A narratological analysis of time in 2 Samuel 11:2-27a

by

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CHAPTER 1

INTRODUCTION

1.1. INTRODUCTORY REMARKS

Narratives have been a part of human interaction and culture since time immemorial. There seems to be universal aspects to narratives of any kind, and all types of narratives seem to intrigue the human being. Granted, the telling of narrative has developed and grown together with culture, and sometimes it is difficult to understand some elements in ancient narratives. However, an analysis of these ancient tales might surprise today's reader with unexpected depth (Cobley 2001:2). The Old Testament contains many of these ancient tales. In fact, more than 30 percent of Old Testament material can be described as narrative (Tolmie 1999:1). Logically, it follows that the analysis of narrative texts should be a matter of prime concern for students of the Old Testament. It is imperative that these texts should be read and understood as such, since this will elucidate the meaning of the texts to both the Hebrew scholar and the Old Testament exegete.

It is somewhat distressing to note, then, that even though Hebrew poetry has received much attention thus far, not so many enquiries have been made into the narratives contained in the Old Testament in general (Schulz 1991:119). It is necessary, therefore, to "understand the basics of biblical narrative – its structure, its conventions, its compositional techniques – in other words, how it represents that which it wishes to represent" (Berlin 1983:13). In this study, one of these "basics" – the aspect of time - will be addressed. The findings of this research will be applied to the narrative contained in 2 Samuel 11:2-27a – the well-known tale of David, Bathsheba and Uriah.

It is my contention, together with Tolmie (1999:87), that an analysis of time in a narrative "can be one of the most rewarding aspects of a narratological analysis". It is hoped that a narratological analysis of time will contribute to the understanding of the highly ambiguous story of David, Bathsheba and Uriah, which Campbell (2005:113) described as "one of the Bible's great narrative texts".

1.2. RESEARCH PROBLEM

A holistic approach to narratology, however useful, is beyond the scope of this study. Indeed, creating a model out of the available resources to do a complete narratological analysis is a daunting task (Culler 2004:117). Rather, the focus of this study will be on the narratological aspect of time, and especially time as used in 2 Samuel 11. The choice of this narrative as research object serves a twofold purpose: firstly, it will demonstrate the huge gain to be had with a narratological approach, and particularly the study of time, and secondly, it will perhaps shed light on the very equivocal narrative contained in 2 Samuel 11.

1.3. HYPOTHESIS

The study will show that there is a vast benefit to a narratological approach, especially in analysing the narrative aspect of time. The study will also show that 2 Samuel 11:2-27a can be read as a narrative text. It will therefore be argued that an analysis of the narratological aspect of time contributes to a deeper understanding of the story itself. It will also be argued that a different emphasis than the prevailing opinion was placed on the story by the author, namely that it is not so much a narrative concerning Bathsheba, but rather a narrative concerned with the death of Uriah.

1.4. METHOD

Research will be done in four stages.

i. The first stage will inquire into some general problems of doing narrative analysis. A model will be developed with which the narrative analysis of the text will set about. This concerns the distinction between story and discourse – whether this distinction is viable and if so, in what light this relation should be seen.

ii. An enquiry into the nature of time in a narrative will be made in the next stage of research. This enquiry is crucial, as it will be the foundation upon which a model for narrative analysis of time will be built. This stage, therefore, will integrate a wide range of books and articles on narrative theory in order to create such a model. As a starting point, Genette's three categories of time will be used to discuss the different properties of narrative time. The synthesis of theories will be the basis for the analysis of 2 Samuel 11. Special attention will also be given to the nature of biblical narrative.

iii. A study of this nature can only be done if the text of 2 Samuel 11 can be shown to be narrative. Therefore, the third stage of research will appraise the text of 2 Samuel 11 as such. The pericope will be delimitated and it will be shown that the text is indeed to be read as narrative. Thereafter, the structure of the narrative will be determined. The ambiguous nature of this text will also be highlighted and discussed. This stage will involve a close reading of the text itself and will make reference to secondary literature (*e.g.* commentaries on the text). A synthesis of these sources will be given at the end of this stage.

iv. The analysis of time in 2 Samuel 11 will be embarked upon in stage four. The narrative will be analysed episode by episode. A detailed analysis in the form of a table, in accordance with the model developed in stage two, will be set out for each episode. The detailed results of this analysis will

be discussed. This stage will thus make use of a close reading of the text of 2 Samuel 11 according to the synthesis of theories prepared in stage two of the research.

v. Finally, a reflection will be given on these four stages. Conclusions will be drawn about the usefulness of a study of time in narrative and about the narrative of 2 Samuel 11 itself.

1.5. EXPECTED RESULTS

The study is expected to illustrate the importance of a narratological approach in biblical interpretation, especially with regard to the study of time in a narrative. It is anticipated that the study will clearly show 2 Samuel 11 to be a narrative text. Also, it is expected that the research will show that this text concerns Uriah's murder more than David's adultery with Bathsheba. A deeper understanding of the author's intent and the story's message will come to the fore.

CHAPTER 2

STORY AND *DISCOURSE* IN THE ANALYSIS OF NARRATIVE

2.1. INTRODUCTORY REMARKS

Narrative analysis, including analysis of biblical narrative, has long been using the concepts of *fabula* and *sjužet*[1] to perform analysis on texts. This endeavour has not been without its controversy (Funk 1988:3). Especially the terminology employed differs widely, and exactly *what* is defined by the two terms are interpreted in various ways (Lowe 2000:5), even though there is widespread agreement on the importance of their use.

The aim of this chapter is to take a fresh look at the approach taken on distinguishing between these two concepts. An enquiry will be made into the legitimacy of such a distinction, and whether or not it has any importance for the study of narrative. In a sense, this chapter is a response to the critique levelled at narrative theory by Barbara Herrnstein Smith (2004:*passim*), who claimed the distinction between *fabula* and *sjužet* to be redundant.

This chapter will commence with an overview of the concepts *fabula* (story) and *sjužet* (discourse), and the distinction made between them. The relation between the two will be highlighted, and the terminology employed in this study will be cleared up. Thereafter, some views on the wholeness of narrative will be given, and there will follow an excursion into the importance of making such a distinction. After considering the order in which story and discourse should be taken to come into being, a model of distinguishing between story and discourse

[1] The meaning of these two terms will be discussed below in 2.2. under the heading *The Distinction between Story and Discourse*.

will be drawn. This model will then be applied later on in this study to 2 Samuel 11 in Chapter 5.

2.2. THE DISTINCTION BETWEEN STORY AND DISCOURSE

Ever since the Russian Formalists, a distinction has been made between the events of a narrative and the 'real' chronological order in which they are purported to have happened, and the way in which these events are related (Brooks 2002:130; Funk 1988:2; Resseguie 2005:208; Tomashevsky 2002:165). The former, known by its Russian Formalist term *fabula*, can thus be seen as "a series of events", whilst the latter, known as *sjužet*[2], can be seen as "the story as reported in the narrative" (Culler 2004:117-118). Whereas *fabula* constitutes the "raw material for the construction[3] of a narrative", *sjužet* can best be described as the "final product" (Resseguie 2005:208). Chatman (1978:20) refers to *fabula* as the "sum total of events to be related in the narrative", while *sjužet* can be seen as "the story as actually told by linking the events together". This distinction has also been made in structuralist narrative theory, which distinguishes chains of events from the expressions "by which the content is communicated" (Chatman 1978:19). Perhaps the most enlightening definition of the terms would be Chatman's (1978:19): "story [as *fabula*] is the *what* in a narrative that is depicted, discourse [as *sjužet*] the *how*." Therefore, even though narrative theorists do not agree on terminology[4], it can be clearly seen that the distinction between a chronological order of events and the way in which they are related, is an ever

[2] Different spelling of this term abounds. Culler (2004), for instance, uses *"sjuzhet"*, Brooks (1984) prefers "*syuzhet"*, while Prince (1982) applies *"sujet"*. Resseguie (2005) employs *"sjužet"*, which will also be used in this study.
[3] Although "construction" can be shown to be problematic. See *infra*.
[4] The French terms *histoire*, *récit* and *discours* have also come into play. As Culler (2004:118) shows, this can be quite confusing, as some narratologists take *récit* as *fabula*, and some take *récit* to mean *sjužet*. Translation of *fabula* and *sjužet* into English can also create confusion: Lowe (2000:5), for instance, translates "story" and "narrative", Tomashevsky (2002:165) "story" and "plot", and Chatman (1978) "story" and "discourse". Funk (1988:2) also points out the different uses of the term "narrative", which seems to be applied by theorists to each of these levels.

lingering presence[5] (Culler 2004:118). For the sake of consistency, Chatman's terms "story" (as *fabula*) and "discourse" (as *sjužet*) will be used in the remainder of this study. Story and discourse will only be used in this sense.

It is also worth noting that a third distinction has recently been made by narrative theorists. This is primarily a further division of the discourse into "text" and "narration" (Toolan 2001:11). Chatman (1978:22) points out that this distinction concerns the difference between the structure of the discourse, and the *way* in which it is presented, *i.e.* the medium in which it manifests. Therefore, Chatman (1978:43) proposes a third category, story-as-discoursed, which has "an internal structure qualitatively different from any one of its possible manifestations (e.g. movie, novel, etc.). However, as Toolan (2001:12) warns, "this latter separation is still a source of controversy", and it will not be used in this study.

The relation between story and discourse should be called "plot", although the term "plot" has been used to refer to the discourse itself. However, it is more natural that plot is seen as the way in which story and discourse bears on each other (Brooks 2002:131). Plot then becomes not only the way events are structured, but also the way in which this structure affects meaning in a narrative (Brooks 1984:12).

Funk (1988:2-3) considers the distinction between story and discourse as it relates to the question whether the events depicted in the story "really" happened or not. He finds it necessary to distinguish between fictive events and historical events contained in the story[6]. This distinction is, however, not applicable to the narratological analysis of texts. Whether an event really happened or not has no bearing on the analysis of a narratological text, especially if that event can only be recovered from the text itself. Culler (2004:118), however, notes that one

[5] With the exception of Barbara Herrnstein Smith, whose theories will be pointed out later in this study.
[6] It should be noted that Funk's interest lies with the Gospels, and the "story" contained therein.

should treat events contained in the story as "having the properties of real events", although Culler explicitly states that this doesn't mean that the event really took place.

2.3. THE WHOLENESS OF THE NARRATIVE

The customary notion of a distinction between story and discourse have been criticized by Barbara Herrnstein Smith[7]. Herrnstein Smith (2004:95) accuses narrative theory, and structuralist narrative theory in particular, of Platonic dualism. She explicitly cites Chatman's (almost canonical) *Story and Discourse* as an example of how this dualism invaded thoughts about narrative. Although Herrnstein Smith's critique has not extensively impacted on narrative theory, it is worth considering.

According to Herrnstein Smith (2004:97), Chatman is of the opinion that the dualism between story and discourse can be clearly seen in the fact that the same "story" can be retold in a different medium (e.g. a novel or a film). Indeed, Chatman (1978:37) does make this assumption about story:

> *Story, in my technical sense of the word, exists only at an abstract level; any manifestation already entails the selection and arrangement performed by the discourse as actualized by a given medium. There is no privileged manifestation.*

Toolan (2001:15) also speaks of "unshaped, uncrafted, 'unaestheticized' story", building blocks which seem to be "medium-independent". Funk (1988:44) thinks along the same lines about the "story" of Jesus contained in the Gospels. Herrnstein Smith (2004:97) certainly seems in the right when she likens this to

[7] Barbara Herrnstein Smith's original essay was published in Mitchell, W J T (ed.) 1980. *On Narrative*, 209-232. Chicago: University of Chicago Press.

Plato's world of ideas. In this sense, every discourse is merely a different imprint of the same story.

Herrnstein Smith (2004:102) concludes that for each narrative, there is no "*basically* basic story subsisting beneath it", but instead, narratives are related to, and responses to, other narratives. For this reason, a summary of a narrative (the story is, in essence, a summary of the discourse) only constitutes a new narrative (Herrnstein Smith 2004:99). She calls for a complete cessation in the use of dualistic concepts in the reading of plot and time (Herrnstein Smith 2004:111). Brink (1987:41) echoes the opinion that one should not try to abstract the story from the narrative, as such an enterprise is simply, in some cases, too difficult, and not applicable to all narratives, although Brink still tends to use dualistic concepts.

Narrative theorists have, however, pointed out the wholeness of narrative, regardless of the distinction between story and discourse. It is not merely the events and the order thereof that construes meaning, but also the relationship between events, characters, settings and every other element of narrative (Ricoeur 2002:43; Van Aarde 2006a:665). Brink (1987:47) thus likens the process of reading to a spider's web, every part connected to another, moving at the slightest touch of the reader. Reflection upon narrative as a whole is therefore inherent to understanding a narrative (Ricoeur 2002:43).

2.4. THE IMPORTANCE OF DISTINGUISHING BETWEEN STORY AND DISCOURSE

The distinction between story and discourse, even if artificial, is nevertheless, as Culler (2004:118) states, "an indispensable premise of narratology". Funk (1988:44) even suggests that a narrative poetics should be based on it. The distinction is especially important for the analysis of time (and especially order) in a narrative (Resseguie 2005:208). Since narratives cannot escape the restraints

of time in its telling (Lowe 2000:20), a distinction between story and discourse becomes crucial. In fact, a narrative is so dependent on time, that it can be said that if the events related cannot be chronologically arranged, it can hardly be called a narrative (Van Aarde 2006a:664). Tomashevsky (2002:164) states that it is always possible to recite the events of any given narrative in chronological order because of this fact. Nevertheless, it is a rarity if a narrative, as discourse, is related in exact chronological order[8] (Culler 2004:118; Funk 1988:44; Herrnstein Smith 2004:107-108), and therefore it is imperative that the story should be reconstructed from the discourse (Culler 2004:118; Van Aarde 2006b:12). This chronology of events should be reconstructed from the text alone, and not from outside sources (Tolmie 1999:89). A reconstruction of this kind can only be done if one assumes that every narrative has a true order of events (Culler 2004:119), however difficult to extract.

The order in which events are related in a text can heighten the rhetorical effect, and this can only be seen through the use of such a distinction as mentioned above (Resseguie 2005:208-209; Rimmon-Kenan 2002:121). The difference between story and discourse can impart significance to some events in the narrative, and it can also highlight specific themes (Chatman 1978:43; Prince 1982:50). Furthermore, a comparison of the discourse to the story brings to the fore ideological perspective (Van Aarde 2006b:22), since "information and attitudes presented at an early stage of the text tend to encourage the reader to interpret everything in their light" (Rimmon-Kenan 2002:121). Even Brink (1987:97) is of the opinion that the order in which the events happen conveys meaning. This can, of course, only be analyzed if story is compared to discourse. These motives are, indeed, important for understanding a narrative text (Tolmie 1999:88). It is also worth noting that discrepancies between story and discourse can influence the reader in quite a significant way (Resseguie 2005:209). One should furthermore keep in mind that some logical events could

[8] Biblical narratives, however, tend to convey the events in chronological order. Deviations should thus be given special attention (Bar-Efrat 1989:166).

have been left out of the discourse (which should be read chronologically together with the story), and this once again highlights the implied author's ideological views, to the extent that Fokkelman (1999:76) believes to "have found the main point of access into [the implied author's] linguistic work of art".

Moreover, even when no explicit distinction is made between story and discourse, a reader makes this distinction while reading[9] (Brink 1987:46; Lowe 2000:22). Reconstructing a story from the discourse, therefore, apart from being an analytical tool, is quite natural[10].

2.5. THE PRIMACY OF DISCOURSE

At the risk of eliciting a chicken-or-egg debate, the question must be asked whether story or discourse is the more important, as the one is always determined by the other. One must decide whether story or discourse should be seen as starting point, and which one should be seen as the product (Culler 2004:130). Generally, narrative theorists are of the opinion that story is the logical place to start, thus making discourse the product. This is rarely stated explicitly. However, it can be inferred by the terminology they employ (see, for instance, Brink 1987:45; Chatman 1978:43; Toolan 2001:11; Van Aarde 2006b:10), e.g. *re*constructing a story, *re*arranging the events to form a discourse, *re*packaging of story (Lowe 2000:19), etc. Graphically, this can be presented as follows:

Story ⟶ Discourse

[9] This process is much more complicated than a simple diachronic reading, as Rabkin (1981:83-87) shows. Toolan (2001:32) remarks upon the fruitfulness of reading a story as if for the first time. Lowe (2000:23-24) compares this synchronic reading of the text (keeping in mind that a reader is always busy synthesizing all the data already read) to a hologram that gains focus as the text is read from left to right and more data is collected.
[10] Consider, for instance, how one would relate the gist of a movie or a book to a friend.

Granted, because of the abstract nature of the concept "story", it is difficult not to use terminology to this effect. However, it should be noted that for the analyst, the discourse is the only accessible starting point, and therefore, story should always be derived from discourse (Abbott 2002:19; Van Aarde 2006a:664; also cf Herrnstein Smith 2004:110).

Discourse ⟶ Story

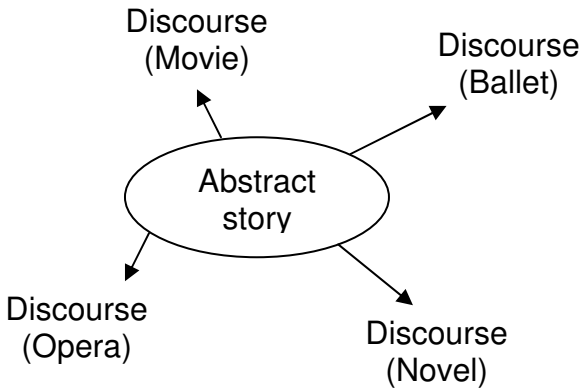
In many cases, however, a discourse is constructed from a specific set of events, or in Herrnstein Smith's terms, in response to another narrative or event. It might be interesting to compare these events as story to the new discourse created. Nevertheless, the newly created discourse will create a new story, which can be deduced from that discourse. It might be useful to distinguish this second story as the story implied by the discourse itself, thus making it inherent to the narrative. This can be presented as follows, with the broken line indicating that the relationship between the original narrative or set of events and the discourse might be irretrievable or, in any case, not applicable to the narratological study at hand:

Story ⇢ Discourse ⟶ (Implied story)

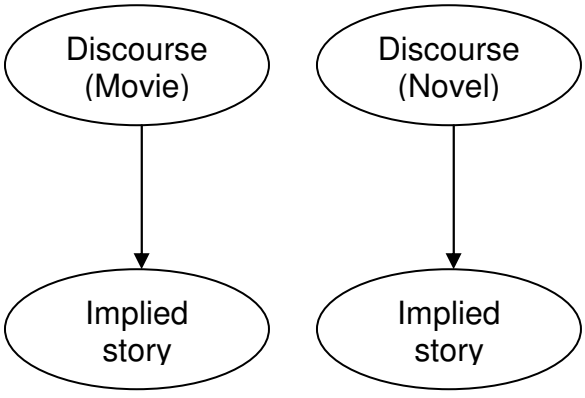
2.6. A NEW MODEL OF STORY AND DISCOURSE

In light of Herrnstein Smith's convincing argument concerning the improbability of "medium-independent" stories, it has become necessary to start thinking anew about the concept of story. However, it is essential that the distinction between story and discourse be kept, as the importance of such a distinction can clearly be seen. Also, the primacy of discourse in these cases should be acknowledged. It would be better to postulate that for every discourse there is an accompanying story. Better still, it should be maintained that for every discourse (or narrative), a story can be constructed. This construction can then be compared only to the

discourse it was constructed from, as implied by that discourse. This differs from the traditional idea, for instance Toolan's (2001:10), that an abstract story can be represented in various media. Graphically, the difference between these approaches can be shown as follows:



Traditional distinction between story and discourse



Suggested distinction between story and discourse

Different "versions" of a narrative, even in different media, should be treated as two distinct discourses, although a comparison can be made between their separate discourses or even between their implied stories.

An implied story, as a concrete concept, will always be a summary, paying heed to Herrnstein Smith's caveat (2004:99) that a summary itself constitutes a new discourse[11]. However, the implied story, although a summary, will be constructed with the specific goal of comparison with the discourse it was derived from.

The construction of such a summary brings into play Chatman's notion of *satellites* and *kernels*[12]. This distinction is based on the idea that some events are more important to the story than others (Chatman 1978:53; Tolmie 1999:65). These events "are the turning points, the events that drive the story forward and that lead to other events" (Abbott 2002:20). According to Chatman, these events (*i.e.* the kernels) are necessary, while satellites can be removed from the story without changing anything (Chatman 1978:53-54). In the light of the previous argument for an implied story, this view becomes untenable. Indeed, as Abbott (2002:20) points out, even minor events can be of importance to the understanding of the narrative. Furthermore, as Toolan (2001:26) warns, the division into these two categories can at best be a subjective exercise. However, in order to keep a summary to a manageable size, it is indeed necessary to include some events and disregard others. In as far as satellites only elaborates on other events (Chatman 1978:54; Rimmon-Kenan 2002:16), then, they can

[11] Although she would definitely phrase it in some other way, to avoid alluding to the distinction between story and discourse.

[12] These are the terms Chatman prefers. Barthes uses *nuclei* and *catalyzers* (Abbott 2002:20). Tomashevsky (2002:166) works with almost the same concept, using the terms *bound motifs* and *free motifs*. Rimmon-Kenan (2002:16) has an eclectic approach, using the terms *kernels* and *catalysts*. Abbott (2002:20) prefers *constituent events* and *supplementary events*. Although this wide variety of terms may create the impression that there is considerable discordance over these two concepts, there is in fact general agreement on the use of this distinction. Since Chatman's terms seem to be the widest known, his terms will be employed in this study.

tentatively be left out. This does not mean, however, that all satellites should be discarded.

In order to create a summary, events should be paraphrased by using a single sentence that clearly indicates the action and the subjects involved therein (Tolmie 1999:64). As argued for above, the depth of such a summary may vary, but it would be preferable to be as thorough as possible. Even logical events in the chronology which have been skipped may be included in the summary, as this may have some importance (Fokkelman 1999:76). Such a summary will be used in the analysis of 2 Samuel 11:2-27a.

2.7. THE READER

Since the reader plays so great a role in the interpretation of 2 Samuel 11, it is necessary to make a few remarks concerning him/her. It is, in any case, important to note the reader's role in construing meaning out of a given text in general (Fowler 1993:97). This is in accord with recent theories about plot analysis, where the focus has shifted away from the plot itself onto the way a text is interpreted by the reader (Lowe 2000:14).

Who is the reader? Is he/she simply an ideal? Is it any person reading the text? Or should we give attention to how the ancient reader[13] would have interpreted the text (Rashkow 1993:107-109)? Trying to read a text using all of these categories would be folly, seeing that a reader's own experiences are quite often read into the text (Bach 1993:69; Abbott 2002:79). In fact, in the words of Abbott (2002:82), "[o]ur minds seem to abhor narrative vacuums. We try to fill them in." It is clear that reading can not possibly be an objective exercise. 2 Samuel 11 is also subject to this danger as the interpretation of the text depends heavily on the readers' presuppositions (cf Campbell 2005:122). This has serious

[13] Should one be interested in how the ancient reader would have received the texts, it would be advisable to consult anthropological studies, e.g. the work of Bruce Malina, and certainly also the works on literacy and orality by Walter Ong (Fowler 1993:99).

consequences for the analysis of this narrative. Rimmon-Kenan (2002:120) simplifies the matter by posing two extremes. On the one hand, one may speak of a *real reader* as a living being. On the other hand, one may speak of an *implied reader* as "a theoretical construct, … encoded in the text, representing the integration of data and the interpretive process 'invited' by the text." Rimmon-Kenan in this sense anchors the implied reader to the text, in the same way that Tolmie (1999:8) understands the implied reader "as an intratextual literary construct." Although not completely objective, this concept, to an extent, proves to be measurable. Thus, even though theories concerning the real reader may be fruitful, the point of departure regarding the reader in this study will be that of the implied reader (as understood by Rimmon-Kenan and Tolmie).

One should, however, be aware that a present-day reader of biblical narrative may struggle to understand a text such as 2 Samuel 11, since information that was widely known at the time of writing may be not so well known today (Bar-Efrat 1989:111). Wherever such information would pertain to the implied reader, it will be pointed out.

2.8. CONCLUSION

The traditional distinction between *fabula* and *sjužet* can not be applied in a narratological analysis without some modification of approach. However, this distinction is quite necessary for the analysis of a narratological text, especially for a narratological analysis of time. In making a distinction between story and discourse, the primacy of discourse should be recognized, as this is the only information available to the analyst. Also, a narratologist should remember that the story as implied by the discourse can only be applied to that same discourse as an analytical tool.

Nevertheless, it should be kept in mind that the separate identities of narrative texts should be respected. A narrative should, after all, also be read as a whole.

The distinction made between story and discourse, however helpful, can never replace the pure magic of reading a gripping tale.

The next step towards an analysis of time in 2 Samuel 11 would be to investigate the nature of time in a narrative text. This will be done in the next chapter.

CHAPTER 3

INTRODUCTORY REMARKS CONCERNING TIME AND NARRATIVE

3.1. INTRODUCTORY REMARKS

Time and narrative are intricately linked. Ricoeur (2002:35) regards this important relationship as not only reciprocal, but also inseperable. Abbott (2002:3) even states that "narrative is the principal way in which our species organizes its understanding of time." Sternberg (2004:95), too, is of the opinion that narrative can not be understood as such if it does not make sense chronologically. Time is such an important part of any narrative that it simply cannot be ignored. Even narratives which try to escape this truth fail to do so (Lowe 2000:20).

Time encapsulated in a narrative differs greatly from physical time. The latter is continuous, while time in a narrative can be interrupted, slowed down, speeded up, and even move backwards (Bar-Efrat 1989:142). Therefore, a careful comparison between the chronology of the events and their sequence in the narrative, as argued for in chapter 2, brings to the fore the author's subtle nuances (Garsiel 1993:247). This can be done by arranging the events in the order in which they took place (Prince 1982:64; Van Aarde 2006b:12). This, of course, still remains a synthetic exercise (Toolan 2001:42), but helpful nonetheless. One must also bear in mind that a single timeline is the exception rather than the rule, as most narratives have more than one trajectory to be followed (Rimmon-Kenan 2002:17).

Time also contributes to the meaning, character formation, and other elements contained in the narrative as a whole (Bar-Efrat 1989:142). It is the narrator's

prerogative to decide what to omit from a narrative and what to include. It is also the narrator's decision to speed up or slow down the pace of the narrative. Thus, an enquiry into the time contained in a narrative "will be of great value in any attempt to analyze and interpret the narrative" (Bar-Efrat 1989:143).

Genette (1980:*passim*) distinguishes three sections into which the category of time can be divided[14]. This division has since all but become canonical, and will also be maintained in this study. It is based upon the feasibility of the distinction between story and discourse, as argued for in chapter 2. These three sections are called *duration*, *frequency*, and *order*. Duration concerns the time an event takes to happen and the time it takes to be relayed, frequency the number of times an event occurs in the story and the number of times the event is told, and order the discrepancies in order between story and discourse (Genette 2002:25; cf Richardson 2002:11). Rimmon-Kenan (2002:46) further elucidates these three sections of time by assigning a question to each category: associated with order, the question "when?"; associated with duration, the question "how long?"; and associated with frequency, the question "how often?" Before an analysis of time in 2 Samuel 11 can be made, each of these three sections of the category of time should be looked at in greater detail.

3.2. DURATION

3.2.1. TIME CATEGORIES IN NARRATIVE

When working with narratives, one has to distinguish between (at least) two different types of time. The two most distinct categories would certainly be *narrated time* and *narration time*[15]. Narrated time concerns the time taken by the

[14] For a short but succinct overview of these sections of time, see Brink (2005:27-32). De Villiers (2004:120-152) gives a more detailed description, applied to the *Gilgamesh* epic.
[15] The terminology used to describe these two categories of time differs widely. In part, this is due to the wide array of languages in which narratives theories are published. English translations have not reached a standard agreement on the terms to be used. For instance, Tomashevsky's (2002:170) terms are translated *story time* and *reading time*. Chatman (1978:62)

events in the narrative to transpire, while narration time is the time taken to recount the narrative (cf Bar-Efrat 1989:143; Chatman 1978:62; Tomashevsky 2002:170; Van Aarde 2006b:9). It follows that narrated time pertains to the characters and the events in the narrative itself, while narration time relates to the real reader or person listening to the narrative. It is particularly the *events* contained in the narrative that "creates" narrated time (Abbott 2002:5). This is perhaps the greatest difference between narrated time and the way time would normally be understood. In agreement with this, narrated time and narration time also differs with respect to qualitative and quantitative attributes. According to Van Aarde (2006b:9), narration time is to be understood as quantitative and narration time qualitative. This distinction has bearing on the way each category of time should be measured.

It would be possible to further subdivide narrated time into two categories: the first of which being *plot time*. Plot time concerns the order of the time within the narrative (Brink 1987:92; Van Aarde 2006b:10). In essence, this refers to the distinction between story and discourse. To maintain this further distinction, it is necessary to split narrated time into two concepts – the time of the story, and the time of the discourse. Plot time, then, is the time taken up by the discourse. It is reasonable to refer to the time of the story, then, as *story time.* Since an event in the story may be recounted more than once in the discourse, these two categories of time are not necessarily of equal length.

Plot time, even though it is not always so easy to distinguish, can only move forward in a single line, as it follows the discourse. Although the discourse can jump backwards and forwards at leisure, only one incident can be related at any given time. Story time, on the other hand, can follow multiple trajectories at one time (Rimmon-Kenan 2002:45) and is therefore more complex than plot time.

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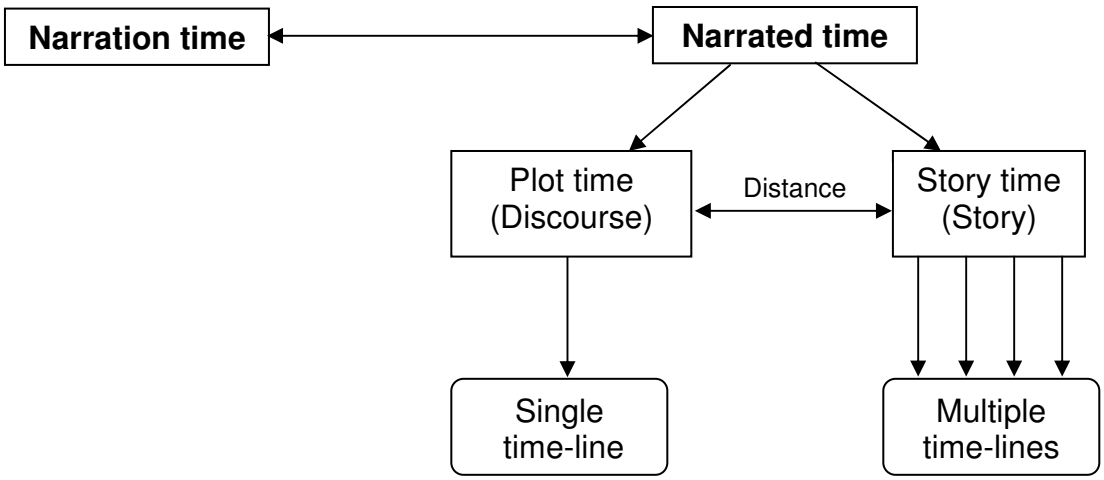
prefers to change reading time to *discourse time*. Brink (1987:26), writing in Afrikaans, creates the impression that an English translation of his preferred terms would include terminology like *sjužet time*. One has to note, however, that the concept essentially stays the same. In this study, the terms *narration time* and *narrated time* will be used, since it is the least confusing.

When analysing a text, caution should be taken, as this multiple time-lines can carry on *ad infinitum*, and thus be of no help to an analysis whatsoever. To prevent this, the narrative critic should use his/her own discression to discern the most important time-lines.

Yet another distinction within narrated time deserves consideration, as set out by Chatman (1978:63). The fact that any kind of narrative creates the illusion that it is being told from the *present*, be it the present of the narrator or the present of the implied reader. This can be labelled *narrative present.* Once again, this pertains to the division between story and discourse, since this "narrative present" functions at the level of discourse. A certain *distance* is thus created between the story and the discourse. This, however, is clearly noticeable when the narrative is recounted by an overt narrator, although in the case of a covert narrator the use of the past tense may aid this impression. However, measuring this distance between discourse and story is not only difficult, but "frequently impossible" (Prince 1982:29).

Schematically, the different categories of time[16] used in this study to analyse a narrative can be presented as follows:



[16] Bar-Efrat (1989:160) identifies yet another category of time, namely "psychological time". This time will be dealt with *infra* under the concept of pace.

3.2.2. MEASURING NARRATED AND NARRATION TIME

In order to do an analysis of time in a narrative, it is essential that both narrated time and narration time should, in some way or another, be measured. However, narrated time can never be measured exactly. Even disregarding Genette's (2002:28) warning that "the narrative unit… cannot really be said to possess a definite duration," one still has to agree with Toolan (2001:49) that the time taken by the events depicted in the narrative can not be easily gauged, "as if the heading of each page of the text carried a digital read-out of the time elapsed." In fact, even when explicit reference is made to the time an event took to transpire, this proves to be difficult, as Prince (1982:31) demonstrates[17]. Even direct quotes, where narration time and narrated time is in effect equal, prove to be problematic, as the speed at which the quote was said originally can not be recovered. This also applies to pauses within the spoken words (Genette 1980:87). Furthermore, as it has already been noted *supra,* an exact chronology of the story may sometimes be near impossible to establish. This chronology of the story would certainly be needed to determine the narrated time. Prince's (1982:65) contention that a text with such an inestimable chronology does not constitute a narrative is rather extreme; however, it does matter to a great extent. An attempt to give an exact measure for narrated time could only end in despair.

However, tentative measurements of this time is possible, bearing in mind that this is only an estimate. Such a measurement would be done in terms of "ordinary" time: hours, days, weeks, etc. Naturally, this would involve a fair amount of guesswork, based on the analysis of discourse and the chronology of the story.

[17] Prince (1982:31) gives the following example: "In less time than it takes us to say it, John got to the top of the stairs…" Even though narratives may at times defy the laws of gravity, the use of hyperbole, as is indicated in Prince's example, as well as other stylistic methods, makes measuring time an arduous task.

Narration time, on the other hand, can not be measured in "ordinary" time. A solution would be to measure the time it takes to read the narrative; however, this differs with every reading of the narrative (Bal 1997:100; Ricoeur 1996:131; Rimmon-Kenan 2002:52). Different readers would read at different speeds, and thus each reading would have a different value of time (Toolan 2001:48). Even the same reader would probably differ with every reading (Genette 2002:28-29). The solution to this problem is to express narration time in the number of words, lines or pages used in the text to describe an event (Bal 1997:100; Brink 2005:28; *cf* Genette 2002:29). With this technique, narration time can be measured with greater exactitude and in a more objective way (Bar-Efrat 1989:144). However, some doubts may still remain as to where a certain event starts and which words, lines or pages to include in which event. Thus, although an exact figure may be given, how precise this number will be is still debatable. Nevertheless, this method enables the narrative critic to measure narration time to a great extent.

Narrated time can thus approximately be measured in "ordinary" time units such as minutes, hours and days, while narration time can be expressed in the number of words, lines or pages an event takes up in the narrative.

3.2.3. PACE

The division of narrated time and narration time is useful to determine the pace of the narrative (Tolmie 1999:93). Pace (or speed) is the relationship between narrated time, measured in "ordinary" time, and narration time, measured in words, lines or pages (Funk 1988:144; Genette 1980:87-88; Prince 1982:55). This relationship, as pointed out by Rimmon-Kenan (2002:52), is not merely a temporal relationship, but rather a temporal/spatial one. As mentioned *supra*, neither narrated time nor narration time can be measured exactly, but this is not required to gain results (Bar-Efrat 1989:146).

The narrator's interests are laid bare quite clearly when the ratio of narration time to narrated time is determined[18] (Sternberg 1996:111). This ratio will differ depending on where in a certain narrative it is measured. A narrative of which the pace stays the same throughout would almost certainly be hypothetical, as it is precisely "this variation which helps give the narrative a certain rhythm" (Prince 1982:55). Where the pace quickens or slows down, special note should be taken, as this is a tell-tale sign of importance (Rimmon-Kenan 2002:56). This ratio indeed discloses the "focal points of the narrative" and the importance thereof (Bar-Efrat 1989:143).

Genette (1980:94) distinguishes four types of relations between narrated time and narration time, *i.e. ellipsis*, *pause*, *scene* and *summary*. Chatman (1978:67-78; cf Brink 1987:100), in a detailed analysis, adds a fifth, being *stretch*. Each category can be expressed mathematically:

- Ellipsis: Narration time = 0
- Pause: Narrated time = 0
- Scene: Narrated time = narration time
- Summary: Narration time < narrated time
- Stretch: Narration time > narrated time

The use of these categories, although they are fluid, can be of great assistance in an analysis of time - even though their use are not without problems. The subjective feelings evoked by the reader regarding the pace of the narrative still differs from what these categories show the ratio to be (Toolan 2001:52). Nor is this relationship exact in any way – Prince (1982:57) regards it as more of a "relationship between [narration time] and what we know or feel it could or should be…" Bar-Efrat (1989:160) solves this problem by referring to another category of narrative time, *i.e. psychological time*. Psychological time is the subjective

[18] Fokkelman (1999:207-208) also includes this as one of his ten productive questions to be asked to the text.

feeling of the reader, slowed down by monotony and sped up by suspense and interest. Although this division is useful, it is a bit too subjective to fall within the scope of this study. Nevertheless, where appropriate, it will be pointed out. Each of the five possible relations will now be examined in turn.

3.2.3.1. ELLIPSIS

If an event has been left out of the discourse, and consequently no narration time is taken to relate the event although the event constitutes narrated time, a case of ellipsis occurs (Prince 1982:55; Van Aarde 2006b:11-12). This represents the greatest possible pace (Rimmon-Kenan 2002:53; Toolan 2001:49). Such an ellipsis may be preferable to reading about "every dull thing a character does" (Toolan 2001:49); however, it may also create emphasis if left out deliberately. Genette (1980:106-109) distinguishes different types of ellipses, which should be noted. This includes *definite ellipses* (where a precise duration of the time elided is indicated) and *indefinite ellipses* (where no precise duration can be determined), as well as *explicit ellipses* (where an indication is given in the text that time has been elided) and *implicit ellipses* (where a certain length of time has simply been left out)[19]. These categories can be used in tandem to describe ellipses, e.g. an explicit indefinite ellipsis or an implicit definite ellipses.

Toolan (2001:49), however, has levelled criticism at regarding ellipsis as constitutive of pace. According to him, pace only concerns the time used in discourse. This is not necessarily true, as ellipsis can be shown to be infinite. Ellipsis does shed some light on the narrative, and can therefore not be disregarded in a narratogical analysis of time.

[19] Genette (1980:109) also points out *hypothetical ellipses* which function outside of the limits of the text, and can not be placed in the chronology.

3.2.3.2. SUMMARY

In a summary, narration time is shorter than narrated time (Brink 1987:100). This would mean that the pace of the narrative is picked up (Rimmon-Kenan 2002:53). Summaries generally give only the highlights of a certain part of the story (Toolan 2001:49). Summaries are, therefore, akin to ellipses, but at least still describe the main parts of the story. In general, summaries devalues the importance of events in the narrative.

3.2.3.3. SCENE

When narration time approximately equals narrated time, one can speak of a scene (Brink 1987:100; Prince 1982:56; Toolan 2001:50; Van Aarde 2006b:11-12). In essence, a scene can be described as a "proper narrative event" (Alter 1981:63). Almost nothing is omitted, and the reader is quite aware of the event which is unfolding. Dialogue can mostly be taken as a scene, as well as some physical actions appropriating the time taken to relate it (Chatman 1978:72). Nevertheless, one can never tell whether these two times coincide completely, as the speed of reading and that of speech may differ, and pauses in the text and between words can not be reckoned exactly (Prince 1982:58).

An interesting division regarding scenes is that of *showing* and *telling*[20] (Funk 1988:134-135). Showing involves a scene where the implied reader is made aware of something not by telling, but simply by describing the events as they happen. Telling, on the other hand, involves information that has been supplied to the implied reader directly. Mostly, these two categories are not so distinct, but rather flow into each other (Funk 1988:140). The same can be said for a scene and summary.

[20] Although Funk (1988:134) prefers to call these *focused scene* and *unfocused segment*. The classical terms is *mimesis* and *diegesis*. The terms *showing* and *telling* was coined by Henry James.

Generally, a scene usually describes more important events as opposed to a summary (Toolan 2001:50). Though this need not always be the case, it will be worthwhile to take note of scenes wherever they occur.

3.2.3.4. STRETCH

A stretch is when narration time is greater than narrated time (Brink 1987:100). This means that the pace of the narrative is slowed down. In a stretch, the narration dwells on certain descriptive elements of the text. This may function as a way to highlight some aspects of importance, and should be taken note of.

3.2.3.5. PAUSE

A pause occurs when narrated time stops completely, yet narration time still continues (Prince 1982:55; Van Aarde 2006b:11-12). This is the slowest level pace can achieve (Rimmon-Kenan 2002:53; Toolan 2001:49). During a pause, therefore, no event is constituted in the narrative. This should be noted, as it might have a certain function, e.g. to create tension in the narrative.

3.2.4. DURATION IN BIBLICAL NARRATIVE

Biblical narrative displays a distinct character, although this character may vary from book to book. Nevertheless, it is worthwhile to note some peculiarities of biblical narrative.

The most interesting aspect of biblical narrative is that, although ellipses are well attested, the opposite, namely pauses (and stretches, for that matter), do not occur very often (Funk 1988:47). This is mainly because “a static element is introduced [which] is incompatible with the dynamic and vigorous nature of biblical narrative” (Bar-Efrat 1989:196). Biblical narrative moves forward by way of the action, and rarely stops to offer a description (Fokkelman 1999:71; Funk

1988:146). The implied reader does not learn much of the appearance of people or places (Bar-Efrat 1989:196; Funk 1988:140), as this slows down the pace of the narrative. This is also true of comments and reflections (Funk 1988:147). Indeed, if a narrative does provide background information, this almost certainly serves to elucidate the plot (Fokkelman 1999:71). Biblical narrative, therefore, has its own characteristics.

3.3. FREQUENCY

"Frequency" refers to the ratio between the actual number of times an event occurs and the number of times it is mentioned in the text (Rimmon-Kenan 2002:57; Tolmie 1999:100). An event may occur only once, and be recounted many times. Likewise, an event may occur repeatedly, and only be mentioned once. This allows for four types of relations between event and narration (Chatman 1978:78-79; Genette 1980:114; cf Brink 1987:103-105; Rimmon-Kenan 2002:57-58): *singulative* (relating what happened once only one time), *multiple-singularity* (what happened *n* times are recounted *n* times), *repetitive* (what happened one time appears *n* times in the narration) and *iterative* (what happened *n* times is relayed only once in the narration). Singulative narration can be considered the norm, and will thus not be elaborated upon. Furthermore, since multiple singularity is in fact only a series of singulative narrations, it will also not be used in this study. Rather, this study will focus on repetition, especially in biblical narrative, as this is a feature shared by both repetitive and iterative narration. Repetition is a widespread phenomenon in the Bible (Alter 1981:21).

3.3.1. REPETITION

Repetition not only helps in defining the structure of a narrative text (Resseguie 2005:42), but generally also creates emphasis (Alter 1981:77). This usually happens when there is no difference between the two repeated elements. As

Rimmon-Kenan (2002:57) points out, however, these straighforward repetitions can never be an *exact* replica, as "no event is repeatable in all respects…since its new location puts it in a different context which necessarily changes its meaning." It is exactly this aspect of repetition that should be analysed in order to determine the shifts in meaning brought forward by the repetition (Alter 1981:97). In biblical narrative, this type of repetition is often introduced by the report of a messenger or another character[21] of an event already related by the narrator (Alter 1981:77, 97). This usually points to "intensification, climactic development [or] acceleration…of…actions and attitudes initially represented" (Alter 1981:98). Indeed, repetition in biblical narrative should not be taken merely as an ancient artistic custom, since it conveys meaning useful for the interpretation of the narrative[22] (Berlin 1983:136).

Repetition occurs in different ways. Alter (1981:95-96; *cf* Abbott 2002:88) discerns five different categories of repetition, of which three[23] is of value to this study: *Leitwort, motif* and *theme.* A *Leitwort* is a single word that denotes the theme and meaning of the narrative. A motif is not so much a word as it is an object – something referred to in the narrative. It can also be a certain act or icon that repeats itself in the narrative. A theme concerns the narrative's overall theme, and refers to the narrative's value-system. These three concepts are not mutually exclusive: for instance, a *Leitwort* can also be a motif and even refer to a repeating theme in the narrative.

[21] This can also be helpful in elucidating the characterization of the narrative (Alter 1981:78).
[22] In fact, biblical narrative is generally frugal with words and description. There are virtually no superfluous detail in the text.
[23] The two remaining categories is *sequence of actions* and *type-scene*. The former concerns an intensification of an action – the action thus becomes more in focus each time it occurs. This, however, occurs within *multiple-singularity*. The latter is an event upon which a part of the story is based; it is comprised out of a number of motifs. These motifs are then expounded later (Alter 1981:95-96).

3.4. ORDER

Events in a narrative still have to comply to the general law of time: they have to happen in sequence. However, it is the narrator who can decide at what point in the narrative to tell of a certain event. As a result of the fluidity of narrated time, a narrator can disturb the order in which the events originally took place[24] (Bar-Efrat 1989:166)[25]. When the order is thus disturbed, one can speak of "anachrony" (Funk 1988:188). This disturbance is a quite necessary one in narrative, as it furthers the plot and creates both intrigue and tension (Van Aarde 2006b:12). However, it begs the question: what is the meaning of these disturbances? (Brink 1987:97). Analysis of anachronies in the text tries to answer this question and gives greater insight into the motives for these disturbances in the chronology of the narrative. These motives are important for understanding a narrative text (Tolmie 1999:88). This analysis is of particular value for understanding biblical narrative, as biblical authors generally prefer not to disturb the chronology of the story (Bar-Efrat 1989:166; Funk 1988:206)[26].

There are some variance in the use and meaning of anachrony (Toolan 2001:47). Amongst these different uses one can also count repetition, as repetition almost always implies a form of anachrony[27]. Furthermore, the analysis of anachrony is complicated by the fact that anachrony can only be seen clearly against the light of the storyline (Chatman 1978:66). However, as noted *supra*, a narrative can have more than one storyline. In such cases, more than one narrative present emerges (Chatman 1978:66). It is, therefore, important to indicate the relation of the anachrony to a specific timeline.

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[24] This chronology of events should be reconstructed from the text alone, and not from outside sources (Tolmie 1999:89). This is, in any event, generally the only sources available (Abbott 2002:15).
[25] The legitimacy of such a distinction between story and discourse is discussed *supra*.
[26] This is also, to a lesser extent, true of Western narrative in general (*cf* Van Aarde 2006b:10).
[27] The use of repetition is discussed *supra*. However, it is interesting to note that such repetition supplies strong ties in the narrative, giving the narrative a sense of wholeness (Funk 1988:193). This specific use of analepsis also places emphasis on certain parts of the text (Brink 1987:97).

Although the use and the meaning of anachrony differs widely, in essence there are only two types of anachronies: *prolepsis*[28] and *analepsis*[29] (Funk 1988:188; Tolmie 1999:88; Toolan 2001:43). These categories are quite broad and need to be discussed in greater detail.

3.4.1. ANALEPSIS AND PROLEPSIS[30]

Analepsis occurs when an event that has happened prior to the current point of insertion into the storyline is being told (Chatman 1978:64; Genette 1980:40; Rimmon-Kenan 2002:46; Toolan 2001:43; Van Aarde 2006b:11). The main function of analepses is to give background information withheld until this specific part of the discourse in order to explain something in the narrative (Chatman 1978:67). Thus, analepses can even recount detail about something not in the same storyline (Rimmon-Kenan 2002:47). The way in which analepsis is used and also the precise place it occupies in the discourse conveys information about other aspects of the text, *e.g.* the characters of the narrative (Brink 1987:97).

Prolepsis occurs when an event is narrated which is still to happen in the general chronology of the narrative (Chatman 1978:64; Genette 1980:40; Rimmon-Kenan 2002:46; Toolan 2001:43; Van Aarde 2006b:11). This type of anachrony is much less frequent (Rimmon-Kenan 2002:48; Toolan 2001:46). Prolepsis reduces suspense, as it gives the readers clues as to what happens in the future (Toolan 2001:46). Sometimes, however, when the prolepsis is repeated, the difference between the two repetitions is of great importance.

Analepses (and prolepsis) can form part of the immediate storyline. When anachrony is not part of the storyline, it can be classified as *homodiegetic*, and when it happens outside of the storyline, it can be called *heterodiegetic*

[28] Designated "anticipation" by Bal (1997:89), while Prince (1982:50) prefers to call this phenomenon "flashforward".
[29] Bal (1997:89) calls this type of anachrony "retroversion", while Prince (1982:50) uses the term "flashback".
[30] For a detailed and clear diagram of prolepses and analepses, see Brink (2005:29).

(Chatman 1978:65; Funk 1988:190; Genette 1980:50-51; Toolan 2001:43). Genette (1980:51-62) further classifies both homodiegetic and heterodiegetic into two more classes, namely *completing* and *repeating* anachronies. A completing anachrony gives more information regarding some details left out in the narrative, while a repeating anachrony merely restates the facts. Furthermore, analepses can be broken down into two classes, namely partial and complete. A complete analepsis rejoins the storyline precisely, while a partial analepsis ends on ellipsis.

3.4.2. EXTERNAL AND INTERNAL ANACHRONISMS

Another important distinction between different types of anachrony is *internal*, *external* and *mixed* anachrony (Genette 1980:49). Internal anachrony is anachrony that is still contained within the limits of the narrative, while external anachrony falls outside of the limits of the narrative storyline[31] (Funk 1988:192; Toolan 2001:46). An anachrony is said to be mixed when it starts before one of the limits of the narrative and ends after that limit. External anachronies do not interfere with the main narrative storyline and is thus of lesser importance to the narratologist (Genette 2002:27).

3.4.3. EMBEDDED ANACHRONY

Conversations usually contain what may be perceived as anachrony. The act of speaking itself occurs in the narrative present, but what is said refers in many cases to what has already happened or is going to happen (Funk 1988:190). This can, however, not be taken as true anachrony, although they still bear great importance (Bar-Efrat 1989:180). Tolmie (1999:90) and Funk (1988:203) prefer to call such anachrony *embedded* prolepsis or analepsis[32]. These embedded anachronies are found more often than true anachronies, especially in biblical

[31]Anachrony, in a sense, constitutes a new part of the storyline. This would stretch the limits of the narrative to include that anachrony. However, for the sake of analysis, a more strict use of the term "narrative" should be adhered to. The setting of limits to the narrative storyline is a subjective exercise which rests on the discretion of the narratologist.
[32] Bar-Efrat (1989:159) refers to these phenomena as a "narrative within a narrative".

literature (Tolmie 1999:93). It is especially important to note cases where this embedded anachrony differs from another account of the same event in the discourse. Therefore, in an analysis, only the most important cases of embedded anachronies need be noted.

3.4.4. MEASURING ANACHRONY

The length of time taken up by an anachrony is also of importance. This time can be labelled *extent*[33], and can be of any length (Funk 1988:192; Genette 1980:48). The distance in time between the narrative present and the time of the narrative can be termed *reach*[34] (Funk 1988:192; Genette 1980:48). The length of this time, also, can be of any size. Precisely because the length of both reach and extent may vary, care should be taken in analysis (Toolan 2001:48), while also keeping in mind that the degree of complexity of anachronies may differ (Prince 1982:49). It is, therefore, necessary to indicate the relation of these anachronies to the narrative as such.

Measuring anachrony is no easy task, as the exact length of time of an anachrony can almost never be established. However, the use of estimates would suffice – even though such an exercise can never be precise. Furthermore, the order of the events should be shown. For this purpose, Genette (1980:37-43) makes use of a system of numbering the sections of a narrative. Firstly, a letter is assigned to each scene, e.g. A B C. Then, the order of time is indicated by a number, e.g. 1 (now) 2 (tomorrow) etc. Funk (1988:189) prefers to let the narrative present be 0. In so doing, both analepses and prolepses can be indicated by designating them a number such as -1 or +1. The event following +1 would then be +2. Although this is a useful method, it fails to express the length of the extent and reach of anachronies. In this study the

[33] Chatman (1978:65) uses the term *amplitude*, while Toolan (2001:47) points out that Mieke Bal prefers *span*.
[34] Reach is termed *distance* by Chatman (1978:65) and according to Toolan (2001:47), Mieke Bal also prefers this designation.

narrative present will be taken as zero and the length of the reach will be taken into account, for instance, 1 hour and 45 minutes, or -1 hour and 45 minutes. The extent of the anachrony will also be indicated.

3.5. CONCLUSION

In this chapter, details of how time is to be understood in a narrative were discussed. This theoretical approach to time in a narrative is necessary in order to carry out an analysis of time in 2 Samuel 11. This discussion highlighted the three main aspects of time in a narrative: duration, frequency and order. Duration concerns narration time and narrated time – and especially the way in which they relate to each other, known as pace. The different forms of pace was highlighted and discussed according to the role they play in a narrative. Frequency concerns the number of times an event occurs in the discourse and story, respectively. The significance of this relationship, as well as repetition, has been taken into consideration. Order concerns the relationship between the order events occurred in the story and the order in which they are related. Different forms and their contribution to narrative analysis have been pointed out in this chapter. With these basic tools at hand, one can carry out a narrative analysis of time. However, one should first determine whether a text can be subjected to such an analysis, or not. Such an assessment will be made in the next chapter. Should this be the case, there will also be enquired into the nature of this narrative.

CHAPTER 4

ASPECTS OF 2 SAMUEL 11 AS A NARRATIVE TEXT

4.1. INTRODUCTORY REMARKS

Before an analysis of time in 2 Samuel 11 can commence, it is necessary to first define some of the narrative aspects of the text. A clear boundary should be set in order to determine the exact text to be used. Furthermore, no text should be read as narrative if it is indeed not narrative – one should ask questions pertaining to the specific genre of a text. It is essential to determine whether 2 Samuel 11 is a narrative text or not. Therefore, the aim of this chapter is to show that this text can be read as a narrative. The structure of the text will also be discussed, as an analysis of time will unfold according to this structure. Finally, this chapter will discuss the ambiguous nature of 2 Samuel 11.

4.2. THE DELIMITATION OF THE PERICOPE

In order to analyse a text as a narrative, the text needs to be taken as a unit. In some biblical stories this may prove to be a difficult but necessary enterprise, since this will "drastically affect what the story can mean" (Gunn & Fewell 1993:111). Therefore, it is also essential that the boundaries of the text at hand should be clearly defined.

Generally, the text of 2 Samuel 11-12 is divided by commentaries in 2 ways: either as forming a complete unit as such[35] (Campbell 2005:101), or with chapter 11 as a standalone unit up until verse 27a (Stoebe 1986:388). Some commentaries take verse 1 to be included in the narrative of chapter 11

[35] McKenzie (2000:134) is more concerned with redaction criticism but his studies nevertheless concludes that 2 Samuel 11-12 can be taken as a complete unit.

(Anderson 1989:152), whilst others group this verse together with 2 Samuel 12:26-31 (Ackroyd 1977:100). To be fair, both points of view should be assessed.

In general, there seems to be no objection to taking 2 Samuel 11:1 as the beginning of a new unit[36]. Ackroyd (1977:100) even contends that "[t]here appears to be no link made between this campaign against Ammon and the one described in 10:1-14". It is also clear that verse 1 links up with 2 Samuel 12:26ff, so as to form an *inclusio* (Gunn & Fewell 1993:161). The story of David and Bathsheba is thus "encapsulated within the account of the campaign against Rabbah[37]" (Campbell 2005:119), forming a framework within which 2 Samuel 11 transpires (Bailey 1990:72-73; Hentschel 1994:43; McCarter 1984:285; Stoebe 1986:388).

With the marriage and the birth of a child, it seems as though the narrative in 2 Samuel 11 has come to an appropriate end. Verse 27b becomes the link between this narrative and the next (Campbell 2005:116; Stolz 1981:236). Therefore, Naumann (2000:165) comes to the conclusion that the two narratives belong together and form an independent unit, consisting of deed and judgement. This, however, need not be the case. From a strictly narratological point of view, the narrative of David, Bathsheba and Uriah "are fairly self-contained and form a single narrative unit", since the following narrative merely gives a theological judgement of the story (Anderson 1989:152). Verse 27b functions as a hinge between the two narratives but this does not make them inseparable. In fact, verse 27b is an introduction to chapter 12, and should thus be read with that narrative[38] (McCarter 1984:304; Stolz 1981:236). The

[36] Stolz (1981:236) argues otherwise: to him, it is quite clear that the narrative of 2 Samuel 10 is continued by 11:1. However, Stolz is more concerned with the diachronical assessment of the text.
[37] McKenzie (2000:134) confirms this with insights gained from redaction criticism.
[38] Hentschel (1994:44-45) works diachronically. He is of the opinion that the original narrative (before the deuteronomistic redaction of the text) ended at verse 27a. According to him, verse 27b has been inserted by a deuteronomistic redactor who offered his opinion. However, it is just

narrative in 2 Samuel 12:1-25 functions as a theological commentary on the narrative contained in 2 Samuel 11. This would imply that there is a definite distinction between the two. Since 2 Samuel 11:27b fits with the theme of chapter 12 (*i.e.* theological judgement), it should be taken on that side of the dividing line. It is therefore correct, as Stoebe (1986:388) argues, that 2 Samuel 11:2 up to verse 27a should be taken as a self-contained unit and that the text itself wants to be read in that way.

However, if 2 Samuel 11:2 up to verse 27a is a unit on its own, 2 Samuel 11:1 becomes problematic. It has already been shown that 2 Samuel 11:1 forms an *inclusio* with 2 Samuel 12:26ff, and although 11:1b certainly sets the scene for the narrative contained in 2 Samuel 11 (Alter 1981:75-76; Bailey 1990:77; McCarter 1984:285), it is not necessary for the story to transpire. Both verse 1 and verse 2 start with וַיְהִי, which may serve as a marker for a new scene or a whole narrative. Verse 2's וַיְהִי is a clear marker as it is followed by a direct indication of time: לְעֵת הָעֶרֶב. As this is the case, it is clear that there is a break between verse 1 and verse 2. If verse 1a is to be taken with 2 Samuel 12:26ff, verse 1b ("and/but David stayed in Jerusalem") is left hanging. The sentence would be out of place; it has to be taken with verse 1a. The whole of verse 1 should be taken with 2 Samuel 12:26ff, becoming an introduction to that narrative[39]. Therefore, 2 Samuel 11:2-27a, if it is to be studied as a narrative, can be taken as an independent unit.

4.3. THE NARRATIVE CHARACTER OF 2 SAMUEL 11:2-27a

The choice of method of textual interpretation relies heavily on the genre of a text (Van Aarde 2006a:661), as questions (and consequently answers) that may be

as likely that this verse has been inserted as an introduction to the next narrative – which is as a whole a complete theological commentary on 2 Samuel 11.

[39] Anderson (1989:152) is correct in calling verse 1 an introduction; however, it is more an introduction to the narrative continued in 2 Samuel 12:26ff.

posed to a text might differ. A narratological analysis of a text will only be viable if that text is indeed a narrative.

Therefore, before a narratological analysis of time in 2 Samuel 11 can begin, this hurdle, concerning the genre of the text, still needs to be cleared. Is it credible to read 2 Samuel 11 as narrative? This certainly seems to be the case (Boshoff, Scheffler & Spangenberg 2000:92; Campbell 2005:106,173). Fischer (1989:51) even speaks of the "literarischen Charakter der Erzählung" and Naumann (2000:137) points out that it is undeniably more a narration than a report. Similarly, Stoebe (1986:393) is of the opinion that one must speak "aber besser von literarischen Fiktionen." 2 Samuel 11 can be shown to contain almost all aspects pertaining to a narrative. For instance, the narrator presents facts about things done in secrecy as well as conversations held behind closed doors, of which he could not have been an eyewitness (Boshoff, Scheffler & Spangenberg 2000:92). Furthermore, the language used is definitely of a narrative nature. This is evidenced by the repeated occurrence of the *waw consecutive*, the use of verbs denoting successive actions (*e.g.* וַיִּשְׁלַח - וַיִּקָּחֶהָ - וַתָּבוֹא - וַיִּשְׁכַּב - וַתֵּשֶׁב in verse 4)[40] (Fokkelman 1999:171-172) and the frequent introductions to direct speech. None of these elements are as striking in poetic texts or legal texts. The prominent role and the defined state of the characters also form part of the text's narrative qualities, and undisputably its structure betrays its narrative nature. 2 Samuel 11:2-27a can thus certainly be taken as a narrative unit[41].

The text can also be said to have a certain aesthetic value (Boshoff, Scheffler & Spangenberg 2000:93). For example, the verb שָׁלַח occurs 11 times[42] in this

[40] And he came – and he took – and she came – and he lay – and she returned.
[41] Rosenberg (1989:103-104) points to the different ways of understanding the text. Some commentators (*e.g.* Wellhausen, Alt, Bright *etc.*), according to Rosenberg, use this text only as a historical source. Others (*e.g.* Fokkelman, Perry, Sternberg and Gunn) place too much emphasis on the narrative aspect of the text. To a certain extent, this text is indeed a historical one; however, this falls beyond the scope of this study.
[42] It occurs in verses 1, 3, 4, 6 (3 times), 12, 14, 18 and 27.

rather short text. This makes the text very dense, an almost poetic feature. Nevertheless, שָׁלַח is here clearly used in narrative form. It is a characteristic feature of biblical narrative that it is interwoven with poetry, as Fokkelman (1999:171-172) points out.

4.4. THE STRUCTURE OF 2 SAMUEL 11:2-27a

The structure of 2 Samuel 11:2-27a needs to be taken into account, as it will have consequences for an analysis of narrative. In 2 Samuel 11:2-27a, there is a clear division into four episodes. This division has been noted by many a commentator as being verses 2-5, 6-13, 14-25 and 26-27a (*e.g.* Ackroyd 1977:100; Anderson 1989:152; McCarter 1984:277-279)[43]. This division can be done on the grounds explained below.

The start of verse 2 presents no problem, as the start of a narrative naturally constitutes the start of a new episode. The first division in the text occurs at verse 5. This is in accord with the theory set out by Bar-Efrat (1989:96), namely that the characters participating in a narrative can be used to determine the structure. Whenever the characters change dramatically, a new episode is introduced. In verse 6, David remains one of the characters, but Bathsheba has left the scene. In her stead, Uriah becomes the other main character. According to Bar-Efrat (1989:130), the theme can also be a marker of this division. This is the case in verse 6. Whereas verses 2-5 concern David and Bathsheba's liaison, the episode starting with verse 6 is concerned with David's attempt to hide his guilt. This theme runs through to verse 13. In verse 14, however, attention is shifted away from this theme, since David's intent is now to murder Uriah. This also entails a different set of characters: once again, David is a main character, but Joab now steps forward as the other main character. Verse 14 also has a clear marker in the Hebrew text indicating the start of a new episode. The word

[43] Stoebe (1986:388) divides it into three sections – 2-5, 6-25 and 26-27a. However, later on he discusses 6-13 as a unit, and 14-15 as another unit.

וַיְהִי followed by a direct indication of time (לַבֹּקֶר) constitutes a new section[44]. Bar-Efrat (1989:102) lists such changes in time as a marker for episode division. According to the *setumah* in the *Biblia Hebraica Stuttgartensia* (BHS), 11:15, rather than 11:13, was taken by the Masoretes as the end of the second episode. This may be due to the change of location at verse 16. Nevertheless, the evidence of the shift in characters, taken in conjunction with the very prominent change in time points to a division between verse 13 and verse 14. This is also attested by the shift in theme. At the end of verse 25, the *setumah* in the Hebrew text agrees with the division of episodes. Here, there is not only a change of characters (once again, David and Bathsheba) and a change in location, but also a definite change of theme. This episode concerns the aftermath of David's affair with Bathsheba and Uriah's murder. The division of 2 Samuel 11:2-27a can clearly be done along traditional lines, namely, verses 2-5, 6-13, 14-25 and 26-27a. The four episodes can be titled according to their theme:

11:2-5	-	David (and Bathsheba's) adultery
11:6-13	-	Attempts to hide David's guilt
11:14-25	-	Uriah's murder
11:26-27a	-	David and Bathsheba's marriage.

This division of episodes will be used in the analysis of the narrative.

4.5. THE AMBIGUITY OF 2 SAMUEL 11:2-27a

A few words also need to be said regarding the ambiguity of 2 Samuel 11, one of the chapter's most distinctive characteristics. Campbell (2005:113), perhaps rightly, recently claimed that "[n]o other story in the Older Testament is so steeped in ambiguity" than the narratives contained in 2 Samuel 11-20. More to

[44] וַיְהִי also occurs in verse 2, 16 and 20. In verse 2, it is also followed by a direct indication of time (לְעֵת הָעֶרֶב) and starts a new episode. In verse 16, וַיְהִי refers more to circumstance than direct time, while in verse 20, it can certainly not be the start of a new episode as it is in the middle of Joab's direct speech.

the point, Kim & Nyengele (2003:115), speaking of 2 Samuel 11, say that "its conceptual brevity and diversity can both fascinate and frustrate the interested readers".

This is mainly due to the fact that although questions abound in the narrative, answers are few (Campbell 2005:99). The motives behind the actions of the characters escape the reader (Anderson 1989:155; McCarter 1984:289). Neither are we privy to the inner feelings of the characters (Garsiel 1993:261-262; Bar-Efrat 1989:22; Yee 1988:244). In fact, "the narrator…gives no *direct* moral characterization of David or his actions" (Sternberg 1985:191). The author also creates tension by variations between story and dialogue and through the successive use of the same words but with different meanings (Yee 1988:240). Numerous questions also arise out of the characters' speech, namely by what they either say or do not say (Alter 1981:76). Consequently, most of what we "know" after reading 2 Samuel 11 has been supplied by our own imagination (Sternberg 1985:186). Indeed, this whole narrative is a prime example of Biblical ambiguity.

There are, of course, no stories without gaps – gaps can even be called "central in narrative fiction" (Rimmon-Kenan 2002:128). This inevitably leads to some sort of ambiguity and overreading (Abbott 2002:83). However, even though narrative by its very nature seems to be ambiguous, 2 Samuel 11 appears to be more ambiguous than most. According to Yee (1988:240), this ambiguity is an intentional literary technique. Therefore, it doesn't mean that the text is chaotic. Instead, it accentuates the literary design of the biblical author (Kim & Nyengele 2003:115). It is precisely this sort of gaps that Abbott (2002:86) terms cruxes. A different interpretation of these cruxes can lead to a very different understanding of the narrative at hand; in this case, 2 Samuel 11. This complicates the interpretation, since with more intricate texts such as this "the filling-in of gaps becomes much more difficult and therefore more conscious and anything but automatic" (Sternberg 1985:187). The author, through this technique, places

much more responsibility onto the reader (Yee 1988:242; cf Abbott 2002:59). Laden with this delightful burden, it is our responsibility to also investigate the temporal clues hidden in this narrative.

4.6 CONCLUSION

It has been shown in this chapter that the text of 2 Samuel 11 can be taken as a unit from verse 2 to verse 27a. This text can certainly be read as a narrative. This conclusion is drawn not only from the themes in the text, but also from markers in the Hebrew text. It should be noted that, although the text is clearly a narrative, it has a certain aesthetic value normally equated with poetry. The text also displays an ambiguous nature.

2 Samuel 11:2-27a can be divided into four parts of unequal length, according to markers in the Hebrew text, themes and other narratological aspects such as changes in location and foreground characters. This division will be used in the analysis of time in this narrative, which will be done in the next chapter.

CHAPTER 5

A NARRATOLOGICAL ANALYSIS OF TIME IN 2 SAMUEL 11:2-27a

5.1. INTRODUCTORY REMARKS

All the necessary theoretical tools in dealing with time in a narrative have thus far been discussed[45]. Also, it has been established that 2 Samuel 11:2-27a is a narrative text and can be analysed as such. Therefore, an analysis of time in 2 Samuel 11:2-27a will be embarked upon in this chapter. This analysis will be done on the Hebrew text of 2 Samuel 11:2-27a as found in the *Biblia Hebraica Stuttgartensia*[46]. Each episode (according to the division of the text established in chapter 4) will be considered on its own. A detailed analysis of the aspects of time in the episode will be given in a table. The events (or actions) contained in this table constitutes the implied story as set out in chapter 2. The analysis will be done according to the theory set out in chapter 3. This will be noted in the table as pace, frequency, order and approximate narrated time, respectively. A discussion of the salient points of these analyses will follow each episode. Each episode will be numbered **A-D**, and every event in the implied story (as paraphrased) will be numbered in Arabic numerals. This will facilitate ease of reference in the discussion.

[45] See chapters 2 and 3.
[46] The *Biblia Hebraica Stuttgartensia* is, in fact, a transcription of the *Codex Leningradensis*.

5.2. DAVID (AND BATHSHEBA'S) ADULTERY (EPISODE A)

5.2.1. DETAILED ANALYSIS

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
1	*Statement*: It was afternoon	Pause	Once	No change	None	3
2	David gets up and goes to the roof	Summary	Once	No change	Half a day	9
3	David sees Bathsheba bathing	Summary	Once	No change		5
4	*Statement*: Bathsheba is beautiful	Pause	Once	No change	None	4
5	David inquires about her identity	Summary	Once	No change	One minute	4
6	Direct speech is introduced	Pause	Once	No change	None	1
7	*Direct speech*: The answer to David's question	Scene	Once	No change	Equal to narration time	9
8	David sends for Bathsheba and she comes to him	Summary	Once	No change	A few hours	6

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
9	David commits adultery with Bathsheba	Summary	Once	No change	Less than an hour	2
10	Bathsheba was purified	Summary	Once	Analepsis: completing, internal, heterodiegetic. Reach: probably half a day	An hour or so	3
11	Bathsheba returns home	Summary	Once	No change	A few minutes	3
12	*Time passes in order for Bathsheba to discover her pregnancy*	Ellipsis	Once	No change	At least three weeks	0
13	She discovers she is pregnant and sends a message to David	Summary	Once	No change		5
14	Direct speech is introduced	Pause	Once	No change	None	1

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
15	*Direct speech*: Bathsheba's message	Scene	Once	No change	Equal to narration time	2

5.2.2. DISCUSSION

The narrative contained in 2 Samuel 11:2-27a starts with an almost timeless designation, as if to say: "once upon a time, in the evening"[47]. This pause in **A1** serves to give background information to the reader. David just got up from an afternoon nap, but apparently there was still enough light for him to see a woman bathing[48]. At this point, narrated time freezes for just a while in **A4**, and a description of Bathsheba is given. This underscores the point: Bathsheba was a very beautiful woman. Almost as if one holds one's breath for a second, or in narratological terms, a narrated span of time measured in four words. Considering the pace of the surrounding narrated events, these four words mark a considerable pause. This pause once again serves to convey background information, and may make the reader aware of David's intentions.

However, the action quickly commences once again. David inquires about the woman, and sends for her. Precisely how long this takes remains a mystery, as the text does not explicitly say. However, the rapid pace of the text would seem to suggest that all of this happened in one evening, which is surely possible (Kim & Nyengele 2003:100). Only in one instance, **A7**, is the pace slowed down. This scene, a whole nine words, serves to inform the reader of the identity of the woman. The reader is also invited to dwell on these facts, along with David, who now also can not claim to be uninformed.

The whole account of the adulterous deed and Bathsheba's return home is portrayed in a mere five words in **A9** and **A11**. This briefness is remarkable (Esler 2005:201). The rapid pace hints at David's attitutde towards the event. It could even suggest the secrecy within which the deed is undertaken. A description is added in **A10** to say that Bathsheba had recently purified herself.

[47] Fokkelman (1981:51) renders the start of the episode as "and it happened one evening". Here the general reference to time ("one evening") becomes apparent.
[48] Presumably bathing was done in the afternoon, just after the hottest time of day. This way, sunburn and visibility would be kept to a minimum (Kim & Nyengele 2003:103-104).

This is an allusion to time, and a case of true analepsis. It is a completing analepsis as it discloses information hitherto not known. This interjection is especially important as it shows that Bathsheba was at a time favourable to conceive (ritual impurity lasting seven days from the onset of menstruation (Stolz 1981:237)) and that Uriah couldn't possibly have been the child's father, as he was at the battlefront (McCarter 1984:286; Anderson 1989:153; Hentschel 1994:46).

A13 continues at a chronological point in narrated time of at least three weeks later, as Bathsheba could only then discover that she was pregnant (Fokkelman 1981:53). This leap is a "characteristic biblical time-jump" (Alter 1981:76). Nothing noteworthy happens and thus the action picks up again after this period. The episode then concludes with a hasty message sent to David, saying: "I am pregnant." In all probability, this message would be longer and the narrated time is condensed, as often happens when direct speech is used in the Bible (Bar-Efrat 1989:148). Nevertheless, the brevity of this short scene in **A15** is noteworthy. Even though time slows down to a scene, it consists of only two words. This focuses the reader's attention on the important statement contained in the direct speech.

The whole of episode A depicts a narrated span of time of at least one month. This is, however, related in a mere 57 words. Almost no disturbances in the flow of chronological time are perceived. The rapid pace of this episode gives the impression that the events related happened in quick succession. This episode is indeed rather short in comparison with the next two episodes.

5.3. ATTEMPTS TO HIDE DAVID'S GUILT (EPISODE B)

5.3.1. DETAILED ANALYSIS

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
1	David sends a message to Joab	Summary	Once	No change	One minute	4
2	*Direct speech*: David's message	Scene	Once	No change	Equal to narration time	5
3	*Time needed for David's messenger to reach Joab*	Ellipsis	Once	No change	Two days	0
4	Joab sends Uriah to David	Summary	Once	No change	Two days	6
5	Uriah comes to David	Summary	Once	No change		3
6	David makes small talk	Summary	Once	No change	15 minutes or so	8
7	Direct speech is introduced	Pause	Once	No change	None	3

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
8	*Direct speech*: David orders Uriah to go home and wash his feet	Scene	The event that the embedded prolepsis refers to occurs 4 times in the discourse and 0 times in the story	Embedded prolepsis: repeating, internal, homodiegetic. Reach: About an hour	Equal to narration time; however, the embedded prolepsis refers to an event taking up a whole night	4
9	Uriah leaves the palace	Summary	Once	No change	A few minutes	4
10	A gift is sent after him	Summary	Once	No change		4
11	Uriah stays at the gates	Summary	Once	No change	A whole night	9
12	*Statement*: Uriah does not go home	Pause	4 times in the discourse	No change	None	4
13	Direct speech is introduced	Pause	Once	No change	None	3

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
14	*Direct speech*: David is told Uriah did not go home	Scene	4 times in the discourse	Embedded analepsis: repeating, internal, homodiegetic. Reach: One night	Equal to narration time; however, the event referred to in the embedded analepsis would take up a whole night	5
15	*David sends for Uriah and Uriah comes to him*	Ellipsis	Once	No change	An hour or so	0
16	Direct speech is introduced	Pause	Once	No change	None	4
17	*Direct speech*: David questions Uriah's actions	Scene	4 times in the discourse	Embedded analepsis: repeating, internal, homodiegetic. Reach: One night	Equal to narration time; however, the embedded prolepsis refers to an event taking up a whole night	9

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
18	Direct speech is introduced	Pause	Once	No change	None	4
19	*Direct speech*: Uriah gives his defense and states the circumstances of the war	Scene	Once	No change	Equal to narration time	13
20	*Direct speech*: Uriah explicitly states that he will not go down to his house, nor eat, nor drink, nor sleep with his wife.	Scene	The embedded prolepsis refers to an event that occurs 4 times in the discourse and once in the story	Embedded prolepsis: repeating, internal, homodiegetic. Reach: One night	Equal to narration time; however, the event referred to would take at least two hours	9
21	*Direct speech*: Uriah swears that he will not do this	Scene	4 times in the discourse		Equal to narration time	8
22	Direct speech is introduced	Pause	Once	No change	None	4

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
23	*Direct speech*: David commands Uriah to stay another night	Scene	The embedded prolepsis refers to an event that occurs 4 times in the discourse and once in the story	Embedded prolepsis: repeating, internal, homodiegetic. Reach: One night	Equal to narration time; the event referred to would take a whole night	6
24	Uriah stays in Jerusalem	Summary	2 times in the discourse	No change	A whole night	6
25	David calls Uriah	Summary	Once	No change	An hour or so	3
26	Uriah eats and drinks	Summary	4 times in the discourse	No change	At least two hours	4
27	Uriah goes to the gates and stays there	Summary	Once	No change	A whole night	7
28	*Statement*: Uriah does not go home	Pause	4 times in the discourse	No change	A whole night	4

5.3.2. DISCUSSION

B1-5 concerns the message David sent to Joab, and Joab's sending of Uriah to David. This verse gives the impression that there is almost no lapse of time. However, the distance between Rabbah and Jerusalem, measured on a map, is approximately 65km. This would mean that a messenger would take at least two days to reach Rabbah, and Uriah would probably take just as long. Thus, four days' time is recounted in a space of fifteen words, a mere summary (Hentschel 1994:44). Nevertheless, the pace slows down considerably (and gradually) from the hasty narration in episode A to the start of this episode. This serves to build up the tension and expectations of the reader. The pace slows down even more in **B6**, after Uriah came to David, presumably immediately after his arrival in Jerusalem, when David takes the time to ask about the progress of the war, etc. Nevertheless, this is still recounte quite rapidly. Once again, this retardation of the pace serves to build up expectations.

The pace drops completely to the point of a scene in **B8**. Again, the slower pace of the narrative points to the importance of this clause. Although this scene does not last very long – it is but four words - much is revealed about David's plan. Embedded in David's speech is a repeating prolepsis, occurring four times (**B8, B12, B14** and **B17**) in the discourse. However, this event does not turn out as David indicated in his speech. Through repetition, the point is driven home: David's plan fails. Uriah does not go home, but stays at the palace. Each time this fact is pointed out either in a scene or in a pause, inviting the reader to dwell on it. Thus, the function of the embedded analepses in **B14** and **B17** is to shift the focus to this fact. Furthermore, Uriah's arrival is skipped over completely in **B15** in order not to retard the successive flow of these statements.

In **B16-23**, almost the whole encounter between David and Uriah is reported in direct speech. Uriah's speech becomes stressed by this slowing of narrated time, taking up an amount of 30 words, although not even a minute is narrated.

This speech is framed by the direct speech of David in **B17** and **B23**, the remark before Uriah's speech counting nine words and the concluding remark by David counting six words. A great deal of narration time is spent on Uriah's speech. What is even more interesting is that narrated time gradually slows down from the first conversation between David and Uriah (which passed quickly), to the second conversation with Uriah. Here, a short length of narration time is given to David before Uriah's speech, as well as a short length of narration time after the speech. After the second conversation, time speeds up again toward and in the third encounter between David and Uriah. Graphically, this can be presented as follows:

Encounter 1
David's direct speech (9 words)
Uriah's speech (29 words)
David's direct speech (6 words)
Encounter 3

This signifies that Uriah's speech is a central theme to the second episode.

David's concluding remark is problematic (McCarter 1984:281), since David promises to send Uriah home the next day, but entertains him the following evening. McCarter (1984:287) attempts to solve this problem by pointing out that days are to be reckoned from sunset to sunset. Thus, if this conversation takes place already in the evening, the next day would include the following night. However, whether or not David kept his word, it would seem that Uriah spent a total of three days in Jerusalem (Garsiel 1993:256; Fokkelman 1981:57).

The events alluded to by Uriah in **B20** also occurs four times in the discourse (**B20**, **B21**, **B26** and **B28**), but only once in the story. This time, however, it is Uriah's embedded repeating prolepsis which turns out to be problematic. He does indeed eat and drink; however, he still does not go home. Although this

would have taken quite some time, the whole evening is basically depicted in four consecutive words in **B26**. The pace has once again picked up. However, the pause in **B28** once again brings Uriah's reluctance to go home to the fore.

The pace of this second episode, compared to the first one, has drastically slowed. The second episode is narrated in a space of 143 words, although it covers only seven days. This is especially because of the weight in time accorded to Uriah's speech. Moreover, through repetition by way of both analepses and prolepses, a single fact has become clear: David's plan has failed.

5.4. URIAH'S MURDER (EPISODE C)

5.4.1. DETAILED ANALYSIS

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
1	*Statement*: It was morning	Pause	Once	No change	None	2
2	David writes a letter to Joab	Summary	Once	No change	About an hour	5
3	He sends Uriah with the letter	Summary	Once	No change	Two days	3
4	Introduction to contents of the letter	Pause	Once	No change	None	3
5	*Quotation*: Description of how Uriah should be killed	Summary	Three times in the discourse, once in the story	Embedded prolepsis: repeating, internal, homodiegetic. Reach: At least two days	Equal to narration time; however, the events of the prolepsis could take a whole day	12
6	Joab was besieging the city	Pause	Once	No change	None	5

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
7	He sent Uriah to the place of fierce men	Summary	Three times in the discourse, once in the story	No change	A whole day	11
8	The city's men goes out to fight Joab	Summary		No change		6
9	Some of David's men dies	Summary		No change		5
10	Uriah falls	Summary		No change	15 minutes	4
11	Joab sends a message to David	Summary	Once	No change	Two days	8
12	Direct speech is introduced	Pause	Once	No change	None	4
13	*Direct speech*: He tells the messenger what may happen at the end of his speech	Scene	Once	Embedded prolepsis: completing, internal, homodiegetic. Reach: At least two days	Equal to narration time	8
14	*Direct speech*: The king's wrath will arise	Scene	Once		Equal to narration time; however, the narrated time of the prolepsis could be one minute	5

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
15	*Direct speech*: The king will ask	Scene	Once		Equal to narration time; however, the prolepsis could be a few seconds	2
16	*Direct speech*: The king asks why they went closer to the city and if they did not know about the archers	Scene	Once	Embedded analepsis in an embedded prolepsis: repeating, internal, homodiegetic. Reach: At least two days	Equal to narration time; however, the analepsis refers to events of a whole day	12

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
17	*Direct speech*: The king refers to the story of Abimelech	Scene	Once	Embedded analepsis in an embedded prolepsis: external. Reach: Many years.	Equal to narration time; however, the analepsis would take a whole day	16
18	*Direct speech*: The king once again asks why they went closer	Scene	Once	Embedded analepsis in an embedded prolepsis: repeating, internal, homodiegetic. Reach: At least two days	Equal to narration time; however, the prolepsis would take a few seconds	4

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
19	*Direct speech*: The messenger is required to say	Scene	Once	Embedded prolepsis: completing, internal, homodiegetic. Reach: At least two days	Equal to narration time; however, the prolepsis would take a few seconds	1
20	*Direct speech*: Uriah too has died	Scene	Once	Embedded analepsis in an embedded prolepsis: repeating, internal, homodiegetic. Reach: At least two days	Equal to narration time; however, the analepsis took about 15 minutes	5

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
21	The messenger goes to Jerusalem	Summary	Once	No change	Two days	3
22	He accounts fully to David	Summary	Once	No change	About half an hour	7
23	Direct speech is introduced	Pause	Once	No change	None	5
24	*Direct speech*: The men were too mighty and came upon them in the field	Scene	Three times in the discourse, once in the story	Embedded analepsis: repeating, internal, homodiegetic. Reach: At least two days	Equal to narration time; however, a whole day for the analepsis	6
25	*Direct speech*: Joab's men came upon them at the city's entrance	Scene				5
26	*Direct speech*: The archers shot at the king's men and killed some of them	Scene				9

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
27	*Direct speech*: Uriah too has died	Scene			Equal to narration time; however, about fifteen minutes for the analepsis	5
28	Direct speech is introduced	Pause	Once	No change	None	4
29	*Direct speech*: What to tell Joab	Scene	Once	No change	Equal to narration time	4
30	*Direct speech*: Don't feel bad	Scene	Once	Embedded prolepsis: completing, internal, heterodiegetic. Reach: At least two days		6
31	*Direct speech*: The sword devours	Scene	Once			5

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
32	*Direct speech*: Take the city	Scene	Once	Embedded prolepsis: external. Reach: At least two days.	Equal to narration time; however, the embedded prolepsis would take quite some time	5
33	*Direct speech*: The messenger is to encourage Joab	Scene	Once	Embedded prolepsis: completing, internal, heterodiegetic. Reach: At least two days	Equal to narration time	1

5.4.2. DISCUSSION

The third episode again starts with a time reference in **C1**: it was morning. This pause serves to give background information to the reader. The night has passed; Uriah has once again not gone home. A letter is written and sent in **C2-3**, an account given in summary. In the letter, one can find a trace of embedded prolepsis (**C5**). David orders Joab to organize Uriah's death, and although this could simply be mentioned, it is narrated just as it appears in the letter. Just as in direct speech, narration time and narrated time coincides. Again, not much is made of the time needed by Uriah to travel to Rabbah. Furthermore, a rather generous amount of narration time is spent on the description of the foreseen death of Uriah – twelve words, to be precise. Of even greater importance is the fact that the events described in the repeating prolepsis in **C5** occurs three times (**C5**, **C7-10** and **C24-27**) in the discourse, and only once in the story. Although it is not the narrator who relays the second and third account of the battle[49], the frequency of the event seems to be three times told to one time happened. This causes the pace[50] of the narration to slow down[51], allowing the reader to dwell at length on the battle and the death of Uriah. Each time the event is recounted, it differs. Joab does not carry out David's command to the letter, and the messenger appears to conflate the two accounts.

There is almost no narration time between the prolepsis contained in David's letter and the description of Uriah's death in **C7-10**. Not much time is spent on the action depicted here. Presumably, Joab would send out an expedition to effect Uriah's demise at the first opportunity. This need not be more than a day after Uriah's arrival, although one can not say for certain. The sending out of Uriah and the fighting would take some time, although the whole account is

[49] A true deviation in frequency of one to one would be if the narrator told the event more than once.
[50] The narrated time, of course, still continues, since it is not the narrator recalling the incident. The narrated time at the time of direct speech is the present.
[51] One must bear in mind, as Bar-Efrat (1989:162) points out, that the purpose of repetition is far greater than slowing down the pace.

related in only 26 words. This is more than the repeating prolepsis of **C5**, with the result that the pace slackens. This prepares the reader for the series of scenes that are to follow - the greatest remaining part of this episode, in fact, occurs in a scene.

Once again, Joab sends a message to David in **C11**. Thus, the time taken to travel to Jerusalem needs to be considered. Here, the narrated time slows once again, as the speech is recounted in direct speech in **C13-20**. Some clear cases of embedded anachronies are to be seen in this speech. One of the analepses refers to the battle waged and the death of Uriah, the other to the death of Abimelech. A great amount of narration time is spent on the proleptical event of David's anger. Since this is never again related, it functions as a completing analepsis. The embedded analepsis in **C17** is the only external analepsis in the narrative. It is recalled to put Uriah's death in perspective.

A short space of narration time passes in **C21-22**, quickening the pace. However, the pace slows down to a scene because of direct speech in **C24-27** and **C29-33.** In the conversation between David and the messenger, a great length of narration time (25 words) is devoted to the depiction of the battle, and Uriah's death. This is, as before, embedded analepsis. Once again, the reader is made aware of Uriah's death. David's reply is also given in a scene. It contains embedded completing prolepsis that is heterodiegetic, as it does not refer to the same storyline. Rather, the reader's attention is focused on David's attitude towards the event repeated over and over in this episode: Uriah's death. The reference to Joab's taking of the city in **C32** is either external or embedded completing internal heterodiegetic prolepsis, since an exact date is not mentioned.

The third episode ends with narration time virtually equal to narrated time. This episode contains a total of 186 words, and covers approximately five days. A great amount of narration time is set aside for the battle and ultimately, the death

of Uriah, even though this is mostly done in retrospect. Twice embedded analepsis is used to describe the battle. Thus, it must be concluded that this is an important theme of this episode[52]. The great amount of scenes and the slowing of the pace towards the end of the episode serves to make the reader aware and dwell on these facts. Also, the pace slows to characterize David – his response is set against the proleptical expectations of Joab. David is not angry – and that much could be expected.

[52] This conclusion correlates to the findings of Ackroyd (1977:105) when he calls repetition an "effective stylistic device". Anderson (1988:155) agrees.

5.5. DAVID AND BATHSHEBA'S MARRIAGE (EPISODE D)

5.5.1. DETAILED ANALYSIS

NR	EVENT / ACTION	PACE	FREQUENCY	ORDER	NARRATED TIME (APPROX.)	NARRATION TIME (IN WORDS)
1	Bathsheba hears about Uriah's death	Summary	Once	No change	A few hours after David	7
2	She mourns	Summary	Once	No change	At least seven days	3
3	The mourning passes	Summary	Once	No change		2
4	David sends for Bathsheba to be taken into his house	Summary	Once	No change	One hour	5
5	She is David's wife	Pause	Once	No change	A whole lifetime	3
6	*Time needed for the pregnancy to culminate*	Ellipsis	Once	No change	At least seven months	0
7	She bore David a son	Summary	Once	No change	A few hours	3

5.5.2. DISCUSSION

Probably, in **D1**, Bathsheba heard about the death of her husband not long after David. Once again, this cannot be said with certainty. However, one can assume that she would have been informed, and a gap of merely a few hours in the narrated time is to be expected. Nevertheless, the pace has picked up again, the narration moving into summary.

Bathsheba then mourns over her husband (**C2-3**). Hentschel (1994:47) and McCarter (1984:288) gives the time of mourning as seven days[53]. After this, David marries her (**C4-5**). If there was a wedding preparation, the time for this is not given in the text, neither is it mentioned whether David married her immediately after her period of mourning, although it would appear so. In any event, only a small amount of narration time is spent on the whole incident (ten words) and even less narration time is accorded in **C7** to the fact that she bore him a son (three words), which must have happened at least seven months into the future[54]. The pace accelerates exponentially towards the end of the narrative. Thus, this last episode, covering a space of 23 words, contains the longest period of narrated time. One can deduce that this episode merely serves as the ending of the narrative contained in 2 Samuel 11. The whole episode occurs in summary and functions as a means of giving closure.

5.6. CONCLUSION

The theory of time in narrative laid out in chapters 2 and 3 have indeed helped to shed light on the narrative contained in 2 Samuel 11:2-27a. In the case of each episode, a table noting all the aspects pertaining to time in this narrative has laid bare interesting relationships between these aspects. This surfaced even more in the discussion of each analysis.

[53] Although Stolz (1981:238) takes this time to be three months.
[54] This would mean that it would be quite obvious that the child was either not David's, or that David committed adultery (Anderson 1989:156).

It is clear that the ratio of narration time to narrated time slows continually throughout the narrative towards the second episode. Here, although not as prominently presented in a scene as in the third episode, the author uses time to focus on Uriah's speech. This speech, mainly concerned about loyalty, stresses the irony contained in the narrative. Uriah remains loyal to a king who is not. David's character is in this sense contrasted with Uriah. His character is also further elucidated by the use of time.

In the third episode, the pace slows down almost completely to a scene. In this episode, Uriah is murdered. Immediately after the third episode, the ratio of narration time to narrated time speeds up again. Thus, the emphasis of the narrative is placed rather on the murder of Uriah than the adultery committed with Bathsheba (Bar-Efrat 1989:151). The reader is also invited to dwell on this event by the repetition thereof, and the subtle changes in this repetition. Twice the account is relayed in a scene. This fact is also confirmed by structural analysis (Yee 1988:247). In the light of the above, it might be more appropriate to refer to the narrative as "David and Uriah", rather than the more conventional "David and Bathsheba". The two most prominent points of the narrative is, in a sense, Uriah's speech and Uriah's death.

The next chapter gives a reflection on the research presented in this study.

CHAPTER 6

CONCLUSION

In this study, it has been shown that 2 Samuel 11:2-27a can, and should, be read as a narrative. Reading the narrative texts of the Bible as *narratives* is an important yet neglected exercise, as has been shown in the introduction of this study. In the case of 2 Samuel 11:2-27a, the analysis contained in this study has indeed shed some light on this difficult text.

The research problem was focused on the narratological aspect of time in 2 Samuel 11. It has been shown that a narratological analysis of a biblical text can be very rewarding, since some interesting aspects of 2 Samuel 11:2-27a has come to the fore. Clearly, the hypothesis of this study can be taken to be correct. Not only can it be shown that 2 Samuel 11:2-27a can indeed be read as a narrative[55], it can also be pointed out that the emphasis of the author was placed on David's murder of Uriah rather than on the adultery of David with Bathsheba[56]. The necessary research has been done according to four stages:

i. At first, there was enquired into the general problem of the distinction between story and discourse in the analysis of narrative. Such a distinction, it has been argued, is not only feasible, but necessary for the analysis of time in this narrative. Problems concerning this traditional distinction was weighed, and a new model was drawn up for such a distinction in order to be used in the analysis of narrative. This was done in chapter 2.
ii. In chapter 3, aspects concerning time in a narrative were discussed. This was done in order to provide a theoretical basis for a narratological

[55] As established in chapter 4.
[56] See chapter 5.

analysis of time in 2 Samuel 11:2-27a. This basis was established in accordance with the aspects of time in a narrative as defined by Genette, namely duration, frequency and order. The discussion of these aspects were not limited to Genette's own interpretation; rather, the work of many other narrative critics were added in order to create the theoretical basis.

iii. The next stage of research is to be found in chapter 4. In this stage, the text of 2 Samuel 11:2-27a was shown to be a selfcontained unit. This text was also shown to be a narrative. Consequently, 2 Samuel 11:2-27a can be subjected to a narratological analysis, as was done in chapter 5. The structure of the narrative was also determined according to narratological principles. This structure was used in the final analysis.

iv. In the final stage, an analysis of time in 2 Samuel 11:2-27a produced results in accordance with the hypothesis and expected results of this study, namely that the narrative contained in 2 Samuel 11:2-27a is more concerned with the death of Uriah than with the adultery of David with Bathsheba.

The conclusions drawn in this study about 2 Samuel 11:2-27a is by no means exhaustive. Much more study should be done on this narrative to achieve a better understanding of this elusive piece of text – and on the Old Testament in general. This analysis is but a springboard for future studies.

The study clearly shows that an analysis of time can add value to the interpretation of a narrative. Insights gained from such an analysis should, however, always be supplemented with information gained from other methodologies. Nevertheless, an interpretation of narrative without considering the role of time would be so much the poorer.

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SUMMARY

A narratological analysis of time in 2 Samuel 11:2-27a

by

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This mini-dissertation gives an analysis of the role of time in the very ambiguous narrative of 2 Samuel 11:2-27a - the narrative of David, Uriah and Bathsheba. In order to do such an analysis, the necessary narrative theory of time is first explicated.

The analysis of time is based on the distinction between *story* and *discourse*. After ascertaining the legitimacy of this distinction, a new model of *story* and *discourse* is developed which forms the basis of the analysis of time in this mini-dissertation. This is followed by a discussion of the basic theory of narrative time. This discussion is done under the three categories generally acknowledged to pertain to narrative time: order, frequency and duration.

2 Samuel 11:2-27a is then shown to be a narrative unit. The pericope is demarcated and the narrative is divided into four episodes: David (and Bathsheba's) adultery, attempts to hide David's guilt, Uriah's murder and David and Bathsheba's marriage. This division of episodes is then used in a narratological analysis of time in this narrative.

Each episode is analysed in turn by listing the elements of story and discourse in a table. It is interesting to note that the emphasis of the narrative is shown to be rather on Uriah's murder than David's adultery with Bathsheba.

OPSOMMING

'n Narratologiese analise van tyd in 2 Samuel 11:2-27a

deur

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Hierdie mini-dissertasie gee 'n analise van die rol van tyd in die dubbelsinnige narrratief van 2 Samuel 11:2-27a – die narratief oor Dawid, Uria en Batseba. Teorie oor narratiewe tyd geniet eers aandag, voordat dit dan toegepas word op hierdie narratief.

Die analise van tyd is gebaseer op die onderskeid tussen *storie* en *diskoers*. Eers word daar gekyk na die kredietwaardigheid van so 'n onderskeid, waarna daar 'n nuwe model van *storie* en *diskoers* ontwikkel word wat die basis vorm van die analise van tyd wat in hierdie mini-dissertasie toegepas word. Dit word gevolg deur 'n bespreking van basiese teorie oor narratiewe tyd. Hierdie bespreking geskied onder die drie kategorieë wat gewoonlik geassosieer word met narratiewe tyd: orde, frekwensie en duur.

2 Samuel 11:2-27a word as 'n narratiewe eenheid aangedui. Die perikoop word afgebaken en die narratief word in vier episodes verdeel: Dawid (en Batseba) se owerspel, pogings om Dawid se skuld te verberg, die moord op Uria en Dawid en Batseba se huwelik. Hierdie verdeling van episodes word dan gebruik in die narratologiese analise van tyd in hierdie narratief.

Episodes word om die beurt geanaliseer deur die elemente van *storie* en *diskoers* in ‘n tabel te lys. Dit is interessant om op te merk dat die klem van die narratief nie op Dawid en Batseba se owerspel val nie, maar eerder op die die moord op Uria.

SLEUTELTERME / KEY TERMS

narratologie	narratology
vertelde tyd	narrated time
verteltyd	narration time
storie	story
diskoers	discourse
duur	duration
frekewensie	frequency
volgorde	order
Dawid	David
Uria	Uriah
Batseba	Bathsheba
2 Samuel 11	2 Samuel 11