahweh said to Hosea” in 1:2 (see third column in Table XXX.) This difficulty arises once more in relation to the adverb עֹד.²⁶ If it modifies the verb “said” (shown as a in Table XXXI) in the quotation frame, then the frame introduces a reiterated command to marry. Since the reader hears the second command first, the absence of the first command creates a gap on the story line. Reading עֹד at position b does not resolve the issue. The reader must assume a previous marriage has taken place.

There are two possible options for reconstructing the event line. The story line that begins with “Yahweh said to Hosea” can be read as a forking story line or as an analepse (the term used for a “flashback” in narratology). If it is an analepse then Hosea is told to marry, has children, divorces, and is given a command to re-marry, thus filling the gap on the story line. This option assumes that one continuous storyline can be reconstructed in the text.

If the insertion of 3:1-5 before the quotation frame in 1:2 can be explained as a forking story line, then two versions of the same or similar story are told from two different perspectives. The fact that the discourse field shifts from Hosea to the narrator tends to support this second possibility. As was the case when 3:1-5 was inserted after the event line began, inserting it immediately after the background clauses, and before the first event on the story line in Hosea 1 alters the nature of the text. The narrator’s voice resumes after Hosea 3 finishes (third column in Table XXX), but does not necessarily allow for interaction between Yahweh and Hosea. The text is no longer strictly speaking a monologue, because there are two speakers, but it is also not a dialogue, since the speakers do not interact and exchange information directly with one another.

²⁶ As previously mentioned, the placement of “again” can modify the sequence of events. Much of the controversy has centered on the function of the adverb עֹד, “again” in the first verse. Should it be read as “Yahweh said to me again” or “Yahweh said to me: Go again...” The choice of the verb modified by “again” changes the position that Hosea 3 holds on the story line described in chapter 1.

5.3.2 Hosea 3 Embedded in Yahweh's Field of Discourse in Hosea 2

If 3:1 is embedded within Yahweh's field of discourse, it would have to be located after the disappearance of the narrative frame in 1:9, at 2:1 (see chapter 2 of this thesis for the description of this process) or in its present position at the end of Hosea 2 (see Table XXXI). Any other position between 2:1 to 25, would alter the fact that chapter 2 is structured primarily as a monologue. It would also disrupt the metaphorical identification of Yahweh as the husband of the wayward woman.

Current Text	Insertion
<p>The word of Yahweh which was unto Hosea... Yahweh said to Hosea : ... (1 :2) Yahweh said to him :... (1 :4) He said to him :... (1 :6) He said :... (1 :9)</p> <p>It shall come to pass that the number of the sons of Israel, as the sands of the sea, which may not be measured, and may not be counted. It shall come to pass instead of its being said to them : « Not my people, you. » it will be said to them : « Sons of the living God. » ... (2 :1)</p> <p><i>Say to your brothers, « my people, » and to your sisters, « she has been shown compassion. » (2 :2)</i></p>	<p><i>*Hosea said:</i> Yahweh said to me (again_a) :(3 :1) Go (again_b)love a woman, ... Or <i>*You said:</i> Yahweh said to me (again_a):(3 :1) Go (again_b)love a woman, ...</p>
<p>Bold = Narrator's field Italic = Yahweh's field</p>	<p>Bold + italic = Yahweh = reporting speaker + participant</p>

Table XXXI: Insertion of Hosea 3:1-5 in Yahweh's Discourse Field

described in chapter 1.

As shown above, the hypothetical quotation frame that would act as a pivot for introducing the prophet's speech could be formulated either in second or third person:

*You said: Yahweh said to me: ... or *Hosea said: Yahweh said to me: ...

In the first case, the prophet Hosea is addressed explicitly as a participant on the same level (face to face) with Yahweh. In Hosea 2, this only occurs with Jezreel, the first-born son (2:3), and the wife (2:8, 2:18,20-22).²⁷ The reason for this is probably that, as the narrative frame disappears, Yahweh assumes the roles of husband and father, and is thus a participant on the same level as the wife and son. Addressing Hosea as a participant destroys this process. At all other times, the addressee in Yahweh's discourse is an unspecified third person, who is not portrayed as a participant. The second proposed frame (*Hosea said) follows this convention more closely.

If Hosea 3 were embedded in Yahweh's discourse field immediately after 1:9 or 2:1, the hypothetical “*You said” quotation frame would introduce an alternate version of the marriage which would conflict with the process of naming the children (see Table XXXI). In 3:1-5 abstinence is the sign of Yahweh's action, whereas in 1:2-9, fertility is the vehicle for the sign. This problem could easily be avoided, if the עֹד “again” is interpreted either as a second marriage, or a re-marriage.

If Hosea 3 were embedded in Yahweh's discourse field immediately after 1:9 or 2:1, the hypothetical “*Hosea said” quotation frame would introduce even more ambiguity. Both the narrator in chapter 1 and Yahweh could plausibly use this form of quotation. If it were placed after 1:9 (and the hypothetical frame were

²⁷ Role switching impacts upon the referential aspect of the text, which will be discussed more fully in chapter 5. Yahweh also addresses Lo Ammi with “you” in 2:25, but only within the reported utterance. Lo ammi is referred to in the quotation frame in third person, i.e., not as a participant with whom Yahweh is face to face.

read as the narrator's words), the disappearance of the narrative framework would be interrupted (see Table XXXI). The gradual shift from the narrator's field of discourse to the male speaker's would be interrupted. If “*Hosea said” were placed after 2:1, it could be attributed to Yahweh or to the speaker who uses the passive voice in 2:1. The transition from 3:5 to 2:2 would then be rather abrupt, since it would involve shifting from Hosea's field back to Yahweh's discourse field. Otherwise, the reader would have to fill in the gap created by the absence of a quotation frame before 2:2 by reading “back” to chapter 1 to plausibly place 2:2 and the following verses within the discourse of the prophet. Thus the implicit quotation frame would be “*Hosea said.” This removes the direct association between Yahweh as husband and Israel as wife that constitutes the argument for chapter 2. Furthermore, if the hypothetical quotation frame were read as Yahweh's words, the transition of identities, from Hosea= the husband, to Yahweh = the husband would be interrupted. Throughout Hosea 2 neither the husband nor the wife are specified by name in quotation frames. This frame would therefore deviate from the convention established throughout this chapter.

5.3.3 Where Does Hosea 3:1-5 Fit?

As we have seen, any attempts to insert the events described in Hosea 3:1-5 on the main story or discourse line in chapters 1 and 2 are unsuccessful, even when a hypothetical quotation frame provides a bridge. Insertion on the story line of either chapter 1 or 2 impacts upon the discourse field of the reporting speaker (the narrator or Yahweh), and alters the sequence of events. Furthermore, inserting 3:1-5 in Yahweh's discourse field alters the process whereby Yahweh assumes the role of husband and father moving into chapter 2. Three conventions that are established when setting up the world of the text would be modified: time, characterization, and speech representation.

5.4 Summary: The Representation of Speech, Perception, and the Relationship of Hosea 3:1-5 to Chapters 1 and 2.

Sections 5.3.1-5.3.3 examined Hosea 3:1-5, both as it stands on its own, and in relation to the two previous chapters. Application of the four criteria--participant reference, discourse typology, verbal aspect and the function of quotation frames--to determine who speaks has shown that this chapter has similarities but also significant differences from the rest of Hosea 1-2. Hosea 3 employs the three types of discourse, narration, prediction and exhortation that are used in previous chapters, but does not use variations in verbal aspect as richly as chapter 2, or even chapter 1. The active Qal dominates, except for a Piel in predictive discourse in verse 5. The speaker-addressee relationship is never obscured by the use of a passive, and the agentive orientation of narration and prediction is not altered by causatives (Hiphils).

While the quotation frames in Hosea 3 are structured in the form of non-conversational direct speech, as is the case in chapters 1 and 2, their function is significantly different. The primary function of quotation frames in Hosea 3 is to embed all reported speech within the discourse field of the unnamed participant "me." Structured primarily as monologue, chapter 3 does not go out of its way to identify, and thus reinforce the identity of the speaker. The absence of a quotation frame such as *Hosea said: or *You said:, that would embed this block of text within the discourse field of either the narrator or Yahweh, suggests intentionally created ambiguity.

Hosea 1 begins with a diegetic summary that reinforces the divine origins of the speech events that will be represented in the following two chapters. The careful identification of both participants, Yahweh and Hosea, plus the progression from "word of Yahweh." to "beginning of spoke Yahweh with Hosea," ending with "Yahweh said to Hosea" helps to establish the authority of the text. Hosea 3: 1-5 is completely different. The lack of background clauses, and the first quotation

frame that embeds Yahweh's discourse within the discourse field of a participant limits the knowledge of the speaker, and reduces the reliability of the speech events that are represented:

A reliable narrator is one whose rendering of the story and commentary on it the reader is supposed to take as an authoritative account of the fictional truth. An unreliable narrator, on the other hand, is one whose rendering of the story and/or commentary on it the reader has reasons to suspect...the main sources of unreliability are the narrator's limited knowledge, his personal involvement, and his problematic value-scheme.²⁸

The first person narrator's personal involvement in the marriage, and the lack of direct connection with the background set up in Hosea 1 and 2 create ambiguity and raise the question of the reliability of the reporting speaker. On a thematic level, the fact that the sign performed (abstinence) directly contradicts the command indicating fertility in Hosea 1 "Go, take a woman of whoredom and children of whoredom..." may reflect a deliberate contrast in the reliability of the reporting speakers.

Although Hosea 3:1-5 may have been intended to be read in juxtaposition with the first two chapters, it clearly does not fit on the main story or discourse line of either the narrator or Yahweh. It is a monologue, because interaction (one quotation followed by another that reverses the positions of the speaker and addressee) or direct responses between the three animate participants (the "me," Yahweh, and the woman) are absent. The main source of continuity between Hosea 3 and chapters 1 and 2 is marriage, its use as a sign, and the fact that the command to marry comes from Yahweh. All other elements, including the discourse field of the reporting speaker, reference to time, and the way in which the command is carried out, undermine this connection.²⁹

²⁸ Rimmon Kenan, *Narrative Fiction*, 100.

²⁹ This chapter examines the relationships between Hosea 1-3 in relation to the hierarchies of discourse created in the text and how these relate to one another. Some scholars have proposed that there is an embedding or nesting relationship between these three chapters at a thematic level.

The placement of Hosea 3 raises questions not only about chronology, but also about the representation of speech in the first three chapters. Moving chapter 3 shifts the embedding relationship between the narrator, Yahweh, and Hosea. In doing so, it calls into question the neatly structured levels of speech representation proposed by standard theories of narratology, whereby the “higher” the level of narration, the more authority the reporting voice carries. Although Hosea 1-3 uses the resources of the Hebrew language for representing direct speech, it is not constructed as a continuous, linear event line, with a carefully maintained hierarchy of reporting speakers. At a notional or deep structure level, Hosea 1-3 is primarily a monologue composed by discourse fields that are juxtaposed with one another. This monologue uses surface structure quotation frames (or unframed direct speech) that normally indicate dialogue to simulate a series of related speech events.

5.5 Hosea 3: A Mythological World Juxtaposed with Hosea 1 and 2

The starting point for this thesis was Ricoeur’s study of chronology as a convention that builds narrative worlds, and his comment that prophecy seems to fracture this aspect of world construction. Up to this point, we have been testing the hypothesis that the world of the text in Hosea is constructed primarily through the representation of speech. However, even the representation of speech deviates from the model of a narrative text, since Hosea 1-3 sets up, but then disrupts a hierarchy of speakers in the text.

In Hosea 1-3, the brief narrative framework in the opening superscription and the quotation frames that follow provide the matrix or shell for the diverse worlds of the text to develop. The superscription and the opening quotation frame also initiate the prophetic paradigm. The narrative framework remains long enough (1:1-9) to define possible speaker domains, and then disappears by verse 1:9. Despite this succession of quotation frames, the text as a whole does not maintain

This proposal, call *mise-en-abyme* will be examined in chapter 6.

an orderly hierarchy of speaker's domains, but juxtaposes them to create a polyphonic texture that is not layered in a hierarchy, and is not dialogic. Hosea 2 and 3 are both dominated by different (male) speakers who belong to, but do not interact with other participants in the paradigm. Longacre calls this "autistic" dialogue, where there is no exchange of speakers, and "the same speaker is both questioner and answerer."³⁰

Hosea 3 contributes to the disruption of the narrative hierarchy set up in the opening verses of 1:1-2, by introducing the voice of the *Ich*-narrator. First person narration without any narrative background creates ambiguity. The reader is invited to imagine Hosea 3 as an independent world in its own right, while at the same time reaching back to Hosea 1 (and 2) to fill in the gaps in the text. Furthermore, Hosea 3 is non-dialogic, and in this resembles the first two chapters. Although two speakers intervene, there is no exchange, and the chapter develops through the lens of the prophet. This chapter does not fit in the story line of Hosea 1 and 2 because: (1) it alters the hierarchy of speakers when it is inserted; (2) it develops the marriage sign in a different direction. All of this indicates a text that develops several related worlds, held together by similarities of theme (marriage), and by reference to the prophetic paradigm. Hosea 3 is a world that is juxtaposed with those created in the first two chapters.

If Hosea 3 does not fit into the hierarchy of speech created in Hosea 1-2, how does it create its own hierarchy, and how is it authenticated? Modal categories interact with or shape social norms that may reflect norms in the actual world. Norms established and enforced in a textual world exist only because there is a voice in the text that authenticates them:

Where does the narrative's authentication authority originate? It has the same grounding as any other performative authority—convention. In the actual world, this authority is given by social, mostly institutional, systems; in fiction, it is inscribed in the norms

³⁰ Longacre. *Grammar of Discourse*, 49.

of the narrative genre. Let us note that all discourse features of the authoritative narrative are negative: it lacks truth-value, identifiable subjective source (it is “anonymous”), and spatio-temporal situation (the speech act is contextless). This annulling of all the typical forms of natural discourse is a precondition for the performative force to work automatically. If this negativity reminds the reader of “God’s word,” so be it. It is precisely the divine world-creating word that provides the model for authoritative narrative and its performative force.³¹

How does authentication take place in Hosea 3? The opening quotation frames have all the characteristics of a performative: the subject source is not specifically named, the speech act is context-less, and therefore its truth-value is internal to the text. Furthermore, the first person narrator has a dual function: (1) he participates as an agent in the text, and (2) produces monologic narrative, which is the vehicle for constructing the world of the text. The first person narrator must establish his competence in these two functions by establishing the scope of his knowledge, and identifying its source.

In Hosea 3, the narrator/speaker establishes his competence by indirectly referring to the prophetic paradigm in the first quotation frame: “Yahweh said to me...” 3:1. Yahweh is the source and authority for the *obligation* to move contrary to social norms. Furthermore, the prophetic paradigm expands the narrator/speaker’s knowledge of actual and possible states in the world, so that he is able to interpret the marriage sign to the woman (and ultimately to the reader). For example, he knows that the sons of Israel will be deprived of their social institutions, and that they will return to Yahweh their God.

Hosea 3 opens with a quotation frame that creates a matrix or “shell” for a subjectified world. This world is governed by an alethic (codexal) modality that sets up the speaker as the mediator between the natural and supernatural world. Unlike Hosea 1, however, this modality is limited by the fact that it is located in

³¹ These three “negative” features that constitute authoritative narrative correspond closely to the process of displacement described by Chafe. Doležel, *Heterocosmica*, 149.

world. In other words, Yahweh's command, the prophetic action, and its interpretation are shaped by the perception of the prophet himself.

Within this matrix, categories involving value/disvalue, permission/obligation inter-twine to produce a modally heterogeneous world. The first command—"Go and love a woman loved by a friend, an adulteress..." creates an *obligation* for the speaker, moving him towards a person who is a *disvalue* (an adulteress) in his world. The woman is a disvalue to the speaker on several levels: (1) she has allowed other men access to her sexuality, and therefore to her fertility; (2) she may come from a lower level in society. The price the speaker pays for her may reflect the second reason for her lack of value:

The entire price for the woman... amounted to about thirty shekels. That would equal the price of a slave according to Ex 21:32 (cf. Lev 27:4). Hosea does not say to whom he paid the price, nor where the woman lived. She could have been either someone's personal slave or a temple prostitute.³²

According to Doležel, valorization of different aspects of the world is the strongest source of motivation for a participant: "For an ordinary person, values are desirable, attractive, and disvalues undesirable, repugnant."³³ When a world is structured by a single axiological modality, the resulting story is a quest narrative. The participant embarks on a search for value acquisition. This is certainly not the case of the speaker in Hosea 3. Yahweh's command (deontic obligation) overrides social norms that reject a woman's adultery, forcing the prophet to become an axiological alien in his social world.

The second command in the text—"Many days you will dwell with me. You will not be promiscuous, and you shall not be to a man, and also I unto you"(3:3)—is structured as a prohibition. According to Doležel:

³² Wolff, *Hosea*, 61.

³³ Doležel, *Heterocosmica*, 124.

The deontic marking of actions is the richest source of narrativity; it generates the famous triad of the *fall* (violation of a norm—punishment), the *test* (obligation fulfilled—reward), and the *predicament* (conflict of obligations), stories retold again and again, from myths and fairy tales to contemporary fiction.³⁴

Scholars have read the speaker's second command to the woman as both a fall and/or a test narrative: "The pathos and power of God's love is embodied in these strange tactics...a love that imprisons to set free, destroys false love for the sake of true, punishes in order to redeem."³⁵ In this interpretation, J.L. Mays views the prophet's command to the woman as a story of deontic acquisition. The prohibition is temporary, and will be lifted in order to give the woman "true" and greater freedom. Feminist scholars view the command as an example of deontic loss—a narrative of oppression and confinement:

In Hosea 1-3 'captivity' is not simply a figure of speech...but is a dominant motif used by the text as it describes in detail the purchase of a woman for 'fifteen shekels of silver, and a homer and a lethech of barley'...that is, the price of a slave. The text's relentless project of confinement...offends against feminist ethics, it jars with the most fundamental claims... 'a husband might not imprison his wife to enforce conjugal rights.'³⁶

The loss of social institutions by the sons of Israel is held in parallel, but also in tension by the conjunction וְיָ. "They shall dwell without a king, prince, sacrifice, pillar, ephod or teraphim." (3:4). Their story ends with acquisition: they seek and find David their king and Yahweh their God, and his goodness (3:5). Verses 3:4-5 can therefore be interpreted as a test, a story of obligation and reward. But the story does not end here...

³⁴ Doležel, *Heterocosmica*. 121.

³⁵ James Luther Mays, *Hosea: A Commentary*. (*Old Testament Library*, ed. Peter Ackroyd et al.; Philadelphia: Westminster Press), 58.

³⁶ S. Sherwood, *Prostitute and the Prophet*. 301.

There is a glaring asymmetry in the text: the woman's confinement is not explicitly reversed. The only way verse 3:3 can be read as a story of deontic acquisition (as Mays interprets it) is by reading the dynamics of the story of the sons of Israel (3:4-5) "back" into 3:3. The sons of Israel find their reward: their king and their God. The woman is rewarded with...true love?

To conclude, Hosea 3 constructs a highly subjectivized world from the perspective of a male narrator/speaker in the text. When the first person narrator operates in his 'world-constructing mode, he creates the "ground" or matrix for the existence of a world in the text. The discourse of this speaker activates the prophetic paradigm in the first quotation frame: "Yahweh said to me." In doing so, it also creates a mythological world by creating the possibility of communication between the natural and supernatural worlds (alethic modality). When the speaker functions as an agent in the text, his discourse creates the conditions for deontic operators, which can be interpreted as deontic loss or acquisition depending on the perspective of the reader.

Chapter 6

Worlds that Bridge an Insuperable Difference: Hosea 1-3

*Capax dei—the human capacity to
know and live insuperable
difference, the “capacity” for God.*

Alejandro García-Rivera

6.0 Introduction

How is the voice of God represented in Hosea? How can that voice be differentiated from the other voices in the text? These two questions are at the root of the representation of God in Hosea, because like other prophetic texts, Hosea represents the capacity to communicate across the gap between the human and the Divine—an insuperable difference. This difference presents itself as a technical difficulty in the construction of the world of the text: How can the words and actions of a supernatural being be adequately represented in a text since it is an artifact modeled on human communication? Narrative and prophetic texts provide two different solutions to this difficulty.

Ricoeur’s observation that the representation of the Divine could be affected by the differences between the narrative and prophetic genres was the starting point for this thesis: “La tension entre récit et prophétie est...très éclairante ; l’opposition entre deux formes poétiques – ici, la chronique, là, l’oracle – s’étend à la perception du temps qui, dans un cas est consolidé, dans l’autre ébranlé; la signification même du divin est affectée...”¹ Following up on Ricoeur’s insight, narrative conventions and techniques have served as a base line or starting point to analyze the world of a text in Hosea 1-3. While Ricoeur focused on the representation of time or chronology in narrative worlds, this thesis focused on the representation of speech and perception as the primary vehicles for constructing the world of a prophetic text.

As we have seen, Hosea builds the world of the text while also blurring the hierarchy of discourse. As the prophetic paradigm and the narrative framework

¹ Paul Ricoeur. “La philosophie et la spécificité du langage religieux.” 19.

interact in creative tension to open up a discourse space for the “Word of God” to operate, they also undermine clear levels of reported speech often found in narrative texts. The world of the text is constructed and erased—a tension that thwarts the reader’s process of naturalization in Hosea 1-3. A similar dynamic of construction and self-erasure of discourse space is a hallmark of postmodern texts. For this reason, a brief comparison with postmodern strategies will shed some light on techniques that subvert the very narrative structures that Hosea initiates.

6.1 What Type of World Does Hosea Construct?

Up till now, we have looked at the similarities and differences between Hosea and the conventions for the representation of speech normally associated with narrative genres. However, scholars have recently suggested that the postmodernist challenge of narrative conventions could shed some light on the world of the text in Hosea. Yvonne Sherwood compares this trend to a greater acceptance of inconsistencies in a text that is found outside of Biblical scholarship:

Over the last 25 years the ‘problem plays’ of Shakespeare have become increasingly esteemed; their inconsistencies still remain, but because, rather than in spite of them, they are seen as ‘astonishingly modern and full of resonances for contemporary society.’ Hosea 1-3 can similarly be appraised in a postmodern context: it might have little in common with texts that adhere to the notion of unity (such as the Victorian novel) but it shows more than a casual resemblance to a relatively new mode of fiction which seeks deliberately to contravene the standards of the Western literary tradition.²

Up to this point Hosea has been analyzed in relation to a “standard” reading strategy where Culler’s rules of naturalization apply. The introduction to this thesis described this reading strategy as follows:

Modern readers, conditioned by a strong cultural view of narratives as texts that represent the actual world, expect narratives to provide

² Sherwood, *Prostitute and the Prophet*, 328.

a chronological sequence of events, unambiguously situated in time and space, characters with consistent identity, and a clear indication of who speaks at any given point.³

This strategy naturalizes the “textuality” of prophetic texts so that they are read as a faithful reproduction of actual events and circumstances. As we have seen, Hosea resists this strategy and is therefore read as being fragmented and incoherent.⁴ Interpreting the results of the research in this thesis from a postmodern perspective could give new meaning to “inconsistencies” in the text, and challenge the naturalization of the textuality of Hosea.

6.2 The Postmodern Challenge

Postmodernism moves away from the assumption that the world(s) of a text is a mimetic representation of the actual world. It can therefore accommodate heterocosmic texts—texts that consist of several different worlds, juxtaposed and not necessarily related to one another hierarchically. In these texts one world may impinge on another, and not resemble the actual world. Research in chapters 3-5 of this thesis has shown that this is the case in Hosea—the world in Hosea 1 “impinges” on Hosea 2, and these two chapters are juxtaposed with Hosea 3.

At this point, a comparison between modernist and postmodernist reading strategies will highlight the pertinence of comparing Hosea to twentieth century narrative texts. Modernist texts minimize the effort the reader makes to naturalize a text. According to Brian McHale, modernist fiction is shaped in such a way that it raises epistemological issues for the reader as he or she participates in the construction of the world of the text:

³ Post-modern texts however, consciously “play” with these categories, disturbing the reader’s neat construction of the world of the text.

⁴ More recent biblical scholarship suggests that ambiguity is an built-in characteristic of texts that are designed to be read and re-read: “If the starting point of the scholar is that prophetic books were texts written to be read again and again, then textual ambiguities and multi-layered readings cannot be considered an ‘unexpected’ presence in the text, but almost a foreseeable necessity, for their openness and incertitude significantly contribute to the feasibility of continuous re-reading.” Ehud ben Zvi, “Studying Prophetic Texts,” 133.

I will formulate it as a general thesis about modernist fiction: the dominant of modernist fiction is epistemological. That is, modernist fiction deploys strategies which engage and foreground questions such as...How is knowledge transmitted from one knower to another, and with what degree of reliability? How does the object of knowledge change as it passes from knower to knower? What are the limits of the knowable and so on.⁵

These themes are emphasized via several modernist techniques: juxtaposition of perspectives in a text, focalization of all evidence through a single center of consciousness, variants on interior monologue, dislocated chronology, and incomplete information.⁶

Postmodern texts, on the other hand, manipulate the representation of the world of the text in order to focus the reader's attention on its constructed nature. These texts raise *ontological* concerns for the reader. McHale describes them as follows:

...postmodernist fiction deploys strategies which engage and foreground questions like...What is a world? What kinds of worlds are there, how are they constituted, and how do they differ? What happens when different kinds of worlds are placed in confrontation, or when boundaries between worlds are violated?...how is a projected world structured?⁷

Some techniques used to foreground ontological concerns in postmodern texts are: (1) juxtaposition of two worlds whose basic physical norms are mutually incompatible; (2) boundary violation—the identity of characters belonging to one textual world are transferred to another. Modernist texts emphasize the hierarchy of speaker's domains; post-modernist ones blur and sometimes invert these levels. “In place of modernist forms of perspectivism, postmodernist fiction substitutes a kind of ontological perspectivism... This “flickering” effect intervenes between the text-continuum (the language and style of the text) and the reader's

⁵ McHale, *Postmodernist Fiction*, 9.

⁶ McHale, *Postmodernist Fiction*, 9-10.

⁷ McHale, *Postmodernist Fiction*, 10. McHale does not eliminate epistemological concerns from post-modern texts. However, the dominant concern gives priority to ontological issues and backgrounds epistemology.

reconstruction of the world.”⁸ Worlds in a postmodernist text are constructed and erased, all within the same work.

6.3 Techniques that Subvert the World(s) in Hosea 1-3

A postmodern text uses techniques to foreground the making of the world, and curiously enough, so does Hosea. In the sections that follow we will look at three specific techniques: (1) recursive embedding of several worlds within each other (called *mise-en-abyme*); (2) the dropped end-frame, where a text ends in the discourse field of an embedded participant; and (3) the construction and erasure of worlds in a text. *Mise-en-abyme* is especially important for analyzing Hosea 1-3 because it operates at several levels of the discourse hierarchy in a text. The result is that these “types of strategy have the effect of interrupting and complicating the ontological “horizon” of the fiction, multiplying its worlds, and laying bare the process of world-construction.”⁹

6.3.1 *Mise-en-abyme* and Hosea 1-2

Recursive embedding or the embedding of one world within another “results when you perform the same operation over and over again, each time operating on the product of the previous occasion.”¹⁰ It is a form of embedding used by both modernist and postmodernist texts to subvert the structure of the text. “*Mise-en-abyme* is not, it need hardly be said, exclusive to postmodernist writing but, on the contrary, may be found in all periods, in all genres and literary modes.”¹¹ McHale defines three criteria that define this form of embedded representation:

A true *mise-en-abyme* is determined by three criteria: first, it is nested or embedded representation, occupying a narrative level inferior to that of the primary, diegetic narrative world; secondly, this nested representation resembles...something at the level of the primary diegetic world; and thirdly, this “something” that it resembles must constitute some salient and continuous aspect of

⁸ McHale, *Postmodernist Fiction*, 39.

⁹ McHale, *Postmodernist Fiction*, 112.

¹⁰ McHale, *Postmodernist Fiction*, 112.

¹¹ McHale, *Postmodernist Fiction*, 125.

the primary world, salient and continuous enough that we are willing to say the nested representation *reproduces* or *duplicates* the primary representation as a whole. Such a salient and continuous aspect might be, for instance, the story at the primary level; or its narrative situation (narrator, narratee, act of narration and so on); or the style or poetics of the primary narrative text.¹²

When Hosea 1 and 2 are considered together, they seem to fit at least two criteria for *mise-en-abyme*. The “salient and continuous aspect” they both share is the family structure—a wife, and three children who share the same names. The family conflict in Hosea 1, on the main story line—the wayward wife and her three children in relation to a husband—seems to be resumed from Hosea 2:3 onwards. This story, which is at the primary level (diegetic level), seems to develop at a hierarchically embedded level: Yahweh assumes the role of the husband, and is featured as the main speaker in Hosea 2. The “real world” political and religious conflict is the non-salient and discontinuous aspect; the part of Hosea 1 that Hosea 2 does not develop.

Despite this important similarity, there are indications that these chapters do not develop as a full-blown *mise-en-abyme*. The nested representation in Hosea 2 does not reproduce or duplicate the primary representation (in Hosea 1); it develops it by using its own form of recursion. The chapter begins and ends with the reversal of the disinheritance formula, and in between develops from the divorce to the betrothal of the woman. As shown in chapter 4 (Table XXXVI), the adoption formulas are not exact replicas of one another, since the first one establishes the sons of Israel as “children of the living God,” (2:2) and the second one uses the more intimate “My people” (2:25).

A true *mise-en-abyme* requires a clearly articulated discourse hierarchy. However, there is no clear sign that Hosea 2 occupies a narrative level that is inferior to the narrative framework in Hosea 1. Verses 2:1-2, with their ambiguous *Niphal* verbs

¹² McHale. *Postmodernist Fiction*. 124.

do not allow the reader to situate the speaker/narrator of these verses in relation to the narrative framework. In addition, unframed speech in 2:3 does not allow the reader to clearly situate the rest of the chapter in the hierarchy of speakers initiated in Hosea 1. The reader is left hanging in the air: Is the world of family relationships in Hosea 2, the same as the one established in the narrative framework of Hosea 1?

Blurred levels of diegesis (speaker domains) allow Hosea 2 to set into motion one of the hallmarks of postmodern texts—boundary violation—whereby the identity of participants belonging to one textual world are transferred to another. Proper names are “attached” to individuals by building a cluster of characteristics that relate to that name. The proper name is a “rigid designator” that points to the same individual all the time. “The individuals keep their proper names when moving through different possible worlds, so that we recognize them, even if their essential properties change in the move.”¹³ Postmodern texts manipulate rigid designation by “re-baptizing” the individual:

...the transposition of an individual from one world to another might be accompanied by his or her rebaptizing: the counterpart acquires an alias. The semantics of the alias does not invalidate but rather supplements the semantics of rigid designation. Aliases are variants of one and the same designator in different possible worlds, as long as we can keep track of the consecutive baptisms.¹⁴

This (radically non-essentialist) capacity to shift personal identity allows postmodern texts to “re-incarnate” historical persons in alternative worlds. Could this be happening to Yahweh in Hosea 1-2?

Chapter 4 concluded that Hosea 2 is a sub-world of Hosea 1. These two worlds are connected by the “re-baptism” of Yahweh as God, father and husband to Israel. Yahweh is introduced on the main story line as a speaker (Yahweh said to

¹³ Doležel. *Heterocosmica*. 226.

¹⁴ Doležel. *Heterocosmica*. 226.

Hosea 1:2), but in Hosea 2 becomes the main participant who is not fully named (by himself) until the reversal in 2:23. Yahweh's re-baptism is initiated by the disinheritance formula in Hosea 1:9. Although the words themselves refer to him using a formula reserved for God—"I am not 'I am' to you"—their location in a situation of disinheritance also alludes to the issue of fatherhood. He fulfills and develops the roles of husband and father, which in Hosea 1 belonged to the prophet. According to Doležal's description, this cluster of roles is re-baptized or given an alias—it moves from being identified with "Hosea" to a delayed identification with "Yahweh." As we have seen in chapter 4, this strategy of identification also reinforces the epistemic modalities that shape Hosea 2. Yahweh moves from being "not known" to "known" by the woman and ultimately by the reader as well.

To sum up, although Hosea 2 is a world embedded within the world initially set up in Hosea 1, it is not exactly a *mise-en-abyme* because it does not completely satisfy the three criteria defined by McHale. The ambiguous discourse hierarchy precludes the construction of a clear *mise-en-abyme*, as would be found in a modernist text.

Hosea 3 also picks up on the marriage sign, and thus on a salient feature of Hosea 1. Is Hosea 3 an example of *mise-en-abyme*?

6.3.2 *Mise-en-abyme* and Hosea 3

Like Hosea 2, the third chapter also takes the marriage relationship as the starting point for its story line, but develops the personal relationship on a parallel track with the religious/political situation of the people of Israel differently than Hosea 1. By emphasizing abstinence instead of fertility the text clearly differentiates itself from the world set up in the first chapter. It does not "reproduce," but develops the primary representation in an opposite direction.

Hosea 3 definitely does not fit into the first criteria for a *mise-en-abyme* because it is not a story that is explicitly re-told at a lower level in the hierarchy of speakers. If the superscription in Hosea 1:1-2 is the uppermost level in the hierarchy of speakers (the diegetic level), then it should also serve as an introduction to Hosea 3. However, as shown in chapter 5, if we try to “fit” Hosea 3 at some point in the development of the Hosea 1 or 2, it does not fit on the story line initiated in Hosea 1, nor does it fit as a bridge between 1 and 2. From the first quotation frame in Hosea 3 onwards, the prophet is both the reporting speaker and a participant in the text. As the reporting speaker, he quotes Yahweh’s words, thus embedding the divine command within his own discourse field.

This comparison with *mise-en-abyme* allows us to discover an important point. When the reader re-constructs the world of Hosea, he or she “reads” the superscription as the primary level of diegesis, but the world of the text “forks” into two separate, but related sub-worlds—Hosea 1-2 and Hosea 3.¹⁵ These two sub-worlds are not hierarchically embedded one within another (as they would be in the case of *mise-en-abyme*), but co-exist side by side.

Although Hosea 1-3 is probably not an example of *mise-en-abyme*, this comparison has brought to light some ways in which recursive embedding is constructed and then subverted in the text. Hosea 1 and 3 relate either explicitly or implicitly to the prophetic paradigm that is set into motion by the superscription. Like fraternal versus identical twins, they share a somewhat similar set of participants (the prophet, Yahweh, and the wife), but they develop their respective story lines in mutually exclusive prophetic signs or symbolic actions. These chapters are not embedded in relation to each other to produce infinite regress or *mise-en-abyme* but juxtaposed via the inspiration stage of the prophetic paradigm set up in the superscription.

¹⁵ The superscription is explicitly the primary level of the hierarchy for Hosea 1, but it is only implicitly so for Hosea 3. The reader has to “supply” the missing quotation frame—Hosea said—that brings the narrator into the text. See chapter 5, for the development of this idea.

6.3.3 Disrupting the Discourse Hierarchy: Dropped End-frame

Hosea shares yet another strategy with postmodern texts that undermines the discourse hierarchy:

In addition to these strategies for soliciting the reader's involvement in "unreal," hypodiegetic worlds, there are other devices designed to encourage him or her to mistake nested representations for "realities." Among the simplest is the device of missing end-frame: dropping down to an embedded narrative level without returning to the primary diegesis at the end.¹⁶

Hosea 1 ends at an embedded narrative level with Yahweh's speech: "I am not 'I am' to you." Hosea 2 ends at an embedded narrative level with Lo Ammi, the son's words: "My God." Moreover Hosea 3, like chapters 1 and 2, ends without returning to the primary (or diegetic) level of the hierarchy of speakers—the level where the speaker is the narrator.¹⁷ At the end of every chapter, the reader is left with the question: *Which is the primary world?*

Although recursive embedding seems to operate in the text, it actually constructs and then undermines the hierarchy of speakers in Hosea 1-3. In addition to this, the dropped end-frame increases this ambiguity by leaving the reader with the uncertainty as to which is the *ground* or matrix for each chapter and for the entire text. The following section explores yet another technique—worlds under erasure—that creates and un-creates the contents, events, and physical setting of objects in the world of a text. This technique has been fruitfully mined by postmodern texts in order to foreground the process of constructing the world of a text.

¹⁶ McHale. *Postmodernist Fiction*. 116.

¹⁷ Hosea 1 begins in the third person narrator's field, but ends in Yahweh's discourse field. Hosea 2 begins in the ambiguous narrator's field, who could be Yahweh, Hosea, or a third person narrator. It ends in Lo Ammi's discourse field. Similarly, Hosea 3 begins in the first-person narrator's field, and ends in the discourse field of the narrator-as-participant.

6.3.4 Worlds Under Erasure

When some aspect of a textual world—space, participants, objects, events—appears and then disappears, this “flickering” or “oscillating” element directs the reader’s attention to the process of world construction. The term “worlds under erasure” is adapted from Jacques Derrida’s habit of placing key concepts in Western metaphysics under erasure (*signes sous rature*). They are no longer held to be valid, yet their absence is still present in philosophical arguments. For example, “*existence* and *objecthood*—continue to be indispensable to philosophical discourse even though that same discourse demonstrates their illegitimacy.”¹⁸ This occurs in a narrative text, when major “chunks” of the ontological status of the world falter. When key aspects of a textual world “flicker,” the effect is to foreground the act of world construction. Readers accustomed to naturalizing a textual world in relation to the actual world experience a form of displacement when some aspect of the world is represented, and then de-represented or erased. Narrative self-erasure is used differently by modern and postmodern texts, and as we shall see, Hosea combines characteristics of both of these types of texts.

In Hosea 1-3, three key elements of world construction are projected and erased: participant’s identities, events, and social institutions. The entire text is structured around the giving and taking back of different aspects of relationships, and social and religious life. In Hosea 3:4, the marriage sign points to the disappearance of social institutions—king, sacrifice, pillar, ephod and teraphim. In 3:5 kingship and worship of Yahweh are restored. In Hosea 2 new wine, fresh oil, and grain are given (2:10), taken away (2:11), and then restored by Yahweh (2:24). The disappearance and restoration of objects and social institutions are ascribed to Yahweh throughout these texts.

¹⁸ McHale, *Postmodern Fiction*, 100.

Perhaps the most prominent form of “flickering” in Hosea is the giving, negation, and restoration of participants’ identity in relation to Yahweh. The disinherison / adoption and divorce / betrothal formulas achieve this effect. Two of the three children are named by negation—Not loved, Not my people. These names are later reversed in Hosea 2 through the speech acts of Yahweh. The woman is “not my wife” (2:4) and restored through a speech act of betrothal in 2:18, 21-22. The most radical, yet implicit “flickering” in the text occurs in Hosea 2, where the unknown (male) speaker reveals himself as Yahweh by the end of the chapter.

Representation followed by erasure is a technique that is shared by both modernist and postmodernist narratives; however, they handle erasure differently:

Narrative self-erasure is not the monopoly of postmodernist fiction, of course. It also occurs in modernist narratives, but here it is typically framed as mental anticipations, wishes or recollections of the characters, rather than left as an irresolvable paradox of the world outside the character’s minds. In other words, the canceled events of modernist fiction occur in one or other character’s subjective domain or subworld, not in the projected world of the text as such.¹⁹

This ensures that the reader is able to naturalize self-erasure as a subjective event. Hosea’s use of erasure within each chapter resembles that of modernist texts because they can be attributed to the subjective domain of Yahweh or the prophet’s speech. In Hosea 1 and 2 the giving and erasing of identity, as well as the giving and taking back of objects is achieved through specific speech acts that are attributed to Yahweh. In Hosea 3, the appearance and disappearance of social and political institutions occurs in the prophet’s domain of speech, but the text does not specify who carries out these actions.

Hosea uses self-erasure in the manner of a postmodern text in the relationship between states of affairs or events portrayed in the different chapters:

¹⁹ McHale, *Postmodern Fiction*. 101.

...self-erasure may remain implicit, as when two or more—often many more—mutually exclusive states of affairs are projected by the same text, without any of these competing states of affairs being explicitly placed *sous rature*. This violation of the law of the excluded middle becomes especially crucial when it occurs at one particularly sensitive point in the text, namely its *ending*.²⁰

Hosea 1-2 ends with the restoration of relationship between Yahweh, his “wife” and children. On the other hand, Hosea 3 ends with the restoration of Israel, but there are no children. The two symbolic signs are mutually exclusive in the sense that procreation and abstinence exclude one another. The effect of self-erasure is compounded by the fact that the texts do not return to the primary level of the hierarchy of speakers.

By not returning to the primary level in the hierarchy of speakers, erasure (in conjunction with a missing end-frame) also changes the way recursive embedding functions in the text. Narrative texts “pull” the reader toward the ending by creating “the expectation of a revelation which is withheld until the end.”²¹ This is true when events are presented in chronological order. On the other hand, when an event is anticipated, or inserted proleptically in a story, this creates anticipation concerning the consequences and resolution of the event. The result is that it “rearranges the perspective in which the events were first read. Things are cast in another light to make the reader realize that however precise his prior knowledge of the outcome, it had still in some way been inadequate.”²² Recursive embedding (such as *mise-en-abyme*) is a form of prolepsis (on a thematic level), and thus anticipates or rearranges the meaning of events in a text. With a missing endframe at the end of each chapter in Hosea, there is no return to the highest level in the hierarchy of speakers. The reader re-casts his or her interpretation of the events, but is not able to compare this to an ending.

²⁰ McHale, *Postmodern Fiction*, 101.

²¹ Ann Jefferson, “*Mise-en-abyme* and the Prophetic in Narrative” *Style*, 17, 2, (1983): 196.

²² Jefferson, “*Mise en Abyme* and the Prophetic” 201.

6.3.5 Summary: Techniques that Subvert the World(s) in Hosea 1-3

This very brief, though incomplete comparison of Hosea to modernist and postmodern narratives has shown how features such as recursive embedding and erasure occur in Hosea 1-3. Although at first sight recursive embedding in Hosea seems to resemble *mise-en-abyme*, we have shown that this is not strictly the case. *Mise-en-abyme* requires careful and explicit separation of discourse domains, something Hosea consistently undermines. Furthermore, the text uses a technique that is often used in postmodern texts to blur these boundaries: when it drops down to the discourse field of an embedded speaker and does not return to the uppermost level of the hierarchy.

One possible reason that Hosea does not exploit *mise-en-abyme* fully is that the prophetic paradigm and the text's exclusive use of monologue limit the maneuverability of the text. Hosea limits the drop in the hierarchy of speakers, only to the speakers involved in the prophetic paradigm. In the case of Hosea 1 and 2, the speaker is God; while in Hosea 3 it is the prophet. The addressees—the woman, her children, and ultimately the people of Israel—are always quoted (in Hosea 2) within the discourse field of Yahweh. They are never shown as speaker responding directly to Yahweh or Hosea.²³ This subjectifies the worlds created in the text, and loosens the reader's hold on the narrative framework of the text.

In addition, the prophetic paradigm facilitates the forking structure that resembles the forking plot lines of postmodern narratives. The paradigm consists of two speech events that do not necessarily have to be narrated chronologically. Theoretically, this creates the possibility of various perspectives within the paradigm itself, depending on whose consciousness is reporting the event. In practice, however, Hosea 1-3 focuses on the inspiration stage narrated from (1) the third person narrator's viewpoint (Hosea 1); (2) Yahweh's (Hosea 2); and the

²³ In other words, there is never turn-taking where the two male speakers respond to the women or children whose speech is introduced in the narrator's domain.

prophet's viewpoint (Hosea 3). Each of these develops the story of the prostitute and the prophet in a radically different direction.

To summarize, Hosea 1-3 uses techniques that resemble those of modernist and postmodern narratives to expose the world constructing conventions at work in the text. Inclusion of the prophetic paradigm within a narrative framework creates a displacement from the paradigm's oral context (see chapters 3-5). Hosea constructs and dissolves its discourse hierarchy through the interaction of the narrative framework and the prophetic paradigm. Recursive embedding, dropped end-frames and narrative self-erasure also blur the hierarchy of speech. All these elements working together also impact on the hierarchy of modal operators in the text. The following section analyzes the effect that these features of world construction have on each other.

6.4 Postmodernism and the World(s) of the Text: Modal Operators and Discourse Domains in Hosea 1-3

How do modal operators and discourse domains function in Hosea 1-3 as a whole? Modalities shape the world of a text so that it is able to "generate stories... They have a direct impact on acting: they are rudimentary and inescapable constraints, which each person acting in the world faces."²⁴ The introduction to this thesis described the interaction between the narrative framework and modal systems in a text as follows:

...the narrator's discourse provides the "ground" for describing and representing entities, persons, events (including represented speech), modal systems and angles of perception or focalization in the possible world. These worlds constructed through discourse are shaped by the intersection, and overlap of multiple hierarchies. Modal systems, levels of represented speech, and types of focalization, for example, are organized in hierarchies that strengthen or weaken the factual or non-factual nature of discourse that constitutes the world.

²⁴ Doležel, *Heterocosmica*, 113.

As we have seen, one of the several hierarchies that exist in Hosea is the discourse hierarchy constructed as the prophetic paradigm interacts with the narrative framework (explicitly in Hosea 1). Hosea 1 opens with the superscription, which is located in the discourse field of a third person, anonymous narrator. The narrator's discourse provides the ground or matrix for describing and representing entities, persons, events (including represented speech), modal systems and angles of perception or focalization in the possible world. As we have seen in relation to Hosea 1-3, modal operators can occur both at the level of the ground or matrix of the text (codexal modality), or they can shape the world projected by a quoted speaker. Thus modal operators are involved at every level of the discourse hierarchy and can impact upon the authentication of speaker's domains in a text.²⁵

Narrative convention normally attributes the highest degree of authentication to the ground or matrix whereby all statements are given their truth-value. In Hosea, authentication begins with the superscription—expressed as “The word of Yahweh which came to Hosea son of Berri...” 1:1. This clause establishes the possibility of communication between inhabitants of the supernatural and natural worlds. It sets into motion a codexal norm that allows possibility and impossibility to meet throughout the entire text (Hosea 1-14). The codexal norm shapes the prophetic paradigm, where communication between the supernatural and the natural world represented by two possible speech events (and their variants): inspiration and proclamation. In Doležel's terminology, alethic modal operators are used to create a dyadic mythological world, in which the prophet has the status of a special informer.²⁶ In other words, the prophet incarnates the *capax*

²⁵ Authentication refers to the truth-value given to a particular speech domain in a text. This definition will be developed more fully in the following sections.

²⁶ The possibility that human beings could communicate with God evidently caused some anxiety to the authors of the Targums. The absolute transcendence of God was at stake, so the Targums use the concept of *Memra* (God's efficacious Word) to circumvent the issue. “The *Memra*, or “Word” of God sometimes functions as God's agent or intermediary between himself and the world, so that when he speaks or acts this is accomplished ‘by his *Memra*.’” Kevin J. Cathcart and Robert P. Gordon. “Introduction.” in *The Targum of the Minor Prophets, (The Aramaic Bible, 14*, ed. Kevin J. Cathcart et al.; Edinburgh: T & T Clark, 1987), 4. Targum Jonathan does not use the term *Memra* in Hosea 1, but it does use another term—the preposition *qdm* (before)—to avoid anthropomorphic connotations: The word of prophecy before (*qdm*) the Lord that was with

dei—the capacity to know and live the insuperable difference between a “mortal” and God.

This alethic modality that is part and parcel of the prophetic paradigm is itself embedded in the narrator’s discourse field. Thus Hosea 1 layers these three elements to create a maximal degree of authentication for the text. The levels of authentication could be tested as follows: Can the narrator whose discourse field “grounds” the text lie about God, Hosea, and the world of the text? Can Yahweh, the participant who’s “Word” fills the world of the text with people and events, lie about them? Can Hosea the prophet lie or distort the message he has received from Yahweh? These questions raise the issue of the degree of reliability of a speaker in relation to the discourse hierarchy in a text.

Doležel describes the first two levels of authentication: “Fictional facts constructed by authoritative narrative constitute the factual domain, the non-authenticated possibles introduced in the character’s discourse—the virtual domain of the fictional world.”²⁷ In the case of Hosea, the authoritative narrative is the ground or narrative framework, and the virtual domain is constituted by the speech of the participants in the prophetic paradigm (Yahweh in Hosea 1, Hosea in chapter 3).

According to Doležel, the authority of the “ground” is given by narrative convention, and is analogous to the authority of performatives, whereas the authority of a participant’s speech is established by consensus and coherence within the text:

The two different origins of fictional facts in the dyadic authentication ...split...the factual domain of the fictional world into two subdomains: fully authenticated, by authoritative

Hosea.” Tg. Hosea 1:1. The actual term *Memra* is used in Hosea 1:7: “But I will have pity on the people of the house of Judah and I will save them by the *Memra* of the Lord their God.” *Memra* in this case almost becomes an intermediary.

²⁷ Doležel, *Heterocosmica*, 150.

narrative, and collectively authenticated by consensual fictional person's accounts. As to the virtual domain, the domain of possibles that remain non-authentic, it divides into private domains, the beliefs, illusions, and errors of individual fictional persons (Don Quixote's giants, Emma Bovary's Paris).²⁸

In Hosea, the collective authentication of Yahweh's speech is minimized by the non-dialogic structure of the text. The role of the prophet as speaker is not explicitly represented until Hosea 3, in which we hear the speaker's monologue. Furthermore, no other participant speaks in the text, unless they are quoted within the field of the "I" revealed as Yahweh, or the "me" in Hosea 3 who is presumably the prophet. The voices of the narrator, Yahweh, the speaking "I", and the "me" in chapter 3, are juxtaposed, but they do not dialogue with one another in these three chapters.

The "virtual domain" of Yahweh, a participant, overcomes the authenticating performative of the narrative framework. Hosea 1 ends with the ultimate form of erasure; it does not return to the primary level of representation (the "ground" or matrix of the narrator's discourse). The reader is left hanging in the subjective discourse field of Yahweh, whose words "erase" the identity of Hosea's child, the people, and himself as their God.

Hosea 2 begins where the world in Hosea 1:9 was erased: And it will be that instead of its being said to them: "You are not my people" It will be said to them: Children of the Living God (2:1b). The *Niphal* verbs cause ambiguity, so that the reader is not certain whether or not the text returns to the primary (diegetic) level of representation. This strategy results in open questions about the framing of Hosea 2: Are these quotations embedded in the narrative framework, or in the prophetic paradigm? In other words, is this the domain of the third person narrator, or that of Yahweh or Hosea? This leads to ambiguous authentication, because it is difficult to determine whose discourse verifies the truth-values of the contents.

²⁸ Doležel, *Heterocosmica*, 151.

As demonstrated in chapter 4, Hosea 2:3-25 is a highly subjective sub-world constructed through the discourse of the speaking “I”. It articulates primarily an epistemic modality. In this world, the speaker’s words can strip away and restore identity both to the woman and her children, yet the whole purpose of this verbal violence is to initiate an epistemic quest. In this world, knowledge of Yahweh and the meaning of his identity is the secret of the epistemic quest, “a narrative whose modal base is the transformation of ignorance or false belief into knowledge.”²⁹ Yahweh shares this knowledge with the reader, as he unveils the objective of his action and speech. The woman, who is ignorant, “knows” Yahweh through a series of violent, and/or amorous acts.

Hosea 2 (like chapter 1) does not return to the primary level of representation. In other words, the voice of the third person narrator is heard no more. It is as though the framework or ground for the text is no longer needed, since the voice of Yahweh speaks for itself. By eliminating visible signs of the prophetic paradigm such as quotation frames, the text foregrounds the voice of Yahweh as the primary world constructing (and erasing) discourse in the text. Yahweh’s discourse creates, un-creates, and authenticates the speech of all other participants, and thus assumes the performative, world constructing role of the narrative framework.

How does authentication take place in Hosea 3? The first person narrator has a dual function: (1) he participates as an agent in the text, and (2) he produces monologic narrative, which is the vehicle for constructing the world of the text. The first person narrator must establish his competence in these two functions by establishing the scope of his knowledge and identifying its source. Hosea 3 gives only the barest amount of information to the reader in the first quotation frame. Unlike Hosea 1, Hosea 3 does not begin with the narrative background that would establish the narrator’s competence. It begins *in media res*, with no direct

²⁹ Doležel, *Heterocosmica*, 127.

reference to the narrative framework set up by the superscription in Hosea 1. The first person narrator authenticates the world of the text in a slightly different way, as a sort of “eyewitness” account of the events that are narrated. Thus the alethic modality (originally initiated in the superscription in Hosea 1) is embedded in the discourse domain of a participant in the events. In other words, the reader is told the fact that the supernatural world communicates with the natural world through the filter of the human participant’s subjectivity. If Hosea 3 is read in relation to the superscription, it is doubly authenticated because the narrator (in 1:1-2) reinforces the prophetic paradigm.

The story that unfolds in Hosea 3 is one of deontic loss and acquisition, represented as the erasure and re-construction of social, political, and religious institutions. A narrative of confinement symbolizes deontic loss: the woman is “bought or acquired” to become the prophet’s wife, but loses her freedom in the process. Confinement and abstinence indicate loss and sterility in the social realm.

Hierarchies composed of speaker domains, perception, and modal operators work together to distinguish the form and content of the participant’s discourse domains from the ground or matrix. However, as we have shown in the previous section, Hosea deploys a series of techniques that undermine the orderly hierarchies in the text. Recursive embedding, erasure, non-dialogic speech, and the lack of formulas to mark the different stages of the prophetic paradigm, all contribute to blurring the levels of authentication in the Hosea.

6.5 The World(s) of Hosea and the Representation of the Divine

The representation of God in either a narrative or a prophetic text involves a specific technical difficulty: How can the words and actions of a supernatural being be represented in a text. since it is an artifact modeled on human communication? The world of a text is structured via hierarchies of speech, perception and modal operators, whereby each level authenticates the next level

down. Locating the voice of God at any level other than the narrative matrix means that the representation of God is limited by the speech and perception of another participant. The speech of a participant is “virtual” in the sense that it does not carry its own authority, but must be validated by the consensus of other voices in the text. Where can Yahweh be situated in this hierarchy so as not to limit or distort the divine nature, while at the same time represent his interaction with human beings?

Narrative and prophetic texts approach this difficulty differently. According to Sternberg, narrative texts in the Bible function in such a way that the reader identifies the narrator’s authority with God’s by building omniscience into the narrator’s domain:

“Why is the biblical narrator omniscient?” ...the answer is by now simple enough: his narrative manifests all the privileges of knowledge that transcend the human condition. For one thing, the narrator has free access to the minds (“hearts”) of his *dramatis personae*, not excluding God himself...For another, he enjoys free movement in time (among narrative past, present and future) and in space (enabling him to follow secret conversations, shuttle between simultaneous happenings or between heaven and earth). These two establish an unlimited range of information to draw upon or, from the reader’s side, a supernatural principle of coherence and stuff that would normally be inaccessible...The biblical narrator and God are not only analogues, nor does God’s information privilege only look far more impressive than the narrator’s derivative or second-order authority. The very choice to devise an omniscient narrator serves the purpose of staging and glorifying an omniscient God.³⁰

If this is the case, then God is represented implicitly in the omniscient narrator who “manifests all the privileges of knowledge that transcend the human condition.” But he is also represented explicitly as a participant in the narrative. According to this view, biblical narrative does not fit what Doležel calls dyadic authentication: “entities introduced in the discourse of the anonymous third-

³⁰ Sternberg. *Poetics of Biblical Narrative*, 84, 89.

person narrator are *eo ipso* authenticated as fictional facts, while those introduced in the discourse of fictional persons are not.”³¹ By in some way identifying the biblical narrator with God, the Hebrew Bible moves beyond dyadic authentication to graded authentication, whereby a participant’s discourse can also be used for world construction. “The function assigns different grades (degrees) of authenticity to fictional entities, distributed along a scale between “fully authentic” and “non-authentic.” Consequently, it provides world constituents with different ranks or modes of fictional existence.”³²

Prophetic texts move along the continuum, closer or farther away from dyadic authentication, depending on how the two stages of the prophetic paradigm are represented within the narrative framework of the text. Instead of creating an analogy of omniscience, Hosea’s strategy for representing Yahweh minimizes the narrator’s role. The narrator in Hosea 1 does not have access to the inner thoughts and motives of God, except as they are expressed in Yahweh’s direct speech. Furthermore, the free movement in time and in space that gives the narrator the capacity to “follow secret conversations, and shuttle between simultaneous happenings or between heaven and earth,” is not explicitly represented in Hosea.³³

This perspectivized view of God is gradually subverted in the transition from Hosea 1 to 2. As Hosea 1 minimizes the narrative framework, it also opens up the text to the figurative world of Hosea 2. This world, located primarily in the domain of the speaking “I” can then use the realm of human relationships to represent Yahweh’s relationship with Israel. The transition to Hosea 2 is mediated through the disinheritance formula in 1:9—“You are not my people, and I am not (I am) to you”—which the reader identifies as Yahweh’s voice by anaphoric reference. Hosea 2:1-2 follows, creating a narrator with an ambivalent identity. The rest of the chapter is constructed primarily through the discourse of the speaking “I.” The text moves from a highly perspectivized to a subjectivized

³¹ Doležel. *Heterocosmica*. 149.

³² Doležel. *Heterocosmica*. 152.

³³ Sternberg. *Poetics of Biblical Narrative*. 84.

representation of Yahweh. In other words, it moves along a spectrum from dyadic towards graded authentication, so that by Hosea 2:25, Yahweh's (virtual) discourse (re)constructs a world of personal, religious and social relationships.

The movement from dyadic toward a more graded authentication increases the flexibility for designating agents (or participants) in the text. Yahweh is able to assume the role of father, husband, lover, not by simile or analogy, but by re-configuring his designation in the world of the text. In narrative texts in the Hebrew Bible, Yahweh is referred to by using a fairly fixed code of names and/or roles.³⁴ In Hosea 2, designation yields to re-configuration. We have shown this in the analysis of Hosea 2, where the "speaking I" who is the father and husband is gradually refers to himself as Yahweh. Identities are reconfigured in Hosea by aligning the worlds of Hosea 1 and 2, a process that often occurs in post-modern texts:

The allowances that the postmodernist rewrites take with proper names can be accommodated by adjusting the strategy of transworld identification. We start by aligning the protowork and its presumed rewrite on the basis of some strong textural and structural evidence—the title, the quotations, the intertextual allusions, the similarity of the fictional worlds structure, the homology of agential constellations, the parallelism of story lines...we draw the transworld identity lines. Some of these will link individuals with different names...the transposition of an individual from one world to another might be accompanied by his or her rebaptizing: the counterpart acquires an alias. Aliases are variants of one and the same rigid designator in different possible worlds, as long as we can keep track of consecutive baptisms.³⁵

Hosea creates a "homology of agential constellations"; in other words, the set of participants in Hosea 1 fulfills similar roles to those in Hosea 2. Yahweh the speaker in Hosea 1 acquires the "alias" of Yahweh the husband and father in

³⁴ Revell lists simple (God, Yahweh) and compound designations (God of Israel, God of Hosts) and their functions within the text. He concludes that compound designations are used to draw attention to the clause in which they are used and not to highlight appearance in a new context. E.J. Revell, *The Designation of the Individual*. 197-217.

³⁵ Doležel. *Heterocosmica*. 226.

Hosea 2. Although Hosea 1 creates a parallel between the way Gomer acts towards Hosea, and Israel toward Yahweh, the device that ultimately aligns the worlds of Hosea 1 and 2 is the disinheritance formula in 1:9. It is a device for “trans-world identification.” All of this is perceived through the consciousness of the speaking “I,” who is not explicitly identified as Hosea or Yahweh at the beginning of chapter 2. By the end, however, the “I” refers to himself as Yahweh. The text “re-baptizes” not only participants, but also the representing consciousness so that Yahweh’s subjectivity filters events in the text. The “analogy of omniscience” is no longer needed.

Hosea 3 works against the “analogy of omniscience” typical of narrative texts in the Bible. It uses the first person, representing consciousness that belongs to the prophet, a participant who quotes and interprets Yahweh’s words. The effect is to cancel any “privileged knowledge that transcends the human condition.” Hosea 3 sets up a world where Yahweh and the prophet’s (narrator’s) roles are kept distinctly separate. Yet even this conclusion must be nuanced. While Hosea 3:1 distinguishes between the first person narrator and the discourse of Yahweh, the following verses blur the distinction. Yahweh commands and the prophet complies, expands the command (3:3), and explains its meaning (3: 4-5) and impact on historical circumstances. The interpretation of the marriage sign points towards a major gap in the text: Whose interpretation is it? Is the prophet reporting the contents of a conversation with Yahweh that is not represented in the text? Is he representing his own analysis? The text blurs the distinction between Yahweh’s thoughts and the prophet’s by a strategy of omission.

Hosea 1-3 resorts to a “kaleidoscopic” strategy for representing God in the text. By not fixing the narrator’s role and function, as in narrative texts, Yahweh is viewed (briefly) from an “omniscient” viewpoint (Hosea 1), as well as a “human” (Hosea 3) and ambivalent, subjective perspective (Hosea 2). Hosea is told to “go and take” a woman given to prostitution and conceive children of “prostitution.” Chapter 2 This variety allows the text to create parallel, but connected worlds.

Hosea 1 defines the parameters—the prophet's relationship to his wife and children, and the relationship of Yahweh to Israel—that are developed in different directions in chapters 2 and 3.

6.6 Conclusion

Hosea represents the capacity to communicate across the gap between the human and the divine—an insuperable difference. As we noted in the introduction, this difference presents itself as a technical difficulty in the construction of the world of the text: How can the words and actions of a supernatural being be adequately represented in a text since it is an artifact modeled on human communication? Situating God as both speaker and participant in a text is at the heart of this difficulty. According to Sternberg, narrative texts ascribe omniscience to the third person narrator and in doing so, identify the uppermost level in the hierarchy of speech with the voice of God. In contrast, Hosea 1-3 resorts to a strategy whereby these hierarchies are established and then subverted in the text.

This thesis has shown that the interaction between the narrative framework and the prophetic paradigm can be highly malleable, thereby impacting upon other elements such as the representation of perspective and the interaction of modal operators that shape the text. In Hosea 1-3 the interaction between the narrative framework and the prophetic paradigm sets up a discourse hierarchy, as well as a hierarchy of modal operators, which together authenticate the voice of God. At the same time, the text dissolves this hierarchy by the use of recursive embedding, dropped end-frame and erasure that are typical of postmodernist texts. The exact embedding expected when a text uses *mise-en-abyme* is subverted in Hosea 2 and 3 by the dropped end-frame at the end of each of these chapters. The reader is left hanging...

In addition, like a postmodernist text, Hosea uses these strategies to construct a text that is composed of several worlds that are interrelated via the marriage/divorce, adoption/disinheritance contrasts. Through this creation and

erasure of relationships, the text gives the reader several images of God ranging from the highly perspectivized speaker in Hosea 1, to the “interior” view of the speaking “I” in chapter 2, to the view of Yahweh from “within” the consciousness and subjectivity of the prophet in Hosea 3. In Hosea 1, the domain of the perspectivized speaker in Hosea presents a God who violates social and religious norms, resorting to the command to marry a prostitute in order to portray the dissonant relationship between himself and Israel. In chapter 2, the woman (and the reader) is confined within the discourse of the male speaker, whose speech constructs an image of an unknown, violent lover, who then becomes the known God who enters into a covenant of love with his people. Finally, Hosea 3 portrays Yahweh within the consciousness of the prophet as the objective of a narrative of value acquisition. In order to “attain” God, Israel must lose its social, religious and political institutions.

Although each chapter of the chapters of Hosea 1-3 portrays a different image of Yahweh, they also articulate a common theological thread. Something must be lost—social acceptance, material security, social, and even religious institutions—in order to enter into a real relationship with him. Each chapter also builds a different world that includes a God whose discourse is capable of creating and un-creating identities, relationships, the material world, and perhaps even the world of the text itself.

Chapter 7
Conclusion

The prophetic corpus lies before us in what are, to some extent, very shapeless collections of traditional material arranged with almost no regard for content or chronological order, and apparently quite unaware of the laws with which we are familiar in the development of European literature.

--Gerhard von Rad

7.0 Introduction

When the world of Hosea 1-3 is read as a narrative text it creates an impression of both unity and fragmentation. Gerhard von Rad's statement, as quoted in the epigraph, typifies the results of this reading strategy. Since both narrative and prophetic texts create a "world," readers may be de-familiarized because they expect a narrative text that follows the "laws" of European literature. What they encounter, however, is a textual world constructed primarily by reported speech, which does not naturalize as easily as a narrative text.

G rard Genette's categories—*histoire*, *r cit* and *narration*—allowed us to highlight more precise differences between narrative and prophetic texts. Unlike narrative texts, in prophetic books, *histoire* includes a substantial number of projected future or possible, unrealized events. Moreover, narration and prophecy differ in the ways that they represent and anchor speech with respect to a speaking voice.

Unlike actions, reported speech events are inserted in the *r cit* as part of a hierarchy. The context of speaking for each embedded utterance locates it in time, and (usually) indicates the identity of the participants (speaker and addressee.) In addition, each instance of reported speech also has the capacity to develop its own event line. Since reported speech is more prominent in prophetic texts, we proposed the idea that they create a "thicker" texture by constructing embedded hierarchies of speech. However, as we have seen, Hosea 1-3 does not fully exploit the possibility of a "thicker" texture by representing several voices in

dialogue, but on the contrary, sticks to monologue discourse and varies the identity of the main speaker.

The way *histoire*, *récit* and *narration* are articulated in a text can shape the type of world that it constructs. This interaction is more complex in prophetic texts because the prophetic paradigm is a brief *histoire*, which in turn is made up primarily of speech events. Each of these speech events can develop its own main line of development. As we have shown in the previous chapter, the interaction between *narration* and the prophetic paradigm in Hosea 1-3 sets up a discourse hierarchy, as well as a hierarchy of modal operators, which together authenticate the voice of God. While at the same time, the text dissolves this hierarchy by the use of recursive embedding, dropped end-frame and erasure that are typical of postmodernist texts.

This chapter summarizes the procedure followed in this thesis to explore the question: How is the world of the text constructed in Hosea 1-3? We begin by re-evaluating the hypothesis.

7.1 How can Hosea 1-3 be Read Differently?: Hypothesis Revisited

The hypothesis that guided this investigation was stated as follows. Hosea 1-3 uses narrative conventions to set up a world but alters them to create a prophetic text. While space, time, and modalities may function differently than would be expected in a narrative text, *it is primarily the representation of speech and perception that gives the text its "prophetic" character.* In a narrative text the displacement that characterizes written language (the co-presence and interaction between the speaker and addressee, which is normal for conversational language that is lacking) is overcome or replaced by the narrator-narratee relationship. By minimizing the narrator's function, Hosea substitutes the *narrative* convention "someone is speaking this text" with a more specific *prophetic* convention: "Yahweh speaks to a prophet, who then speaks to the people." In doing so, a

prophetic text also alters the participation of the reader in the process of constructing the world of the text.

Analyzing reported speech in Hosea suggests at least one important change to this hypothesis: Hosea does not substitute the narrative convention with a more specific prophetic convention: the narrative framework and the prophetic paradigm exist in creative tension in the text. Moreover, their interaction does not create the carefully layered hierarchy of speakers often associated with a narrative text. Instead, the narrative framework and the prophetic paradigm intersect and overlap, thus blurring the authentication of voices in the text. This is especially true of the way the “authority” of the voice of Yahweh is articulated in each chapter.

Another aspect of the hypothesis that needs to be revised is the idea of a uniform “world” of the text. Hosea does not construct one uniform world, but a series of worlds embedded (Hosea 1 and 2), or juxtaposed with one another (Hosea 1 and 3). The following section summarizes the application of this hypothesis to Hosea 1-3.

7.2 How is a World Constructed in Hosea 1-3?

The world in Hosea 1-3 is constructed through discourse broadly defined as “any coherent succession of sentences, spoken or (in most usages) written.”¹ However, in this thesis, the term discourse is closer to the term “discours” in French, as it is used by Benveniste—speech directed by a specific speaker to a specific addressee.² This definition includes the pragmatic context of speech and in doing so highlights the difference between narration and reported speech. This distinction is crucial because it indicates two different functions of discourse within texts: (1) discourse can be a world-constructing event that creates a “shell”—a matrix or space that anchors the discourse of all other speakers; (2) a

¹ Peter Matthews, *Dictionary of Linguistics*, 100.

² Emile Benveniste, “De la subjectivité dans le langage” 258.

speaker's discourse can be that of an agent participating in the action and interaction of the story. Doležel defines the matrix or discourse space as "the macro structural conditions of story generation: stories happen, are enacted in certain kinds of possible worlds."³ We referred to the speaker (encoded in the text), whose discourse constructs the overall matrix for the textual world as the narrator. As we have seen, each of the two functions of discourse carries its own weight in the world of the text. By convention, the narrator's domain is identified with "factual" reference, thus serving as a bench-mark for "truth" in the text. On the other hand, the discourse field of an agent participating in the action is "subjective."

The fact that the world of a text is constructed by discourse means that information about the world is mediated through a variety of speakers (and narrators) and therefore a variety of vantage points that ultimately indicate the sources responsible for the selection and arrangement of world components: "The dependence of a world on a perspective is varied: each type of world establishes its own dependency relation with the perspective presenting or representing it."⁴ Moreover, perspective in a text is mediated through narration. In the case of prophecy, and more particularly the Book of Hosea, this theoretical insight raised the following issues.

- Can a variety of speakers (and narrators) and perspectives be identified in the text of Hosea?
- Is there a primary perspective that dominates the way in which characters (Yahweh, the prophet, the wife, Israel etc.) and thematic material are presented?
- How does the text authenticate or make the authoritative perspective credible to the reader?

³ Lubomír Doležel, *Heterocosmica*, 31.

⁴ Ruth Ronen, *Possible Worlds*, 175.

The issues raised above were narrowed down to two questions: (1) who speaks, and (2) who perceives in Hosea 1-3?

The narrator's report and speaker's domains do not float independently in the world of a text but are anchored in an ordered hierarchy. Narrative texts order a polyphony of voices into a hierarchy; and each of its levels also shapes the construction of perspective in the text. A prophetic text, on the other hand, introduces two specific communication events—inspiration and proclamation—that constitute the prophetic paradigm. The following sub-section summarizes the way the prophetic paradigm is embedded in the narrative framework.

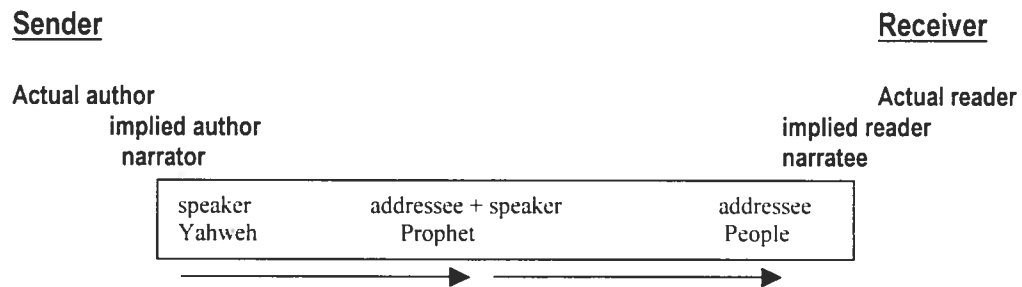
7.2.1 Effect of the Interaction of the Narrative Framework and the Prophetic Paradigm

Narrative texts build a polyphonic texture that separates the domains of participants' speech from the narrator's:

The interweaving of different registers in the text of the novel produces the effect of *heteroglossia*, plurality of discourse; and it is this concrete heteroglossia which serves as the vehicle for the confrontation and dialogue among world-views and ideologies in the novel, its orchestrated *polyphony* of voices.⁵

Each voice in a narrative text fits into a discourse hierarchy where one level authenticates the next level down. In this thesis the reader response model was modified to reflect the embedded nature of represented speech. In a prophetic text the embedding is much more complex, since the prophetic paradigm has been inserted within the narrator-narratee relationship. Figure 31 shows the model as it is modified to reflect this additional embedding.

⁵ Brian McHale, *Postmodernist Fiction*, 166. McHale is using the idea of *heteroglossia* developed by M.M. Bakhtin in 'Discourse in the Novel' in *The Dialogic Imagination: Four Essays*, (ed. Michael Holquist; trans. Caryl Emerson and Michael Holquist; Austin: University of Texas Press 1994), 301-31. In this statement, the term *registers* refers to narrators' and participant's domains of speech.



**Figure 31: Reader Response Model Modified
to Include Reported Speech and the Prophetic Paradigm⁶**

As shown in chapter 1, in its simplest form the prophetic paradigm consists of two separate and successive speech events in which the prophet switches roles from addressee to speaker.⁷ This interaction between the narrative framework and the prophetic paradigm significantly enriches the options for creating the world of a text. However, this poses a challenge for the reader, who must keep track of boundaries between speaker's domains.

Quotation frames allow the reader to roughly follow the prophetic paradigm and the narrative framework throughout a text. They define the “edges” or boundaries of the discourse domains of narrators and speakers. What happens, however, when these indicators do not appear consistently throughout the text, as is the case in Hosea? This thesis proposed three additional criteria to help define discourse domains internally, and the next section summarizes the result of applying them to Hosea 1-3.

7.2.2 Four Criteria for Analyzing Reported Speech

Instead of relying solely on the traditional indicators of the prophetic paradigm to discern who speaks at each level in the text, we developed four criteria that

⁶ The narrative framework is shown in bold, and the prophetic paradigm in regular type.

⁷ This thesis has used the terms “narrator” and “speaker” to refer to levels in the hierarchy of speech. These concepts and their relationship to the prophetic paradigm could also be fruitfully explored if the function and intention of various speakers were taken into consideration. Linguists distinguish between the person who frames the speech act, the one who produces the speech act, and the one who is committed to what the words actually say. See Miller, *The Representation of Speech*, 100.

operate at different levels of discourse: (1) participant reference, (2) verbal aspect, (3) discourse typology, and (4) the use of quotation frames. Each criterion operates at a different level: (1) at the sentence level, or (2) at the paragraph or discourse level. Often one will operate at several levels; for example, participant reference often fills the subject and object position in a sentence while at the paragraph or discourse level it may indicate the importance of the participant in the main story line. The presence of quotation frames and the dynamics of participant reference are the criteria that are normally used to separate domains in narrative texts; however, in Hosea, verbal aspect and discourse type can also signal the presence or absence of domain boundaries.

Although for the most part these criteria worked together to differentiate speaker's domains, occasionally they worked at cross-purposes. In the transition from Hosea 1:9, to 2:1-2, verbal aspect obscures the speaker addressee relationship, not allowing the reader to situate the voice at 2:1-2 on a specific level of the hierarchy of speech. Moreover, participant reference, while used for direct reference in Hosea 1, gradually shifts in Hosea 2 by re-configuring roles attached to particular proper names. Thus Yahweh becomes both husband and father. Both of these criteria were used to shift the reader's focus from the events of Hosea's life in chapter 1 to Yahweh's subjective involvement with Israel in chapter 2.

In narrative texts, once the outermost shell of discourse is established (the outermost level of diegesis, in Genette's terms), this shell grounds or anchors and authenticates all levels of speech within the text. This does not seem to be the case with Hosea. Hosea 1 establishes an outer shell, which is gradually phased out in Hosea 2. This is followed by first person narration in Hosea 3, which cannot be inserted at any point on the main story line in chapters 1 and 2. The outermost level of diegesis provides the "ground" for the prophetic paradigm, but then disappears. Readers accustomed to narrative texts may expect a text to

consistently refer or conform to the hierarchy of speakers; but in Hosea boundaries between domains of speech are blurred.

The prophetic paradigm also shapes the hierarchy of communication in the text but is not always explicitly represented. In addition, the paradigm may not develop in the normally expected chronological order. Its existence is established in the superscription, and the first speech event—inspiration—occurs, but the second one, delivery or proclamation is never explicitly signaled in the text (by a prophetic formula, or a comment from the narrator for example). Both Hosea 1 and Hosea 3 belong to the inspiration stage—they represent the marriage sign from different angles of perception, and there is no certainty as to whether or not one is a repetition of the other.⁸

To summarize, the narrative framework set up in the superscription and continued in the quotation frames in Hosea 1 creates the discourse space, or diegetic shell, for the story to take place. It also constructs the prophetic paradigm that will be present like a giant iceberg, surfacing occasionally through the use of “Oracle of Yahweh,” but not explicitly and consistently structuring the text.⁹ The reader experiences the displacement of the prophetic paradigm from its oral context, and must hold in tension two conventions—the narrative and the prophetic—in order to interpret the text.

7.2.3 Hierarchy and Perspective

This tension within the hierarchy of speakers in the text performs other functions, too. As in narrative texts, the outermost shell has a performative effect; it brings

⁸ It could be argued that Hosea 4-14 is the proclamation stage because the role of the addressee (Israel, or different groups in Israel) is more prominent; but there are no formulas to indicate that this proclamation follows from Hosea 1-3. These ten chapters are “unframed,” i.e., they are not explicitly inserted into a narrative framework. The only “proof” is the strong emphasis on the identity of different addressees belonging to different groups in Israel, at the beginning of Hosea 4.

⁹ These comments refer exclusively to the representation of speech and not to paragraph structure—an aspect of Longacre’s discourse model that was not applied in this thesis but could shed light on the thematic structure of the text. In conjunction with earlier studies on prophetic forms, this approach could sharpen the reader’s perception of the prophetic paradigm that underlies the text.

the world of the text into existence. As Hosea 1 develops, however, the world-building characteristic of the narrative framework is offset by subjective performatives in Yahweh's speech. The narrator tells the story of Hosea's marriage, and the conception of three children, whereas Yahweh's speech is about the dissolution of relationship, symbolized most acutely by the negation of the last two children's names: Lo Ruhamma and Lo Ammi. The narrator's level establishes their existence, while Yahweh's embedded level of speech denies their identity, and through this denial, Israel's relationship with himself.

Minimizing reference to the narrative matrix or framework blurs the boundaries between domains of speech, but it also creates conditions for a highly subjectivized representation of the world. Normally the hierarchy of speakers in narrative texts also establishes the level of subjectivity or objectivity of a statement.¹⁰ The convention is that the outermost shell establishes a reliable, perspectivized vantage point from which the reader can evaluate all embedded discourse in the text.¹¹ This vantage point "grounds" all other domains of speech by "referring to the speech event, its setting and its participants...the setting includes the time and place of the speech event."¹² In Hosea the ground shifts constantly in relation to the prophetic paradigm, as it is viewed from three different vantage points:

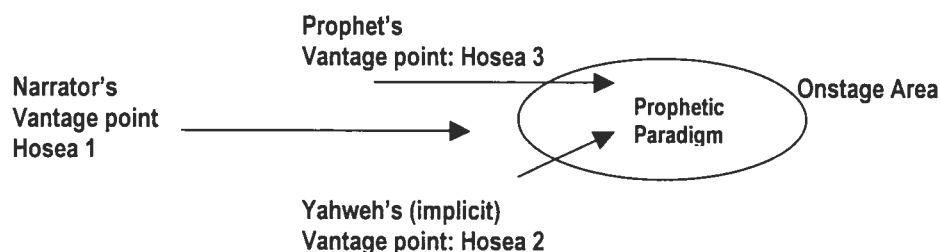


Figure 32: Prophetic Paradigm Viewed From Several Vantage Points

¹⁰ The theory underlying this statement was discussed in chapter 2, section 2.3.1 Focalization, Perspective, and Subjectivity

¹¹ As stated in chapter 3, the objective/subjective convention should be invoked with caution since perception of objectivity and subjectivity can be culturally dependent.

¹² Jo Rubba, "Alternate Grounds in the Interpretation of Deictic Expressions" in *Spaces, Worlds and Grammar*, (ed. Gilles Fauconnier and Eve Sweetser, *CTLC*, ed. Gilles Fauconnier et al.; Chicago: University of Chicago Press), 231.

In Hosea 1, the narrator-narratee relationship is the vehicle for transmitting the prophetic paradigm, but the anonymous narrator (and narratee) never participates in the paradigm itself; thus the arrow indicating the narrator's perception never enters the onstage area. Yahweh and the prophet on the other hand, are participants, so their act of perception can actually enter into the onstage area, and are thus subjectivized. Hosea 2, which lacks an explicit narrative framework, is even more subjectivized than Hosea 3. Hosea 2 relies on I-embedding, predictive and hortatory discourse to shape perception in the onstage area.¹³

Figure 32 shows three vantage points with differing levels of perspectivization and subjectification. At the beginning of Hosea 1, a highly perspectivized text establishes the narrative framework. As the text progresses, the narrative framework and the prophetic paradigm interact, recede, and give way to the highly subjectivized discourse of the speaking "I." In Hosea 2, the reader follows the trajectory of the woman in the text, moving from not knowing to full knowledge of Yahweh, the speaker. This trajectory, which includes all actions and motivations, is filtered through the discourse of the speaker. Hosea 3 uses another strategy to construct a highly subjectivized account of the marriage sign. The first person quotation frame establishes the prophet as the "authority" in the text; and Yahweh's words are embedded in the discourse domain of the prophet, who is a participant in the sign. In this case the reporting consciousness also belongs to the consciousness that experiences the event, and this considerably alters the interpretation of the marriage from fertility to abstinence.

¹³ Predictive discourse involves temporal shift towards the future (prolepsis) in a story line, but can also involve the possibility of unrealized events. This discourse type can appear in the domain of a third person narrator, or within the domain of a participant. In the case of the third person narrator, it is "effected by a narrator who is situated outside the story he narrates." (Rimmon Kenan, *Narrative Fiction*, 50). In Hosea 2, however, prediction is located within the (male) speaker's domain, and in this case the convention is to associate it with "a present act of remembering, fearing or hoping." (Rimmon Kenan, 51). This conclusion is provisional since we do not know if ancient readers (and redactors) shared this convention.

So far we have surveyed the results of applying four criteria to identify domains of reported speech in Hosea. At this point we will look at several issues that were not addressed directly in this thesis, and could have a substantial impact on the way the world of the text is constructed. They point towards new areas of research. One reason for not addressing them was that they would have required broadening the scope of research to encompass the corpus of prophetic books; and a second reason was that some point toward areas where substantial additional research may be required.

7.2.4 Issues Not Explored in this Thesis and Future Research Possibilities

Since this thesis is limited to Hosea 1-3, a key issue that needs to be researched is if there is a world in Hosea 4-14, and how this relates to chapters 1-3. Preliminary analysis of chapter 4, shows that while there is no narrative framework, and the marriage image that is prominent in 1-3 is no longer developed, the first three chapters provide an interpretative key to the rest of the text. This key is provided by linkages with the “second level” metaphors such as the land, the inhabitants of the land, the “sons of Israel” and other references found in chapters 1-3 and developed in 4-14.

Chapters 4-14 consist mostly of unframed direct speech in the form of predictive or hortatory discourse. Although it is possible to propose the prophetic paradigm with its embedding quotation frames as a structure underlying the text, the fact is, quotation frames were not used by the final redactors of the text. The diegetic summaries scattered throughout the text record the fact that a speech event has occurred, but are not part of a strategy to represent a dialogic exchange. The reporting speaker never surrenders “control” of the reported speech event, thus maintaining a monologue throughout.

Chapters 4-14 differ from the previous three in that they shift the attention of the reader to the identity of the addressee. They accomplish this by the use of exhortations to listen, highlighting the actions of the addressee, and using diegetic summaries that describe the process of reception for a speech event. Rhetorical

questions also focus attention on the addressee. With their emphasis on the role of the addressee as the people of Israel, chapters 4-14 could be seen as the proclamation stage of the prophetic paradigm.

Like chapters 1-3, Hosea 4 is probably a deep structure monologue. Although on the surface, the voice of the prophet seems to merge with the voice of Yahweh, at this time we do not have the necessary theoretical framework to understand what happens at a deep structure level when two discourse fields or domains merge. Establishing who perceives in the text also depends on distinguishing between the voice of the prophet and the voice of Yahweh when discourse fields merge. This conclusion can also be extended to the rest of chapters 4-14.

Before the relationship between the worlds in Hosea 1-3 and 4-14 can be determined, it would be crucial to see if free indirect speech can be identified in Hosea; and if this would account for the merging of discourse fields and perception (the prophet shares Yahweh's consciousness) often cited by scholars in relation to the prophetic books.¹⁴

According to Cynthia Miller, studies of free indirect discourse have focused primarily on the presentative הנה in narrative texts. In this case, information introduced by והנה fuses the deictic centers (the visual perception, not emotions, desires etc) of the participant and the narrator:

¹⁴ Free indirect discourse has not been addressed in this thesis because it requires further research on a constellation of issues outside the Book of Hosea. Three important ones are as follows: First, free indirect speech needs to be researched at both the sentence and paragraph level. This would in turn give some notion of how it relates to the narrative framework, and the prophetic paradigm in the text. Second, it should be studied throughout the prophetic corpus, an endeavor that demands knowledge of how the narrative framework and the prophetic paradigm work together in all the prophetic books. Third, deixis is one of the primary criteria for establishing the presence of free indirect discourse: but the issue of when and why sudden switches in grammatical person (while apparently referring to the same participant) occur in Hebrew prophetic texts has not been entirely resolved. Scholars have shown that participant reference in narrative texts allows the reader to follow the action on storyline, whereas in poetic texts it is a device for signaling the (thematic) beginning and end of paragraphs. Which of these strategies apply to prophecy and to what degree?

The use of וְהִנֵּה in narrative, then “approaches the immediacy of speech” precisely when, like direct speech, it is anchored in a deictic center at variance with that of the surrounding narrative. The use of the presentative וְהִנֵּה in narrative is thus an important device for signaling point of view (or focalization) and for introducing new characters into narrative. Because of the significant divergences between וְהִנֵּה and Western free indirect discourse, however, we prefer to avoid the latter terminology. And, because sentences introduced with וְהִנֵּה do not represent speech in narrative, we will not consider them in the chapters that follow.¹⁵

וְהִנֵּה appears in Hosea 2:8 and 2:16, and is used primarily to shift the reader’s attention from the woman’s actions to Yahweh’s. However, many shifts in Hosea occur with no markers to indicate that a change in center is occurring. Moreover, the deictic shift often involves the addressee, for example:

First Person Speaker Addressees = woman’s children	First Person Speaker Addressee = anonymous person Children = object of speech
Accuse your mother, accuse For she is not my wife, and I am not her husband...2:4 Lest I strip her and set her As on the day she was born, And I set her in the wilderness And make her as a desert land And kill her with thirst. 2:5	And her sons I will not love, For they are sons of harlotry 2:6

Table XXXV: Transition in Addressees: Hosea 2: 4-6

In this example, the children who have been addressed through hortatory discourse in an I-you relationship are suddenly referred to as I-they. This changes the addressee to an unnamed listener.

Closely related to the issue of deixis and speaker’s domains, is the broader problem of participant reference. Although chapter 2 of this thesis outlined

¹⁵ Miller, *Representation of Speech*, 90.

several approaches to participant reference—as an indicator of paragraph boundaries (Regt), as a device for marking aperture and closure (Wendland), and as a marker of sociolinguistic setting (Longacre, Revell)—these approaches do not take into account shifts from direct to figurative reference. In terms used by possible world theory, they do not account for the possibility of trans-world identity (as we briefly explored in chapter 6), whereby a set of participant referents is transposed and applied to a different set of characters. This approach opens up a whole set of issues such as: How are boundaries between worlds set up? How do the discourse hierarchies of different worlds relate to one another? These questions should be explored in prophetic texts beyond the Book of Hosea.

Another issue that was touched upon, but not developed is the appearance of “Oracle of Yahweh” in the midst of the male speaker’s domain (2:18, 23). Although most scholars assume this formula is spoken by the prophet, there is no explicit signal that allows the reader to know whether this unframed speech may or may not be part of the narrator’s or even Yahweh’s discourse field. The issue of whether or not this formula functions as a quotation frame or a marker of focus, and under what conditions, needs to be addressed. This would require research on its use in the rest of the prophetic books.

A very important issue that was not explored in depth in this thesis is the relationship of the four criteria to paragraph structure. The background/foreground distinction in discourse typology could shed light on the thematic and/or chronological structure of a prophetic text.¹⁶ Moreover, its correlation with different types of oracles discovered by form criticism could relate them to the prophetic paradigm operating in the text.¹⁷

¹⁶ Longacre’s discourse typology was developed using narrative texts, hence the paragraph structures he proposes relate closely plot development, c.f. *Joseph: A Story of Divine Providence*.

¹⁷ Prophetic texts shed some light on an assumption that may be operating when scholars read texts: Can we automatically assume that paragraph boundaries correspond exactly with the boundaries of discourse fields in prophetic texts? Wendland’s approach summarized in chapter 2 makes this assumption.

Another issue that was discussed, but not resolved, in chapter 2 is the impact of syntactic subordination when establishing a discourse type. Throughout the analysis of the Hebrew text in this thesis, subordinating conjunctions in the initial position of a clause were treated as elements that pushed the clause down the verb rank cline. Thus a clause could be moved from the main story line to the representation of background activities. Resolving the impact of subordination on typology would involve a larger scale investigation of both narrative and non-narrative texts.

Several ways in which Hosea uses subordinating conjunctions may be more typical of prophetic texts. In Hosea 1 for example, the subordinating conjunctions that introduce the “reason” part of a command often introduced the political implications of the actions commanded by Yahweh. In Hosea 2 subordinating conjunctions are used more widely, but often precede the embedding of the woman’s direct speech in the predictive discourse of the speaker (2:7,9).

Finally, the interaction of time and space references as world-constructing devices in prophetic texts needs to be explored more carefully. In narrative texts, time and space are usually articulated so that they create a textual world that resembles the actual world. In prophetic texts, direct references to time and space—“On that day,” “In that place”—seem to be found at major transition points that often involve changes in discourse type. Is this a device to move from actuality to possibility? For example, to move from narrative to predictive discourse? (Hos 1:9-2:1) Should they be read as direct or as figurative references?

This thesis has been developed based on the assumption that reading strategies are more or less shared across cultures, and time periods.¹⁸ In other words, ancient

¹⁸ Generally speaking, narrative conventions of interpretation were established by the growth of the novel in Western literature. Culler’s levels of naturalization discussed in the introduction to this thesis describe the process of reading that was the norm up until the end of the modernist period. As we have seen in the previous chapter, with the advent of post-modernism these reading strategies have been exposed and challenged. This leads to the question: Which of these reading strategies reflects the conventions in place at the time of the final redaction of Hosea?

readers of a prophetic text brought the same expectations to the process of reading as a modern-day reader. However we do not know if they naturalized in the same way as a modern reader. One example of this issue is the question of whether or not direct speech was perceived to be more “objective” at the time the texts were composed. Even in this example, the objective/subjective dichotomy could easily have developed over time as the texts were composed and redacted. Another example of this issue is the way predictive discourse was perceived at the time of the composition of the text. In modernist novels, predictive discourse is normally tied in with the subjectivity of a participant in a text. As Culler shows, this “naturalizes” the text so that visions, dreams, and desires involving the supernatural conform to everyday experience of the actual world. Did the redactors of Hosea naturalize in this way? This question can only be answered by a study of reading conventions and their development through time.

7.3 Conclusion

This thesis focuses on the question of whether or not the textual worlds in Hosea 1-3 are constructed primarily through the representation of speech. Two steps were taken to answer the question. On a macro-structural level, a hypothesis about the relationship between the narrative framework and the prophetic paradigm was proposed. Second, four criteria for distinguishing between speaker’s domains were chosen. These steps have demonstrated that the relationship between the narrative framework and the prophetic paradigm is not one of simple embedding. In other words, the two speech events that constitute the paradigm—inspiration and proclamation—do not function in an orderly chronological way. Hosea constructs a narrative framework and then dissolves it, thus shifting the ground from which the prophetic paradigm is viewed.

The trajectory of this thesis has shown that the discourse hierarchy of Hosea 1-3 is much more malleable and flexible than those found in narrative texts—a characteristic that also shapes other world constructing elements such as the representation of perspective and the interaction of modal operators that shape the

text. The creation and erasure of discourse domains contributes to the text's shifting perspectives. Like a postmodernist text, Hosea constructs a text that is composed of several worlds that are interrelated via the marriage/divorce, adoption/disinherison contrasts. Through this creation and erasure of relationships, the text gives the reader several images of God that range from an exterior, "perspectivized" view of Yahweh as a participant, to an interior "subjectivized" view of his relationship with Israel.

Chapters 3-5 of this thesis, have shown that each of these perspectives transmits its own dominant modal operators. The entire text is governed by an alethic modality that sets up the possibility of communication between the supernatural and the natural world, between Yahweh and the prophet. This is articulated in the discourse field of the narrator, as it evokes the prophetic paradigm. Embedded in this over-arching codexal modality, are the modal operators that develop the story of husband, wife and children in different directions.

Through the command to marry a promiscuous woman and the naming of the children Hosea 1 introduces the value-disvalue opposition that characterizes axiological modality. The woman is an axiological rebel, whose values set her on a quest away from Yahweh; a fact the reader learns through the subjective discourse of Yahweh. In this chapter, fertility is a sign of dissonance between Yahweh and his people. Hosea 2 is a world shaped by the knowledge and belief—the subjectivity—of the male speaker who confines all other participants within his discourse field. It is therefore a subjective, epistemic world whose story-generating power lies in the transformation of the woman's ignorance or false belief in the Baals into knowledge of Yahweh. Finally, Hosea 3 sets up the conditions for deontic operators, which generate stories of "the *fall* (violation of a norm—punishment), the *test* (obligation fulfilled—reward), and the *predicament* (conflict of obligations)."¹⁹ Abstinence becomes the sign that can be interpreted as deontic loss or acquisition— fall or obligation—depending on whose

¹⁹ Doležel, *Heterocosmica*, 121.

perspective the reader assumes, the male speaker's, or the woman who is confined in the text.

What new avenues has this process opened up? By viewing a Hosea as a textual world, and not as a "conglomeration" or "anthology," this dissertation has uncovered the many ways in which the voice of God is articulated in Hosea 1-3. The original contribution of this approach is that it does not assume that the prophetic paradigm is the communication situation that underlies Hosea 1-3. Instead, it is a paradigm for oral expression that is embedded in a narrator-narratee relationship. Furthermore, the paradigm in conjunction with the narrator-narratee relationship together articulate a discourse hierarchy that is constructed and de-constructed throughout the text.²⁰

In addition to recognizing the "textualization" of the prophetic paradigm via a hierarchy of speech, this approach addressed the way the representation of speech shapes the authority of the voice of God in the text. Hosea 1-3 offers three differing views of God, resorting to a "kaleidoscopic" strategy for representing God in the text. By not fixing the narrator's role and function, as they would be in narrative texts, Yahweh is viewed (briefly) from an "omniscient" viewpoint (Hosea 1), as well as a "human" (Hosea 3) and ambivalent, subjective perspective (Hosea 2). This variety allows the text to create parallel, but connected worlds.

Hosea 1-3 is a complex construction of inter-related worlds with their respective discourse hierarchies, perspectives, and modal operators—a far cry from a "shapeless collections of traditional material arranged with almost no regard for content or chronological order."

²⁰ "Is there a world in this text?" is a question that can also be asked of other types of literature in the Bible. There is a real possibility that different literary genres create their own paradigm, which then interacts with a narrator-narratee relationship to construct a particular hierarchy of discourse in the text. For example, these issues could be explored for texts that are as diverse as apocalyptic and wisdom literature.

Glossary

Agent Orientation - The term agent refers to all participants whose actions or states of being are portrayed in the text. An agent is a syntactic category usually defined in opposition to patient. A patient undergoes or “suffers” the effects of an action. The agent or patient may be designated in a text through the use of a noun phrase, personal pronoun or proper name. This can include the narrator, or speaking voice. “Agents either instigate a process (with action-process verbs) or perform an action (with action verbs). In either case it seems necessary to insist that intentionality is crucial to the definition of an agent...”¹

Analepse – Flashback or presentation of an event after its position in chronological sequence.

Authentication – The degree of truth-value given to a statement in the world of a text. According to narrative convention, the third person omniscient narrator’s domain normally establishes statements that are ‘factual’ in the world of the text. Thus the narrator authenticates the truth-value of all other speakers in the text. This must be differentiated from legitimization, a term used by scholars using a sociological approach to a biblical text, which refers to the source of the authority of a social role.

Authority – The power to authenticate propositions originating from other speakers in the text. “In literary contexts...authority is conceived as a convention attributing more power of construction to an external speaker, and less power to an internal and restricted speaker. Once a speaker has been situated outside the fictional world with omniscience and omnipotence on his side, the events and situations narrated are likely to be viewed as facts of the fictional world.”²

¹ Longacre, *Grammar*, 156.

² Ronen, *Possible Worlds*, 176.

Contingent Temporal Succession - (+ or -) means an event or action is contingent or dependent on the previous event or action. This is one of Longacre's criteria for classifying discourse types. (See chapter 2, section 2.2.2.2.3)

Convention- Conventions are the set of assumptions made by the reader when reading a particular text type. "When re-constructing a fictional world, the reader trying to understand followed the convention that a given world is not only characterized by what it contains, but also by specific modes of organization imposing order and coherence on the world-components."³ Examples of those modes of organization are the discourse hierarchy in the text and modal operators.

Diegetic – From the diegesis, this term refers to the presentation of events, persons, objects and perceptions through the mediation of a narrator who talks about, or summarizes them. This is the opposite of mimetic, the supposedly "direct" presentation of events, persons, objects and perceptions in which the presence of the narrator is minimized.

Discourse - In this thesis, the term discourse is closer to the term "discours" in French, as it is used by Benveniste—speech directed by a specific speaker to a specific addressee.⁴

Domain or field of speech – Speech directed by an identifiable speaker to a specific addressee or series of addressees. Quotation frames normally identify the boundaries between speaker's domains or fields. Another element that can help to identify a speaker's domain is participant reference.

³ Ronen, *Possible Worlds*, 93.

⁴ Emile Benveniste, "De la subjectivité dans le langage" 258.

Dropped End or End Frame – This device creates ambiguity in the world of a text. It consists of dropping down to an embedded level in the discourse hierarchy without returning to the *ground* or the narrator’s domain.

Excluded Middle – Two options are mutually exclusive, and cannot create a third option by overlapping. Often the excluded middle reflects a situation in nature. For example, something cannot be both wet and dry, even and odd or dark and light at the same time.

Fiction – In its broadest meaning, fiction refers to a text that is an invented or constructed narrative. The nature of fictionality is a complex and un-resolved philosophical debate. Some approaches define fictionality as a property inherent in certain text types; others define it “relative to a given cultural context, as a pragmatically decided feature of texts.”⁵ Defining a text according to a given cultural context means that fictionality is determined by the reading conventions inherent in the culture: “When a text is considered to be fictional, its set of propositions are read according to *fictional world-constructing conventions* and it is made to signify by observing the set of *fictional world-reconstructing conventions*.”⁶ These conventions occur on the horizon of interpretation shared by the author(s) and reader(s) of a text.

Ground – The uppermost level of diegesis, the base or matrix of speech in which all other speech events in a text are embedded. In Genette’s model, the ground is equivalent to *narration*.

histoire – A term used by Gérard Genette, *histoire*, is composed of events that represent a change from one state of being to another. These events are they articulated in the world of a text as a *récit*.

⁵ Ronen, *Possible Worlds*, 10.

⁶ Ronen, *Possible Worlds*, 11.

Histoire – A term used by Gérard Genette, *Histoire* refers to a series of events located in the actual world.

Hierarchy of Speech or Discourse Hierarchy – Every component of the world of a narrative text is mediated to the reader through discourse. (See definition of discourse above.)

Main line of discourse or main line of development –A succession of events that moves a particular type of discourse forward. In the case of narration, the main line of development is indicated by a succession of *wayyiqtol* verbs; for exhortation, the main line is signaled by a succession of imperatives; and for prediction by a succession of *weqatal* verbs.

Matrix –The context (time, space, participants) given for the world of a text. The matrix is often (but not always) articulated in the *ground*, or most basic level of discourse in a text.

Meta-textual Proposition – This is the assumption underlying every text that it is a form of communication. Therefore there is someone who articulates the contents of a text to an addressee.

Mise-en-abyme – Recursive embedding of one story within another where the embedded story mirrors or resembles a salient characteristic of the one at the upper level.

Narrative Framework – In this dissertation this term refers to the speech, action and background events narrated at the highest level of the discourse hierarchy in a text. All other speaker's domains are embedded in this framework, which consists of a narrator-narratee relationship. Embedded domains are specifically labeled with the terms speaker-addressee. The terms *ground* and matrix although not exactly the same, are used interchangeably with the narrative framework. In

Hosea 1, the narrative framework is first articulated in the superscription (Hosea 1:1-2).

Narrative Convention – A convention (see definition of this term above) that characterizes narrative texts. For example, “it is conventionally agreed that the ego of the biographical author of a fictional text is divided into an actual and a fictional part: the author as distinct from the narrator. By positing an author as a source of authority and control, one assumes that the fictional text is the only source of information about the world it constructs, which imposes specific constraints on the structure of the fictional universe.”⁷ Another convention is that every text is mediated through the discourse of a speaker and addressee. Eco describes this as a metatextual proposition: “there is (was) a human individual who utters (uttered) the text I am presently reading and who asks for an act of suspension of disbelief since he is (was) speaking about a possible course of events.”⁸ Most research on narrative conventions has been carried out for fictional texts.

Naturalization – Naturalization occurs when a reader encounters strange or deviant elements in a text and is able to “explain” their existence in relation to his or her subjective experience of the actual world. Jonathan Culler describes naturalization in narrative as—“the fact that the strange or deviant is brought within a discursive order and thus made to seem natural.”⁹

Participant Reference – Participants are usually agents or persons in a text whose identity is consistently referred to using a particular constellation of labels such as a proper name, pronouns and role or kinship descriptions (king, prophet etc.) Participant reference also helps the reader track the boundaries of each speaker’s discourse domain.

⁷ Ronen, *Possible Worlds*, 92.

⁸ Eco, *Role of the Reader*, 17.

⁹ Jonathan Culler, *Structuralist Poetics*, 137-8.

Perspective - The presentation of time, space, participants, states of affairs and actions are mediated through a prism articulated by the narrator or a participant in the text. Perspective can refer to visual perception, but also includes cognitive, emotional and ideological elements. Genette proposes the word focalization in order to avoid the visual connotations associated with perspective.¹⁰ Nevertheless, underlying the concept of perception is a cognitive, spatial metaphor: “In a narrative text, the reality of the narrator...is the basic mental space...Each time the narrator lets characters speak or presents their thoughts, an embedded mental space...is created within the base space.”¹¹

Perspectivization – This term is used in a specific way in this dissertation. “The most explicit type of perspective is direct quotation, in which a current speaker lends not only his *S*, but even his *R* to another subject in the discourse, thus creating a new “I” as the embedded current speaker.”¹² *S* refers to the subject of consciousness and *R* to the referential center of an expression.

Projection - (+ or -) as a category “has to do with a situation or action which is contemplated, enjoined, or anticipated but not realized.”¹³ This is one of the criteria used by Longacre to establish discourse types.

Prolepse – Flash-forward or presentation of an event before its location in a chronological sequence.

Prophetic Paradigm – A sequence of events whereby God speaks to a prophet who then speaks to the people of Israel. This sequence is composed of two types of events: inspiration and proclamation. These two types of events can be further analyzed into categories of transmission and reception, speaker and addressee. See chapter 2 part 3. In this thesis, the prophetic paradigm is treated as a

¹⁰ Genette, *Figures III*, 206.

¹¹ Sanders and Redeker, “Speech and Thought in Narrative Discourse,” 295.

¹² Sanders and Spooren, “Perspective, Subjectivity, and Modality” 89.

¹³ Longacre, *Grammar*, 4.

prophetic convention that underlies the reader's re-construction of the world of a prophetic text. The prophetic paradigm is evoked via the superscriptions and the use of formulae that refer to prophecy such as "Oracle of Yahweh" and "Thus says the Lord" among others.

Quotation Frame –A device that indicates the embedding of the discourse space of one speaker within the space or domain of another. "In reported speech, two speech events are brought together—the reported speech event (the putatively original locution) and the reporting speech event—and each speech event brings its own deictic center. In direct speech, the deictic center of both speech events remain distinct...In indirect speech, however, only the deictic center of the reporting speech event is apparent."¹⁴

Récit - The reader abstracts individual events from their presentation in the text and arranges them in chronological sequence, based on his or her experience of "how things normally happen" in the actual world. *Récit* is the presentation of events in the text, which does not necessarily follow the sequence of how things normally happen in the actual world. The *récit* can present events out of their expected order by using analepse and prolepse.

Referential Centre - The referential center (R) is the actual time and location of a speech act; it is the vantage point of the current speaker. It may be realized as an "I" with first and second person pronouns, or may be implicit.

Subject of Consciousness – The subject of consciousness (S) is another vantage point in which the speaker or participant to whom the responsibility for the information in the discourse is attributed: "S is often, but not necessarily always, established in the current speaker."¹⁵

¹⁴ Cynthia L. Miller, *The Representation of Speech*, 63.

¹⁵ Sanders and Spooren, "Perspective, Subjectivity, and Modality," 87.

Subjectification – Subjectification occurs when time, space, persons, states of affairs, actions and perceptions are filtered through the perception of a participant in the textual world. Subjectification is not normally attributed to a third person omniscient narrator.

Transworld Identity – “Trans-world identity raises the question of whether an entity can preserve its essential identity despite being characterized, located or even named differently in different worlds.”¹⁶

Technique – A mode, means or tool for achieving artistic expression. This term is used in this dissertation primarily to refer to specific means used by modernist and postmodern texts to alter the hierarchy of discourse in a text. Examples of these techniques are “worlds under erasure”, *mise-en-abyme*, dropped end frame etc. In this sense a technique alters a world constructing convention in order to achieve a special effect. For example, the dropped end frame does not allow the reader to complete the discourse hierarchy at the end of a text or section. Thus the reader is left with the question: “Is this the primary or an embedded world in the text?”

Vantage point – A component of a perspective, a vantage point is “the set of all possible instantiations of an “I,” a deictic center” and is constituted on the surface structure of a text.¹⁷ Two specific vantage points are used to represent perspective and subjectivity in a text.

Verb Rank Cline – A concept used by Longacre to order elements that appear in first position in a clause. The verb rank cline for narration shows wayyiqtol verbs at the top of the cline, because these verbs move the action forward in the text. At the bottom of the cline are verbless clauses which are use to indicate states of being rather action. The cline indicates to what degree each element in first

¹⁶ Ronen, *Possible Worlds*, 57-8.

¹⁷ Sanders and Spooren, “Perspective, Subjectivity, and Modality,” 86.

position is close to the main line of development of a particular discourse type. Longacre uses the concept of a cline to distinguish between elements that are in the foreground or background of a particular discourse type.

World of a Text - The world of a text consists of time, space, and states of affairs, actions and perceptions encoded via linguistic signs in a linear text. When a reader decodes these elements and structures, he or she also contributes knowledge and experience of the actual world to create an imaginary, textual world.

World Under Erasure - When some aspect of a textual world—space, participants, objects, events—appears and then disappears, this “flickering” or “oscillating” element directs the reader’s attention to the process of world construction. This occurs in a narrative text, when major “chunks” of the ontological status of the world falter.

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III. Prophecy

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