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A Structural Analysis of the Motif of the Faithful Shepherd in Midrashic Literature

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Preface

My interest in Midrash as a complex combination of theology, social concerns, historical reality and literary expression is much like the interest of an apprentice weaver in a beautiful tapestry. The study of the multitudinous dimensions of the Midrash mirrors the apprentice's fascination with how master weavers produced their works of art from a myriad of threads. Ultimately my own absorption in Midrash, like that of the apprentice weaver in how great tapestries are made, goes beyond the academic. To weave my own midrashic tapestry, my own holistic understanding of Judaism, is my goal. Both as an individual Jew and as a rabbi, the ramifications of such an endeavor will last a lifetime.

As a practical note, I should mention how I located the midrashic material I have utilized in this thesis. By tracking down midrashim connected with the Biblical narratives of Jacob in Padan-aram and Moses in Midian verse by verse, I have undoubtedly come across the bulk of the relevant midrashic material. I started, of course, with the locus classicus for each narrative, Bereshit Rabbah and Shemot Rabbah. By using the critical apparati or cross references in these texts, more material was uncovered in other texts, where again critical apparati were consulted. In addition, I checked several midrashic anthologies (i.e.,

The Legends of the Jews, by Louis Ginzberg, The Rabbinic Anthology, by Montefiore and Loew, Sefer ha-Aggadah, by Bialik and Ravnitsky, Oẓar ha-Aggadah, by Moshe Gross, Yalkut Eliezer, by Sussman Eliezer, and the index of the Soncino edition of Midrash Rabbah, by Judah Slotki) and verse indices (i.e., Torah Temiman 'al Ḥamesh Ḥumshei Torah im Ḥamesh Megillot, by Barukh ha-Levi Epstein, Torah Shleimah, by M. Kasher, and Sefer Torah ha-Ketuvah u'Mesorah 'al Torah, Nevi'im u'Ketuvim, by Aaron Hyman), and found in these volumes additional references. Lastly, whenever an individual midrashic text, whether in Hebrew or in translation, had an index of topics or Biblical verses, these were also consulted. An examination of concordances for several midrashic texts by H.J. Kassovsky and A.M. Horovitz yielded no references not already discovered.

I would now like to mention the help, direction and influence of several people which underlies whatever accomplishment this thesis may represent. Its faults, of course, are entirely my own. Dr. Leonard S. Kravitz of the Hebrew Union College-Jewish Institute of Religion first instilled in me a love of Midrash and, in so doing, taught me that the study of Torah is indeed an immersion in "living waters." Dr. Norman Cohen has deepened my understanding of Midrash as a priceless component of the literary heritage of Judaism. My study with him at HUC-JIR, both in class and in preparing

this thesis, exemplifies what I hope I can be to my students as a teacher of Judaism. Rabbi Cohen has become my "rabbi" in the truest, most classical sense. My advisor and teacher, Dr. Martin A. Cohen, has personally and professionally guided me in many ways. His practical advice in the art of thesis writing and research, as well as what I have learned from him in the area of historical methodology, have been of great assistance. I should also like to express my gratitude to Ms. Ellen Frankel of Princeton University whose very apt stylistic suggestions have enhanced this thesis greatly.

Most important of all, I thank my wife, Gail Berkeley, in the most profound way I can. Without her help, devotion, and support at every step of the way, the writing of this thesis would be unimaginable. To her I owe a debt of gratitude only our life together in the years to come can adequately express.

Introduction

Students of Midrash have long viewed midrashic texts as naive documents, that is, as simple compendia of the opinions, beliefs, actions and traditions associated with the rabbis of the Tannaitic and Amoraic periods. Regularly we hear the claim that these texts, innocent of a sophisticated use of language or structure, exemplify a straightforward kind of reportage, one-dimensional and artless. No less a scholar than Shalom Spiegel[1] unequivocally states:

> While attempts were repeatedly made to systematize the halakah, or the law, no such efforts were made for the non-legal parts of oral tradition, all the miscellany of literature known as haggadah. . . . Even when the legends were assembled in special books, the principle of their arrangement was purely mechanical: they were strung to the passages of Scripture which they employed or elaborated.

This statement reveals the literal-minded view of the structure of midrashic texts held by many scholars. This literal-minded view equates the organization of the earliest texts into verse by verse commentaries upon the Biblical text with their literary structure. Spiegel goes on to maintain that the independent tales which originally constituted the haggadot were thus broken up according to the Biblical verses they contained. He is not alone in believing that later collections of haggadot, using either homiletic or

narrative forms, were secondary developments which recombined these midrashic snippets in ways consonant with their social function in the academy or synagogue. Here we find one assumption which underlies the generally held view that midrashic texts are primarily valuable as historical or theological repositories, and not as literature. As accounts, sometimes more and sometimes less fantastic, midrashim are often said to contain the germ of historical truth or to embody a theological principle in an unsophisticated way.

A second pillar of the literal view of midrashic structure derives from the misconception that Jewish society in late antiquity and the Middle Ages was relatively untouched by the culture of surrounding societies. Many scholars regard Jewish exegesis in particular, and Jewish culture in general, as phenomena isolated from the non-Jewish cultural milieu. Flourishing in isolation, midrashic texts exhibit a structure which is sui generis. Traditions or forms outside the Torah She-b'al Peh are not counted among the sources or influences which inform the Midrash.

This approach to midrashic texts has been increasingly challenged by modern scholars. This challenge comes from two sides, namely, from a reassessment of the literary character of the Midrash and from a reassessment of the impact of external sources upon the compilers of midrashic

the structure of midrashic texts. Furthermore, both approaches disregard the hybrid nature of the Midrash as a unique literary genre which nonetheless is not unaffected by external sources and literary conventions. Each model focuses solely on one set of interpretive principles and thus excludes the relevant insights attained by the other approach.

The work of Joseph Heinemann typifies the view of Midrash as a literary genre. Heinemann believes that a paradigmatic structure and editorial diction can be isolated in homiletic midrashic texts. The criteria by which individual midrashic statements are chosen by the editor, and the syntactical links which express the conceptual relationships among these statements, constitute the paradigmatic structure and diction. Together these determinants of selection and syntactical linkage effect a literary text unified thematically and stylistically.[9] Heinemann explains that sections of midrashim which are thematically irrelevant were included by the editors because they selected material by hativah. In other words, a whole section of material would be included even if only a part of the section were thematically relevant. Other midrashic statements which seem to be thematically irrelevant are, according to Heinemann, in fact not. Rather, there is a "dialectical" relationship among midrashic statements which accounts for their thematic unity. Relevant and apparently

irrelevant midrashic statements may relate to each other as thesis and antithesis, proposition and corollary, or even as the simple association of images or ideas. In fact, Heinemann claims that, properly understood, midrashic statements that do not appear to fit the overall theme of a midrash really underscore the essential unity of the text.

Heinemann's concept of a thematic "dialectic" may cause us to raise an important methodological question. Heinemann recognizes the need to account for literary unity in the Midrash, and tries to do so by considering the structural integration of disparate thematic elements. However, a "dialectic" or association of images or ideas is finally too amorphous a critical tool. The "dialectic" is in reality simply a suggestion of one theme by another, certainly too vague and subjective a criterion to be of much help to the critic. One would expect that any literary "dialectic" would include such forms of literary relatedness as irony, metaphor, symbol, emblem, etc. That here it does not demonstrates that Heinemann's view of midrasnic structure and language remains basically literal-minded. Midrashic statements still have no referents beyond what they actually "say," that is, the theme which they express.

The literary model advanced by Heinemann occasions yet another methodological problem. Like the traditional students of Midrash, he creates a model which does not incorporate the influence of non-Jewish source material and

literary forms upon rabbinic exegesis. Heinemann analyzes midrashic texts as though they existed in a cultural vacuum. Although the literary structure of the Midrash may be unique, it is unlikely that it is sui generis and, therefore, that the question of external influence can be adequately treated by silence. As the work of scholars such as Noy, Daube, Fischel and Ginzburg has shown, it is crucial that any literary model take cognizance of the relationship between midrashic texts, and external source material and literary conventions.

We now turn to the work of Dov Noy which in many ways exemplifies the approach of those scholars concerned with the impact of external literary sources upon the Midrash. Noy has expended great effort in cataloguing many folk motifs and tale types which appear in talmudic and midrashic sources. He has also begun to trace the ways this folk material traveled to Palestine in the Tannaitic and Amoraic periods.[10] In doing this, Noy has adcpted the theoretical construct of general folklore with little or no qualification. He seems to ask no questions of the Midrash, as a repository of folk literature, which any folklorist would not ask of any body of folk literature.

In relying upon formulations of the general functional characteristics of motifs and tale types to explain how folk material functions in midrashic texts, Noy has ignored the literary quality of the Midrash. He has

performed an invaluable service in outlining the mode of transmission of folk material which surfaces in various midrashic statements. Nevertheless, the fact that folk material appears in midrashim which have undergone conscious editing implies that these post-Tannaitic documents encapsulate oral literature in a strongly qualified form. That the Torah She-b'al Peh has been preserved in written documents surely affects the structural function of any oral folk sources included in the Midrash, whatever their provenance. Furthermore, the linking of folk literature in the Midrash to Biblical verses and narratives shows a process of adaptation which is both orally and textually directed. The literary qualification of oral tradition entailed in the existence of midrashic texts places midrashic composition outside the conventional limits of folk literature assumed by Noy. The work of Braude and Heinemann, among others, describing the literary quality of midrashic texts, shows that the theoretical structural canons of outside literary models or sources cannot be applied to the Midrash without adaptation. Noy, like Heinemann, advances a model which is largely insensitive to the characteristics of Midrash unearthed by other models.

Another drawback to Noy's approach to midrashic criticism is its literal-minded view of the internal structure of the Midrash. He understands folk material imbedded in midrashic texts to be related primarily to motifs or

tale types, that is, to theoretical constructs outside the text. Isolated midrashic statements which refer to motifs or tale types are not significant because of their relationship to the tonal quality or thematic development of their literary context, but because of their relationship outside theoretical constructs. They are basically preserved bits of folk literature.

It is apparent, then, that the problems entailed in Noy's approach to midrashic criticism are the mirror image of those entailed in Heinemann's. Whereas Heinemann ignores outside sources of material and outside literary models, Noy ignores the unique literary uses to which folk material is put in midrashic texts. Whereas Heinemann does not refer to literary theory in building his literary model, Noy relies altogether too much upon the general theory of folk literature to supply the functional context of the motifs and tale types he finds in rabbinic literature.

These assessments of the work of Heinemann and Noy lead to a critical problem and challenge. Is it possible to formulate a critical approach to the study of Midrash which incorporates both literary and folkloristic categories? If a critical model is to do this, it must be based upon two assumptions: (1) Midrash is a literary genre which, like all literary genres, includes unique structural elements as well as ones that are common to other genres; (2) Midrashic texts have drawn upon a variety of sources, both

Jewish and non-Jewish, which have undergone adaptation and structural integration in the editorial process. A critical approach based on these two assumptions will focus on the modes of literary relatedness by means of which the adaptation and structural integration of sources is effected. By "modes of literary relatedness" I mean the various ways in which structural elements in the Midrash refer both to each other and to the Biblical text, forming a unified whole within a particular text and among texts. The "modes of literary relatedness" include the basic critical categories of literature and folk literature, as well as the particular ways, unique to Midrash, that these critical categories are adapted and integrated.

As points of departure in the development of such a model, I have chosen to work with three approaches taken from other fields which can be adapted to the needs of midrashic criticism. The work of Claude Levi-Strauss, Vladimir Propp and Michael Riffaterre represent three modes of literary-structural analysis from which one can glean important concepts applicable to the analysis of Midrash. Each has the obvious advantage of being germane to both literary and folkloristic textual criticism. In addition, each addresses the problems of the relation of sources to texts and the structure which underlies the integration of multifarious sources in a text.

The critical model I will develop from the work of

Levi-Strauss, Propp and Riffaterre I will apply to two related Biblical narratives: Jacob's stay with Laban in Padan-aram and Moses' stay with Jethro in Midian. Each is a narrative which concerns the motif of the shepherd. The sequence of events in one narrative parallels the sequence of events in the other. Both narratives are stories, that is, types of sustained narratives, and tales, that is, they contain the motifs and structural components which mark the folktale (the sustained nature of these narratives is too obvious to require detailed comment; the tale qualities, considerably more obscure, will be the subject of extended consideration). These two narratives were chosen, then, because their inherent qualities lend themselves quite readily to both literary and folkloristic analysis. They are tailor-made for the kind of midrashic criticism I have projected.

I should point out some important limitations I have made in determining the range of midrashic material I will consider in the course of this analysis. I have directed my attention to Palestinian Amoraic midrashim. This limitation gives the material under consideration a cultural and historical integrity which conveniently allows for generalization. Cultural and geographical variation in literary form or interpretive tradition has therefore been eliminated as a factor to be taken into account by thus delimiting the midrashic material. This definable

framework on the level of culture corresponds to the choice of Biblical narratives on the level of literary genre.

PART I

The Critical Problem of Literary Unity

In order to illustrate the need for a structural approach to midrashic analysis which combines both literary and folkloristic categories, it is first necessary to explore the nature of the critical problem faced by prior students of Midrash. In particular, one must concentrate upon the problem of literary unity in midrashic texts. While the problem of literary unity can be raised in examining the exegetical midrashim, it is in relation to the homiletic midrashim that the question embodies most of the anomalies that have plagued modern critics.

Among those scholars who recognize the "literary" character of the homiletic midrashim, there is general agreement that a process of editing and combining of a variety of traditional sources underlies the texts. The work of the editor(s) consisted of the selection of sources and the linking of these sources through the use of various rhetorical devices and glosses. The extent of editorial creativity was minimal or, at best, secondary and derivative.

It is obvious that the selection of materials and their interweaving are the critical components of any literary unity the texts demonstrate. A highly edited text,

then, is one in which the themes of the materials chosen have been skilfully integrated. This integration, achieved not only by a judicious selection but also by a harmonious stylistic linkage, is the basis of literary unity. A unified text evinces a central theme and a consistent range of motifs and images. In addition, the rhetorical terms used by the editor(s) have dense, connotative meanings which lend a logically integrated structure and development to the motifs and images. Joseph Heinemann and William Braude, who are among those scholars whose work has led to a re-evaluation of the literary character of the Midrash, base their cases in large measure upon the criteria of selection and stylistic linkage.

Heinemann has argued that there is a definable paradigmatic structure evinced by the homiletic midrashim.[1] One or more proems, which may be simple or complex, typically open the homiletic midrash, ultimately arriving at a statement of the pericope. An explication of the pericope follows, constituting the body of the midrash. There is a peroration at the end of the homily. This paradigm is the outcome of an editorial process in which the editor(s) select midrashic statements or ḥativot, only part of which may relate to the central theme of the midrash. The ḥativot are stitched together by rhetorical terms, each midrashic text having its own characteristic set. The central theme expressed in the ḥativot, reinforced by the

rhetorical links, effects a literarily unified text. Braude adds to Heinemann's paradigm by maintaining that the rhetorical terms employed by the editors have a wider, more logically integrative function than is generally supposed.[2]

Other scholars, however, point to the large number of passages in most piskaot (chapter divisions) which seem to be thematically irrelevant as indications of a lack of unity in the homiletic midrashim. On this basis, for instance, A. Goldberg claims that the process of selection of material is essentially random. Moreover, he claims, the paradigm proposed by Heinemann is severely undercut by the many midrashim which lack one or another of its structural elements, or re-arrange them. To simply call such texts "defective" is not, in his opinion, correct. Heinemann's belief that the thematic logic of the homiletic Midrash is primarily "dialectic" or associative, rather than syllogistic, and that this "dialectic" accounts for many passages which appear to be thematically irrelevant, equally comes under attack.[3]

It is clear that both parties to this dispute raise telling questions for the opposing point of view. It is ludicrous to claim that there is no significant degree of literary unity in many midrashic texts. It is equally far-fetched to suggest that the large number of midrashim which do not conform to any paradigm are simply "defective."

The seeming impasse which marks the debate between Heinemann and Braude, on one side, and Goldberg, on the other, is rooted in two basic problems which have plagued those who argue for the literary unity of the homiletic midrashim. One problem is their reliance upon one basic paradigm which is too inflexible. Any kind of paradigmatic analysis must either advance a model which itself accounts for variation, or must advance several different, albeit related, models. The inflexibility of Heinemann's proposed paradigm is the ground of much of Goldberg's criticism.

A second problem which besets the paradigmatic approach outlined by Heinemann is its dependence upon theme as the primary determinant of literary unity. The juxtaposition of thematically disparate midrashic statements necessarily implies that if a particular midrash is unified, it is not theme which is the basis of unity. The "dialectical" or associative quality of midrashic unity of theme illustrates this point. This relationship of images and ideas must be grounded either in the subjective valuation of the critic or upon some system of conventions, known to the reader, which allows one image or idea to refer to another. Such a system of conventions, if it is to allow for reference, must be coherent. It is this coherence among conventions, not the simple "association" of themes, which underlies literary unity.

Special attention must be paid to the one major attempt at presenting a "biblical/midrashic narrative" to date. In publishing his Legends of the Jews,[4] Louis Ginzberg stated as his goal to

> . . . gather from the original sources all Jewish legends, in so far as they refer to Biblical personages and events, and reproduce them with the greatest attainable completeness and accuracy.[5]

In presenting what he considered to be the "mainstream of Jewish thought and feeling," Ginzberg was interested in executing a straightforward, chronologically structured narrative.[6] Ginzberg freely admits that the sheer volume of the material under consideration, as well as the space limitations with which he had to contend, led to his relegating much material to the notes, or combining several sources into one "typical" legend. To further his goal of creating a "smooth" narrative, Ginzberg decided to cite conflicting versions in different, "appropriate" places in the text.

Such qualifications only mask the methodological difficulties which beset Ginzberg's use of the model of a chronological narrative. Two of the more crucial problems are conflicting points of view and chronological conflicts, both of which seriously impair the coherence of Ginzberg's narrative. Although such conflicts often overlap, two examples, the primary quality of which correspond to the two

conflicts cited, will suffice to show the nature of the methodological problem.

In recounting the miraculous events of Jacob's journey from Canaan to Padan-aram, Ginzberg cites the tradition concerning Jacob's sleeping on the site of the Temple. One purpose of this nocturnal visit was God's desire to be revealed to the Patriarch. As noted in Bereshit Rabbah 68:10, such a revelation to one of God's chosen could only take place at night.[7] Somewhat later in the text, Ginzberg includes the legend, given in Bereshit Rabbah 74:6-7, that on those occasions when God needed to be revealed to the Gentiles, such theophanies took place at night, as was the case in Laban's dream.[8] Ginzberg states that the notion of divine revelation to the Jews taking place in the daytime and divine revelation to the Gentiles taking place at night is the normative one.[9] This is a clear instance of two mutually exclusive traditions of interpretation becoming, in the context of one narrative, two conflicting points of view. Unless we have recourse to Henri Frankfort's concept of mythopoeic thought, whereby "primitive" humans could sustain opposing explanations of various phenomena simultaneously, then it is impossible to understand how both points of view on revelation can be parts of a unified narrative.

An example of chronological conflict can be found in two different accounts of Jethro's actions in giving his

daughter Zipporah to Moses in marriage. Ginzberg cites one legend from Wa-Yosha' 42 and 43, which tells the story of how Moses gained Zipporah's hand by uprooting a magic rod growing in Jethro's garden, being thrown into a pit for his pains, and ultimately being saved by Zipporah's ingenious trick played upon her father. In this tale, Jethro places one condition upon the marriage between Moses and Zipporah: every other child must be brought up as an idol-worshipper.[10] Shortly thereafter, Ginzberg mentions the midrashim which tell us that, in gratefulness for Moses's saving of his daughters from the shepherds, Jethro gives his daughter Zipporah to the hero in marriage, but adjures Moses not to leave without permission, taking his wives and his possessions as Jacob did to Laban.[11] This legend, recounted in Shemot Rabbah 1.33 and Tanḥuma Shemot 12, clearly embodies a point of view which conflicts with the first legend. However, a chronological conflict is also imbedded in this legend, for it implies that two different occurrences happened to the same people in the same place at the same time. Such a situation is impossible in the context of what we would normally understand as a sustained narrative.

The two problems I have illustrated, namely conflicting points of view and chronological conflicts, force us to conclude that a simple chronological narrative structure is an inadequate model for midrashic criticism. Surely a coherent narrative has a consistent point of view and a

consistent time framework, or at least a consistent pattern of alternation of points of view and shifting of time frameworks. It is clear that the structure of the Midrash, and hence any criteria by which we determine its literary unity, are far more complex than a simple, sequential recitation of events.

We begin to see that if there is a kind of unity in the homiletic midrashim it cannot be slavish mimicry of any inflexible paradigm or set of paradigms. Likewise, literary unity in these texts cannot reside solely in an often loose and sometimes artificial thematic or narrative unity. Rather, literary unity must lie in a coherence of form and content, that is, in a structure in which the formal qualities of thought (content, theme) and the conceptual qualities of form (metaphor, symbol, emblem, etc.) coincide and reinforce one another. An adequate critical model allows for a holistic comprehension of the literary phenomenon being examined. It is a grave error (unfortunately, one made by Heinemann) to regard form and content as something less than inextricably linked together and, on the deepest structural level, mutually revealing.

In order to detail such a critical approach it is necessary to immerse ourselves in the theories of scholars such as Claude Levi-Strauss, Vladimir Propp and Michael Riffaterre. Although their theories concern different areas of interest and the models they present are unique,

each of these men has dealt with the question of the relationship between form and content in literary texts from the standpoint of holistic structures. Their work, then, is a particularly well suited starting point in building a critical model for the study of Midrash. In outlining their theories, I will define those concepts which I have borrowed and shaped into a critical method of analysis, and situate them in the larger context of literary/structural thought.

Vladimir Propp was one of the originators of the so-called "formalist" school of literary criticism.[12] Although this Russian scholar's most influential book, Morphology of the Folktale, first appeared in 1928, it was not until 1958 that its impact was felt in Europe and America, when the English translation first appeared.[13] As the title of this book implies, Propp was chiefly interested in the "form" or "shape" of the folktale. Taking his cue from the biological sciences, Propp endeavored to create a system of classification for the folktale:

> Since the tale is exceptionally diverse, and evidently cannct be studied at once in its full extent, the material must be divided into sections, i.e., it must be classified. Correct classification is one of the first steps in a scientific description. The accuracy of all further study depends upon the accuracy of classification.[14]

There were several important attempts at folktale classification before Propp's, though he found these systems

inadequate for the most part. The first attempt in the classification of the folktale was the division by "category," which is determined by the major focus of the story. W. Wundt, for example, proposed such categories as the mythological, fairy, biological, genealogical, joke and moral tale. Such as classification, according to Propp, is coarse and subjective.[15]

In its next stage of development, classification by "category" was supplemented by a consideration of "theme" or "type," as in the system advanced by A. Aarne. Propp maintains that since many folktales exhibit more than one "theme," this system of classification is both arbitrary and inexact.[16]

The third major criterion of classification was the "motif." As defined by A.N. Veselovski, a "motif" is:

> . . . the simplest narrative unit. . . . The feature of a motif is its figurative, monomial schematism; such are those elements incapable of further decomposition which belongs to lower mythology and to the tale.[17]

Veselovskij implies that the relationship among "motif," "theme" and tale is much like the relationship among an atom, a molecule and matter. As such, "motifs" are both logically unified and indissoluble, the most basic element of the tale. However, Propp demonstrates that "motifs" are not monomial, since many "motifs" can have the same function and one "motif" can have many functions. To carry the

figure further, atoms are themselves composed of sub-atomic particles and are found in many different combinations. Furthermore, Propp contends that since the sentence, the most basic logical component of a folktale, may contain one or more "motifs," it is possible to claim that the "motif" is either logically unified or indissoluble, but not both. Therefore, Propp claims that classification by "motif" is at least misleading and inexact.[18]

Propp's own system of classification has two fundamental levels. The first level is modeled upon the system of classification used in the natural sciences, namely, a division according to "form." On this level, Propp distinguishes between tales, fables, anecdotes, etc., as well as their various sub-classes. On the second level, each "form" is made up of a characteristic pattern, order or sequence of structural elements called "functions."

The qualities of these "functions" are grounded in the syntactic and grammatical structure of language. As Propp eloquently states:

> Is it possible to speak about the life of a language without knowing anything about the parts of speech, i.e., about certain groups of words arranged according to the laws of their changes? A living language is a concrete fact--grammar is its abstract substratum. These substrata lie at the basis of a great many phenomena of life, and it is precisely to this that science turns its attention. Not a single concrete fact can be explained without the study of these abstract bases.[19]

In likening folk literature to a "living language," Propp

has given us a very important clue for understanding his system of classification. A "form" is similar to a sentence in that both have a syntax. The syntax of a folk "form" is its arrangement of "functions" (functional pattern). The analogy between "form" and sentence also extends to grammar. Just as a sentence has parts of speech with various inflections, so each "form" has "functions" which have various typical modes of expressions. The rules of syntax and grammar determine the structure of a sentence; functional patterns and the modes in which "functions" are expressed determine the structure of a "form."

In Morphology of the Folktale, Propp outlines thirty-one "functions" which constitute the "form" of the fairy tale.[20] It is Propp's belief that the order of these "functions" never varies, although a particular tale may lack one or more of them. With the single exception of the functional pattern, there is no constant factor in the tale. Propp asserts that the details in which each "function" are clothed and the identity of the dramatis personae who perform these "functions" are variables. These formal variables are important, however, in comparing parallel "functions" in two or more instances of a form, although not in defining "form" itself. The variation of character and descriptive detail in "functions" with identical structural roles is called "transformation" of "functions."

It must be noted, however, that in each "form" every "function" has a range of typical modes. For example, the first "function" in Propp's list is "absentation," i.e., a member of a family leaves home. This may happen in one of three typical ways: an older family member leaves, one or both parents die (an "intensive" mode), or a younger family member leaves. Although the identity of the family member, or how the family member leaves, may vary, the fact that "absentation" takes precedence over all other "functions," and that one of three modes of "absentation" will be present, is constant.

In comparing tales, the concept of "transformation" is most important. According to Propp, it signifies: (1) a character, animal or object can perform a variety of "functions" in different tales; (2) a character, animal or object can perform several different "functions" in the same tale; (3) disparate characters can perform the same "function" in the same or different tales. Thus, Propp suggests that two or more tales may vary in the identity of their characters and in the details of their actions and yet have identical structures. By examining the sequence or pattern of functional elements we can determine whether or not a group of tales have equivalent "forms." At the same time, the exact ways particular tales have undergone transformation can be delineated with great accuracy.

Two parts of Propp's system of classification for

the fairy tale are directly relevant to the study of Midrash. There is, first of all, an uncanny correlation between the functional elements in the fairy tale and in Biblical narratives. At the same time, however, the "functions" missing in the Biblical narratives are often filled in by the Midrash, thereby creating a full tale. Second, midrashim connected to "functions" present in a Biblical narrative may present an elaboration of those "functions," e.g., by including different details or advancing an alternative mode. Third, Propp's concepts of "form" and "function" are highly useful tools for isolating isomorphic Biblical narratives. Lastly, transformation is a principle which is necessary for tracing structurally related midrashim which differ only in detail and/or character. This powerful concept allows us to see how structural lacunae in the Biblical narrative are fleshed out by midrashim which vary greatly on the surface, but on a deeper level are structurally identical.

While Propp chose the natural sciences and the rules of grammar and syntax for his models, Claude Levi-Strauss draws upon psychoanalysis, linguistics, information theory and semiology for his. Like Freud, Levi-Strauss has concentrated upon a search for the universal significance of human thought. Levi-Strauss has theorized about folk literature, customs and social organization in much the same way as Freud had about dreams. Both men have regarded

their material as collections of cultural artifacts which preserve the structure of human thought. Beneath the apparent confusion in dreams, says Freud, or in folk literature, says Levi-Strauss, lies a deeper coherence, meaning and logic. By revealing the structure which informs the dream and the folk tale, both Freud and Levi-Strauss have attempted to discover a set of universal truths about human beings, their thoughts and their perceptions. Levi-Strauss has tried to reduce the multi-faceted surface reality of human cultural phenomena to its most fundamental structures, rooted in the operation of the human brain:

> Marxism seemed to me to proceed in the same way as geology and psychoanalysis. . . . All three showed that understanding consists in the reduction of one type of reality to another; that true reality is never the most obvious of realities. . . . In all these cases the problem is the same: the relation . . . between reason and sense-perception.[21]

Levi-Strauss maintains that human thought has a tripartite structure which is ultimately based upon a bipolar structure of sense perception. Levi-Strauss believes that the physiological structure of the brain causes human beings to perceive the natural world, composed of continuous phenomena, as discontinuous. The range of discontinuous categories into which our brains divide sense experience is bounded by two opposite values (e.g., "up" and "down" are opposite values in the range of vertical

positions of an object). He comments that this "bipartition of the universe into two categories" is:

> association by contrariety which is a universal feature of human thinking, so that we think by pairs of contraries, upwards and downwards, strong and weak, black and white.[22]

In quoting this statement of Emil Durkheim's with approval, Levi-Strauss adds that the brain always strives to resolve such opposition by finding an intermediate value in the range. The resulting tripartite structure that the brain creates in mediating between the opposite values of the range is reproduced in the cultural products of human thought. Such a resolution of bipolar experience, or "how to make opposition, instead of being an obstacle to integration, serve rather to produce it," is the goal of all cultural products, including folk literature.[23] The meaning of all manifestations of human thought exhibits this tripartite structure.

A short consideration of the relationship of light to the color spectrum will illustrate this principle of the tripartite structure of human thought.[24] While light is a continuous natural phenomenon, the brain perceives light as distinct colors. These colors (discontinuous values) form a spectrum in which red and green are opposite values. The intermediate value in the range which resolves the tension between red and green is yellow. If we compare human perception of the color spectrum to the

stop light, a cultural product, it is clear that the structures are identical. The tripartite structure "opposite-intermediate-opposite" in the form of "red-yellow-green" underlies the meaning of the stop light, namely, "stop-caution-go." The range of discontinuous opposites, balanced by intermediate values, is immense and includes many more complicated examples than this. Levi-Strauss believes that in such cultural artifacts as folk tales this tripartite structure operates, although the number of variables (in the example given, color) is greater. Some examples of variables from fairy tales are age versus beauty (Snow White), biological parents verses step-parents (Cinderella), etc.

Like Propp, Levi-Strauss owes a conceptual debt to the study of language, though he utilizes language theory in a more sophisticated way. Propp builds upon the commonplace distinction between grammar and syntax. Levi-Strauss extends the categories of S. Jakobson's theory of language formation to the structure of human thought in general and hence to the products of human thought.

Jakobson's theory of language formation is based on the binary relationship between hard and soft consonants, and high energy and low energy vowels. Although the range of consonantal and vowel sounds is continuous, it is nonetheless perceived to be discontinuous. Thus, the ability to learn the basic sounds of language is inherent in the

structure of the brain. The same tripartite relationship described above is at work here. Jakobson suggests that two "vocalic triangles," one for vowels and one for consonants, are basic to all languages. An undifferentiated consonant is split into an "opposite-intermediate-opposite" range ("p"-"k"-"t"); an undifferentiated vowel is similarly split ("u"-"a"-"i"). The consonant "k" and the vowel "a" mediate between "p"/"t" and "u"/"i" respectively. The two "vocalic triangles" correspond to each other in the following way: "p"/"u"-"k"/"a"-"t"/"i".

Linguistic theory forms the conceptual bridge between Levi-Strauss's beliefs concerning the structure of human perception and the structure of the cultural products of human thought. We have already seen that the brain perceives and categorizes natural phenomena as tripartite bundles of discrete units. We know that the perceived structure of natural phenomena is replicated in human expressions and shapes their meaning. It is now also clear that the range of consonants and vowels is the result of the action of the human brain on undifferentiated consonantal and vowel sounds based upon the binary oppositions hard/soft and high energy/low energy. Similarly, Levi-Strauss believes that all cultural artifacts have a related structure (although the number of binary relationships is often larger than two). In this way, all expressions of the human brain exhibit the same fundamental

structure, namely, the structure of language. The degree to which they are closer to one of the two opposing poles, or to the intermediate value (i.e., the undifferentiated phenomenon), reflects the degree and kind of "elaboration" (the operation of culture on the undifferentiated phenomenon) of which cultural products are the result. In effect, every cultural product is an instance of a language.

The third element in Levi-Strauss's system derives from semiology and information theory.[25] These disciplines are concerned with the ways that signs and combinations of signs communicate information. In fact, they are expansions of language theory, and thus relate to any system of communicative signs.

Levi-Strauss distinguishes between a "signal," a kind of trigger mechanism to which all animals respond, and a "sign," to which only human beings respond. These "signs" are the basic constituents of language. Levi-Strauss further distinguishes between "language" and "speech." The former is a total system of words, conventions and usages which exist as a given for individual speakers; the latter is the selection made by an individual speaker from the "language." The English language is a "language" in this sense; the sentence "I go to the store" is speech. These somewhat conventional definitions of "language" and "speech" are widened by Levi-Strauss in important and fascinating ways.

"Language" also refers generally to any class, sub-class or group of "signs," both verbal and non-verbal, which are related by virtue of their common function or meaning. Such "systems" include food, clothing, kinship relationships, etc., and their various sub-classes (i.e., kinds of food, clothing, kinship relationships, etc.). Selections made from these "systems" are called "syntagms." A particular meal is a "syntagm" while kinds of food, from which a selection was made, constitute a "system." Levi-Strauss clearly means that both verbal and non-verbal "speech" is governed by rules of syntax, so that sequences of individual "signs" can be interpreted and can give information. In this way we understand that any cultural product can be "read" in two ways: as "metaphors" or as "paradigms," i.e., in terms of the range of classes, sub-classes and groups from which the components of the cultural products are chosen, and as "metonymy" or "syntagm," i.e., the meaningful juxtaposition of such selections in a pattern, order or sequence.

Several concepts in Levi-Strauss's system are highly suggestive for midrashic analysis. The binary structure of human thought and perception, and the transference of this structure to cultural products (including literature), relate directly to the organization of themes in midrashim. Levi-Strauss has put forward a model for the logical structure of cultural artifacts which Heinemann tried to explain

by his notion of a thematic "dialectic." In addition, Levi-Strauss's discussion of metaphoric and metonymic language "systems," and their relationship to cultural artifacts, adds a deeper dimension to Propp's treatment of functional elements. Using Levi-Straussian terms, Propp has dealt only with the metonymic level, the level of syntax, juxtaposition, etc. In contrast, Levi-Strauss allows us to look at the metaphoric aspects of literary structure; that is, what Propp calls "transformation" (i.e., the alteration of detail in functionally equivalent elements), Levi-Strauss has correctly recognized as a second aspect of structural unity. The process of selection as well as the process of juxtaposition contributes toward the structure of a cultural artifact. In the case of a midrashic text, this structure is called "literary unity." Finally, Levi-Strauss's theories invite us to view Midrash as an attempt, revealed in the very literary structure of the midrashim, to resolve a large set of fundamental antinomies posed by theology, history and society. In this connection, Levi-Strauss has written:

> The purpose of myth is to provide a logical model capable of overcoming a contradiction (an impossible achievement if, as it happens, the contradiction is real). . . . The inability to connect two kinds of relationships is overcome (or rather replaced) by the assertion that the contradictory relationships are identical inasmuch as they are both self-contradictory in a similar way.[26]

Michael Riffaterre is one of the contemporary critics

who have adapted Levi-Strauss's structuralist categories to literary analysis. In an essay entitled "The Stylistic Approach to Literary History,"[27] Riffaterre has advanced several ideas which may be effectively applied to the study of midrashic texts.

Riffaterre views a literary text as the intersection of several sets of complementary forces. These forces form a kind of grid in relation to which a text is "situated" or "located," that is, becomes related to other texts. One of the most important of these forces the chronological determinant of a text. There is a diachronic "lexicon" (in Levi-Straussian terms, a "language") inherited by the writer, and a synchronic "lexicon" in use among the writer's contemporaries. These two "lexicons" (sets of words, conventions, usages, etc.) qualify each other in the act of composition. In this way both tradition and taste, past and present, determine the structural options available to an author.

How the diachronic and synchronic "lexicons" are used and combined in a text, that is, which of these structural options have been chosen and which have not been chosen, is the deepest level of literary structure (this mode of selection is called by Levi-Strauss "speech"). Literary structure is determined not only by what an author includes, but also by what he or she excludes, in making a selection among the set of words, conventions and usages presented by the diachronic and synchronic "lexicons."

Literary unity is not based simply upon adherence to or deviation from a paradigm or model of a genre, but also upon the presence or absence of a logical pattern underlying the lexical choices made by the author. Riffaterre implies that literary unity is grounded in a significant pattern of both adherence to and deviation from generic paradigms or models. Riffaterre's very flexible model of unity appears in stark contrast to the inflexible, and therefore limited, model proposed by Heinemann.

Riffaterre further adapts Levi-Strauss's categories of "metonymy" and "metaphor" to literary analysis. In describing the roles of these concepts, Riffaterre maintains that each word in a text is potentially both metaphoric and metonymic. A word (or phrase) may be part of a "descriptive system" explicitly stated in the text (i.e., a "metaphor") and/or a word (or phrase) may be a "kernel word," that is, a "characteristic lexical or syntactic component" which can identify a whole "descriptive system." As Riffaterre says:

> Even before being encoded within a text, words exist in our minds only in groups, in remarkably rigid associative sequences: nouns habitually go with adjectives or verbs that explicitly actualize their implicit semantic features. Entire sentences become cliches because they contain a stylistic feature that is deemed worth preserving. Finally, larger groups develop what may be called descriptive systems: they are built of nouns, adjectives, ready-made sentences, cliches; stereotyped figures, arranged around a kernel word that fits a mental model of the reality represented by that word. . . . So well constructed

> are these systems that mention of one characteristic lexical or syntactic component is usually enough to identify the whole and can indeed be substituted for the whole.[28]

As was the case with diachronic and synchronic "lexicons," "metaphor" and "metonymy" are forces of the grid or axis in relation to which a literary text is located and its structure determined. The meaning of words in a text is fixed in two ways: from what "descriptive system" (in Levi-Straussian terms, "language") they derive, and by their syntactical relation to other words in the text. When the "metaphoric" and "metonymic" dimensions of a text, in each of its functional elements, form a coherent pattern, the text is said to have a unified thematic structure.

Several of Riffaterre's ideas are helpful in analyzing midrashic texts. Perhaps most important of these ideas is that expressions such as "oto ha-ma'aseh," "ro'eh ne'eman" and "zechut avot" are "kernel words" which relate to complex "descriptive systems." These "descriptive systems" form a large part of what we might call the interpretive tradition of the Midrash. Secondly, in understanding the importance of the author's (or editor's) selection from both diachronic and synchronic lexicons, we are able to add another criterion of literary unity in the Midrash.

From these brief outlines of the systems developed by Propp, Levi-Strauss and Riffaterre, important concepts

for the analysis of Midrash have been isolated. These concepts apply to midrashic criticism on three basic levels of textual analysis. First, we may use these concepts to examine the surface structure of midrashim and their structural relationship to the Biblical narrative to which they are attached. Second, we may apply these ideas to the structural relationships among different "biblical/midrashic narratives," that is, to different integral narratives composed of Biblical tales or stories and their corresponding midrashim. Third (and this applies specifically to Levi-Strauss's theories and elements of Riffaterre's), we may use these concepts to uncover the deepest level of rabbinic thought which is embodied in the structure of the "biblical/midrashic narrative," especially pointing toward the types of resolutions of basic antinomies which the Midrash strives to achieve.

These three levels of analysis form the backbone of the model of analysis I will pursue in the rest of this work. I have chosen to concentrate upon the first level of analysis, leaving the second and third levels for future projects. In considering the "biblical/midrashic narratives" of Moses in Midian and Jacob in Padan-aram, I hope that the fruitfulness of this style of criticism will be demonstrated.

PART II

A. Analysis of the Biblical Narratives

My suggestion that Propp's concept of "form" is a useful model in midrashic analysis is made with full cognizance of the hybrid nature of midrashic texts. Midrash is not an independent literary phenomenon; rather, it exists in a complex structure which includes not only midrashim but also the Biblical verses to which they are attached. This statement holds true even when we consider the possibility that the midrashim were not actually associated with their corresponding Biblical material in the original manuscripts. Even if Biblical verses appeared together with their exegesis only as a result of later editing, a mental association between the two has to be considered implicit. As early as the pre-literary stage of their development, midrashim were part of a biblical/midrashic narrative in the widest sense implied by the term "narrative." In other words, Midrash functioned as part of a two-termed, complex structure of Biblical and exegetical prose. Thus, in applying Propp's concept of "form" to the Midrash, we are speaking of the pattern or order of "functions" (formal elements) which constitute the biblical/midrashic narrative, and not the Biblical narrative alone.

It is understood, then, that the biblical/midrashic

narrative (i.e., the Biblical narrative plus the range of midrashim connected with it) forms an overarching structure for the Biblical story/tale. The nature of this structure is determined by the relationship among the "functions" found in both the Biblical and midrashic material. Several logical possibilities present themselves. First, the midrashic material may supply "functions" missing in the Biblical narrative. Second, the midrashic material may elaborate "functions" already present in the Biblical narrative. This may be done by "transforming" the details of the "function," thereby retaining the same functional "sub-class," or by proposing a midrash which fits an entirely different functional "sub-class."

By analyzing the "functions" manifested in each of the two biblical/midrashic narratives under consideration, that is, whether or not the Midrash in fact supplies missing "functions," elaborates functional "sub-classes," and/or proposes alternative functional "sub-classes," one can ascertain the degree to which Propp's model is appropriate to midrashic analysis. Furthermore, an application of Propp's concept of "form" to the biblical/midrashic narrative will reveal the degree to which this model does not coincide with the full range of structural relationships between midrashim and the Biblical text. If a high level of correlation between "form" and the "functions" embedded in the biblical/midrashic narrative is found, the structural

relationships between the two which do not fit Propp's model will embody significant divergences in which the unique qualities of the Midrash are manifested. These unique qualities will represent the Jewish adaptation of the folk literature "form" to the exegetical needs of the literary-oral genre Midrash.

The application of the concept of "form" to Midrash necessarily involves two steps. The first step must be an examination and listing of the "functions" present in each of the Biblical narratives. The second step is a rehearsal of the midrashim connected with these narratives and an explanation of how they fit into the pattern of "functions" there. A detailed attempt at the former will constitute the remainder of this section.

Propp lists thirty-one functions in his analysis of the "form" of the fairy tale in the third chapter of Morphology of the Folktale. In reproducing his rubrics below, the only modification made has been to eliminate some of the "sub-classes" which are germane to the fairy tale alone.

1. "Absentation" of a family member
   a. an older member
   b. death of parent(s); intensive form
   c. a younger member
2. "Interdiction" addressed to the hero
   a. a simple interdiction
   b. an order or suggestion; inverted form
3. "Violation" of the "interdiction" (and the entrance of the "villain")
4. "Reconnaissance" by the "villain"
   a. questions or agents of the villain, to locate victim, precious object, etc.
   b. questions by victim of villain; inverted form

5. "Delivery" of information
   a. villain receives answer
   b. victim receives answer
6. "Trickery" by "villain" (in disguise)
   a. persuasion
   b. magic
   c. other means
7. "Complicity" by victim in the deception
   a. hero is persuaded
   b. hero reacts mechanically to magic
8. "Villainy" is perpetrated upon family member
   a. villain abducts someone
   b. villain seizes magical agent or helper, or precious object
   c. villain plunders in various forms
   d. villain causes bodily harm
   e. villain creates disappearance
   f. villain demands or entices victim
   g. villain expels someone
   h. villain casts a spell
   i. villain effects a substitution
   j. villain orders or commits murder
   k. villain enprisons someone
   l. villain threatens matrimony
   m. villain threatens cannibalism
   n. villain torments
   o. villain declares war

8a. "Lack" or desire of a family member results
   a. a bride
   b. a magical agent
   c. a wondrous object
   d. a specific form (e.g., object containing what is lacked, etc.)
   e. a rationalized form (e.g., money)

9. "Mediation" of lack or misfortune to the hero, resulting in a command or request that he go
   a. call for help, hero dispatched
   b. hero dispatched directly
   c. hero allowed to depart from home
   d. misfortune or lack announced
   e. banished hero taken away from home
   f. condemned hero secretly freed
   g. lament sung
   ("a"-"d" refer to seeker hero; "e"-"g" refer to victim hero)
10. "Beginning counteraction" of seeker hero
11. "Departure" of hero (and the entrance of the "donor")
12. "The first function of the donor"
   a. donor tests hero
   b. donor greets and interrogates hero
   c. dying or dead person requests a service

d. prisoner begs freedom
e. mercy requested of hero
f. disputants request division of property
g. other requests
h. hostile creature attempts to destroy the hero
i. hostile creature fights the hero
j. hero offered magical agent in exchange

13. "The hero's reaction"
a. hero does or does not pass test
b. hero does or does not answer greeting
c. hero does or does not render service
d. hero frees captive
e. hero shows mercy
f. hero makes apportionment and reconciles disputants (or deceives them)
g. hero performs other service
h. hero uses his enemy's tactics to save himself
i. hero does or does not beat his foe
j. hero agrees to exchange and uses magical agent against the offerer

14. "Provision or receipt of magical agent"[1]
a. direct transfer
b. agent pointed out
c. agent prepared
d. agent sold and bought
e. agent acquired by chance
f. agent suddenly appears
g. agent ingested
h. agent seized
i. characters place themselves at hero's disposal[2]

15. "Spatial transference between two kingdoms, guidance" related to hero's search
a. via air
b. via ground or water
c. hero is led
d. route is shown
e. stationary means (e.g., stairs)
f. follows (bloody) tracks

16. "Struggle" between "hero" and "villain"
a. in open combat
b. in a competition

17. "Branding, marking" of the hero (in battle)
a. on body
b. receipt of token (e.g., ring, towel)

18. "Victory" over "villain"
a. in open combat
b. in competition
c. killed in preliminary fight
d. banished directly

19. Misfortune or lack is rectified by acquisition of object of search
    a. by force or cleverness
    b. by rapid actions of several persons
    c. by enticement
    d. by direct result of preceding actions
    e. by use of magical agent
    f. object is caught
    g. by breaking a spell
    h. a dead person is revived
    i. a captive is freed
    j. by the same means as a magical agent
20. "Return" of the hero
21. "Pursuit, chase" of the "hero" by the "villain"
    a. by flight
    b. demands guilty person
    c. pursues by transformation into animals
    d. pursues by transformation into alluring object in hero's path
    e. by eating hero
    f. by killing hero
22. "Rescue" of the hero from pursuit
    a. by flight (or speedy escape)
    b. places obstacles in pursuer's path
    c. hero becomes unrecognizable by transformation into objects, etc.
    d. hero hides or is hidden
    e. hero avoids temptations
    f. hero avoids being eaten
    g. hero is saved from murderous attempt
23. "Unrecognized arrival" of the hero
    a. arrival home (usually as artisan, etc.)
    b. arrival at king's court (often as a cook, groom, etc.)
24. "Unfounded claims" made by false hero
    a. brothers, etc.
    b. a general, a water-carrier, etc.
25. "Difficult task" is proposed to "hero"
    a. ordeal by eating
    b. ordeal by fire
    c. riddle guessing, etc.
    d. ordeal by choice
    e. test of strength, courage, skill, or endurance
    f. tests of supply and manufacture
26. "Solution" of task
    a. correspond exactly to the task
27. "Recognition" of the hero
    a. by mark or brand
    b. by possession of a token
    c. by performance of a task
    d. after a long separation by relatives

28. "Exposure" of the false hero
    a. result of unsuccessful completion of a task
    b. telling of a story which exposes the villain by his reactions
    c. similar exposure by singing a song
29. "Transfiguration" of the hero
    a. by magical action of a helper
    b. hero builds a palace
    c. hero dons new clothes
    d. achieved by deception
30. "Punishment" of the "villain"
    a. various means (e.g., shot, banished, dragged by horse, commits suicide, etc.)
    b. magnanimous pardon; inverted form[3]
31. "Wedding" of the "hero" (and ascension to the throne)
    a. bride and kingdom given immediately
    b. half of kingdom given, second half given upon death of parents
    c. if bride is not a princess, no kingdom is given
    d. sometimes kingdom is only reward
    e. sometimes compensation other than kingdom is given (e.g., money)

One need add only one qualification to Propp's suggested "form." The list of "functions" is not simply a taxonomy, but also a narrative order of "functions" which develop sequentially. Propp points out that many tales end with "function" 22, the "rescue" of the hero from pursuit.[4] The further resolution of the tale, i.e., the hero's arrival at home, marriage, etc., may take place at this point. However, in many other tales this is not the case. A second act of villainy may occur, usually parallel to the first, although sometimes not. In either case, the "functions" appropriate to acts of villainy are repeated. "Functions" 24-30 grow out of the second act of villainy. Thus, Propp claims that one tale may contain two or more

"moves," each of which corresponds to a villainous act.[5] In a tale of two or more "moves," we can distinguish a series of tales which have been combined. A new "move" represents both a continuation of the first tale (and its "functions") and the introduction of a new tale. In this way it is possible to separate two or more tales within a larger tale. The concept of "move" is especially relevant to Biblical narratives which often are, as we shall see, an interweaving of many different tales into a single, chronological account.

We are now prepared to consider the "forms" present in the Biblical narratives concerning Moses in Midian and Jacob in Padan-aram. We shall proceed to compare the "functions" (hereafter abbreviated F.) and their "subclasses" (hereafter abbreviated sc.) listed by Propp with the narrative elements in each of these Biblical narratives.

Jacob in Padan-aram: Gen. 28:1 to 32:1 (Tale I)

This tale, which is actually a part of the story of Jacob's career, begins with the departure of this patriarch from Canaan in search of a wife. The preliminary "functions" (namely, F. 1, absentation, F. 2, interdiction, and F. 3, violation of interdiction) are missing from the main body of this tale (Gen. 28:1-32:1), but are nonetheless the impetus for Jacob's search. In Gen. 28:1-2 we find the imminent death of Isaac, Jacob's father, as well as his interdiction against marrying a Canaanite women and his

order to marry a kinswoman. The former exemplifies F. 1, sc. b, the absentation of a family member in the form of the death of a parent; the latter is an instance of both F. 2, sc. a (a simple interdiction) and F. 2, sc. b (the inverted form of an order or suggestion). Thus, both absentation and interdiction underly Jacob's journey to Padan-aram in search of a bride, which can now be seen as a fulfillment of Isaac's order (F. 3, violation of the interdiction in the inverted form of the performance of an order--both order and interdiction are found in Gen. 28:1). In this connection, it is important to note that the story of Jacob's dream at Beth-el, in which he saw angels ascending and descending a ladder to heaven, and his wrestling match with an angel, is an interjection of a separate tale into the one concerning Jacob's journey to Padan-aram in search of a wife, related to the interweaving of tales in the process of Biblical redaction. Gen. 29:1, which repeats the fact of Jacob's leaving his home in Canaan, is thus a narrative gloss made necessary by the interjection of the tale concerning Jacob's dream.

Jacob's arrival at the well and his ensuing conversation with the shepherds (Gen. 29:2-9) gives an example of F. 4, reconnaissance by the villain. Information about Laban's whereabouts, elicited by Jacob's questions, can be seen as sc. b, the inverted form of the interrogation of the villain by the victim, when we recognize that the

shepherds are simply "transformations" of Laban and his sons. Furthermore, information about Jacob's presence is relayed to Laban, the villain, by Rachel who, as the shepherd of her father's flocks, is his agent (Gen. 29:12). This element of the narrative represents F. 4, sc. a, the eliciting of information about the victim by the villain or the villain's agents.

Gen. 29:15-30 recounts Jacob's marriage to both Leah and Rachel. It is Laban's deception of Jacob which results in his marriage to the older sister. Although Laban seemingly agrees to Jacob's request for permission to marry Rachel, the Biblical narrative makes it clear that Laban never intended to have Rachel married before her older sister, Leah. When Jacob charges Laban with having "beguiled" him (Gen. 29:25), Laban responds that it is the custom of his land to give the older daughter in marriage before the younger (Gen. 29:26). When Jacob offers to serve Laban for seven years in order to gain Rachel's hand, Laban apparently agrees, saying "It is better that I give her to thee, than that I should give her to another man: stay with me" (Gen. 29:19). Here is an example of F. 6, sc. a, trickery by the villain by means of persuasion. Gen. 29:19, which informs us that the seven years he served Laban seemed "but a few days," indicates Jacob's unwitting participation in Laban's trick (F. 7, sc. a, the complicity of the victim is gained by the villain's persuasion).

Furthermore, Gen. 29:15-30 also contains an act of villainy (F. 8) which leads to a lack (F. 8a). By substituting one daughter for another, Laban not only tricks Jacob but also coerces him to serve another seven years for Rachel's hand. This instance of F. 8, sc. i (an act of villainy by means of substitution) is a villainous act because it leads to Jacob's essential enslavement to his uncle (F. 8a, sc. e, lack of a rationalized form, i.e., freedom). As a result of Laban's substitution of Leah for Rachel, the lack of a bride, specifically Rachel, is established (F. 8a, sc. a). The mediation of this lack by announcement (F. 9, sc. d) is found in Gen. 29:25, where it is stated that in the morning Jacob discovered that it was Leah and not Rachel who had been brought into his tent. That the mediation of the lack of a bride (Rachel) is announced is implied by the use of the world "behold."

The next instance of a "function" occurs in Gen. 30:25, 26. Jacob's request for permission to leave is the beginning counteraction of the hero (F. 10). All the intervening material is another interjection which is irrelevant to the tale of Jacob's search for a wife. Although not in the form of a tale, this material strongly echoes etiological folk literature connected with the provenance and significance of names in "tribal" history. Again, we see the process of Biblical redaction at work, an operation which breaks up the pattern of individual "functions" in a

tale with other folk material.

Laban is reluctant to grant Jacob permission to leave his service. Jacob plays on this reluctance, based on Laban's greed, by making a counter-proposal: he will accept as wages all the speckled goats in Laban's flock. In this account of Jacob's deception of Laban (Jacob will use peeled rods to induce the birth of speckled kids) in Gen. 30:32ff., we find an inverted form of F. 11, the departure of the hero. Gen. 30:36 informs us that Laban leaves Jacob. The patriarch's plan is, of course, a continuation of the beginning counteraction of the hero.

The first "function" of the donor is found in Gen. 31:14-16, where Rachel and Leah question Jacob concerning the prospect of returning to Canaan. This greeting and interrogation of the hero (F. 12, sc. b) is followed by an implied exchange of a magical agent between Rachel and Jacob (F. 12, sc. j): Rachel steals her father's t'rafim in order to neutralize the danger that Laban will be able to repossess his daughters or the flocks acquired by Jacob when they flee (Gen. 31:16). While there is no direct textual evidence that Jacob responded to his wives' greeting and interrogation, or agreed to the exchange of the magical agent (F. 13, sc. b and sc. j), his preparations for leaving and the flight itself imply as much (Gen. 31: 17, 18). Rachel's theft of the t'rafim in Gen. 31:19 (F. 14, sc. h, the provision or receipt of a magical agent

by seizure), immediately following the greeting and interrogation of the hero in Gen. 31:14-16, lends credence to the supposition that an exchange of a magical agent is suppressed in the Biblical narrative.

Jacob's flight from Padan-aram to Canaan, that is, from Laban's realm to the land of his father Isaac, is evidence of the spatial transference of the hero between two kingdoms (F. 15). We note that the mention of camels in Gen. 31:18 and of Jacob's traversing a river in Gen. 31:21 indicate spatial transference by ground or water (F. 15, sc. b).

A struggle between the hero and the villain, the branding of the hero in battle, and the victory of the hero over the villain (F. 16, F. 17 and F. 18) are missing from the Biblical narrative. However, the reference in Gen. 31:20 to Jacob's outwitting of Laban in his secret flight may indicate that some combat or competition between the two (sc. a and sc. b of the above "functions") may have been suppressed in the text.

The rectification of the lack by acquisition of the object of search, specifically as a result of preceding actions (F. 19, sc. d), is effected in Gen. 31:18ff., as is the return of the hero (F. 20). That is, in fleeing from Padan-aram (with the t'rafim) Jacob secures his possession of the object of his search, namely a bride, gains his freedom, and begins his journey home. It becomes clear

that "functions" 16, 17 and 18 were suppressed in the Biblical text in favor of a conflation of the spatial transference of the hero (F. 15) and the return of the hero (F. 20), both of which occur in Gen. 31:18ff.

Gen. 31:23 recounts Laban's pursuit of his son-in-law, ending at Mt. Gil'ad. This pursuit of the hero by the villain by means of flight (F. 21, sc. a) is followed in Gen. 31:24 by the mention of God's revelation to Laban in a dream. In prohibiting Laban from harming Jacob in any way, God effects Jacob's rescue (F. 23). It is significant that this theophanous intervention has no parallel among the "sub-classes" listed under "function" 23. Here we have an example of a theological adaptation of the "form" suggested by Propp, resulting from God's role as a redeemer and actor in history.

With the advent of Laban's pursuit of Jacob and the subsequent rescue (or salvation) of the hero, this tale begins a second "move." Although we find no evidence of the unrecognized arrival of the hero (F. 23), we do find that Laban makes unfounded claims (F. 24) in Gen. 31:26-30. Laban accuses Jacob of cheating him, of carrying away his daughters, of fleeing secretly, and of stealing his household gods. That Laban performs a role usually associated with a false hero exemplifies the process of "transformation," that is, one character fulfilling more than one role in a tale (Laban, of course, is also the villain). However,

Laban's charges do not relate directly to the incorrect attribution of the hero's acts to a false hero. Rather, they are the villain's charges that the hero is guilty. This might well constitute a "sub-class" not listed by Propp.

It is necessary to point out that Gen. 31:1-2 contains a similar charge made by Jacob's cousins, Laban's sons. This passage underscores the relationship between Laban's charges and "function" 24, in that "sub-class" a, of "function" 24, concerns unfounded claims made by the brothers of the hero. Gen. 31:37 implies that Laban's sons were referred to as Jacob's brothers.

If both Gen. 31:26-30 and 31:1-2 are instances of unfounded claims, then the Biblical text presents what seems to be a confused sequence of "functions." It is impossible to rule out deviation from the "form" described by Propp as a reason for this confusion. However, the repetition of this "function" leads to the possibility that the original order of "functions" in this tale may have been modified in the course of redaction. It is very likely that two versions of the same tale have been combined: one version in which unfounded claims are made by Laban, and one in which unfounded claims are made by Laban's sons. In the interweaving of these two possible versions, both sets of details might well have been retained.

In Gen. 31:22ff. there is an example of "function"

25, the proposition of a difficult task for the hero, in an inverted form. Jacob suggests to Laban that he search the camp for the missing t'rafim. This ordeal or test does not precisely fit any of Propp's "sub-classes" (e.g., ordeals by eating, fire or choice, etc.), although it may be related to riddle guessing (F. 25, sc. c). A riddle may be regarded as a verbal search (for a correct answer), or a search as a physical manifestation of a riddle (the object is parallel to the answer). Rachel's hiding of the t'rafim and Laban's subsequent inability to find them constitute an inverted form of the solution of the task (F. 26), which corresponds exactly to the task itself. Continuing the inverted form, Laban's failure implies Jacob's success, thus illustrating the recognition of the hero. In other words, Jacob is proven to be the true hero when Laban's unsuccessful search reveals him to be the false hero. This, then, is an inverted form of "function" 27, "sub-class" c, the recognition of the hero by his successful completion of a task.

According to Gen. 31:36, Jacob and Laban "strove" with each other. Here, again, we find evidence of the Biblical narrative's deviation from Propp's outline of the "form" of the tale. This conclusion is based upon the similarity between this action and the struggle between the hero and the villain in open combat (F. 16, sc. a). We note that such a battle might more logically have occurred

earlier in the narrative, namely, precisely at the place where we would have expected F. 16, F. 17 and F. 18 (the struggle "functions"), but where these "functions" are, in fact, absent. Jacob's statement in Gen. 31:36ff., which includes his own righteous actions and Laban's trespasses after an introductory comment that Jacob was angry and fought with his uncle, implies that he won a struggle with Laban (F. 18, sc. a). It is once more necessary to consider the effect of redaction upon the "form" of the Biblical tale.

Jacob's rather lengthy recitation of the history of his relations with Laban corresponds with F. 28, sc. b, the exposure of a false hero by telling a story. The false hero is exposed by his reaction to the story in this "sub-class." Laban's reaction to Jacob's recitation in Gen. 31:43-44, when he states falsely that Jacob's flocks and wives belong to him and proposes that a covenant be made, conforms well with this characteristic.

We note the absence of F. 29, the transfiguration (i.e., symbolic change of status) of the hero, except in what is possibly a form related to "sub-class" b. Jacob does not build a palace, but he and his "brothers" do erect a pillar of stones (Gen. 31:45-46). The building of this mound of stones as a "witness" between Jacob and Laban signals the punishment of the villain in the inverted form of a magnanimous pardon (F. 30, sc. b).

Gen. 31:49-54 indicates that by means of vows, sacrifices and the breaking of bread a reconciliation between Jacob and Laban is reached. The effect of this resolution is a separation of the two protagonists involving the adjudication of their property claims: Gen. 31:52 and 32:1 signify that Jacob and Laban's separation includes the provision that neither will trespass upon the territory of the other. The Biblical text evinces a form of reconciliation which is wider than, but related to, the wedding of the hero and ascension to the throne (F. 31). Since neither Leah nor Rachel is a princess, no kingdom is given. Jacob does, however, acquire an inviolate territory, and the communal meal, etc., echoes a wedding feast.

Our analysis of the tale of Jacob in Padan-aram has shown that there is a high degree of coincidence between the "functions" listed by Propp and the elements of this Biblical narrative. Three important structural deviations from this "form" have also been revealed. First, some material not directly relevant to the tale is interspersed among the "functions" present in the Biblical narrative. Second, to some degree the Biblical text contains the repetition or improper ordering of "functions." It is probable that both of these characteristics of Biblical tales are the result of the combination of many sources in the redactorial process. Third, and perhaps most significant, the Biblical narrative introduces new "sub-classes" the

importance of which is connected to central theological principles.

Moses in Midian: Ex. 1:6-18:27 (Tale II)

The tale of Moses in Midian presents far greater difficulties than did the tale of Jacob in Padan-aram. The latter, as I have shown, is a rather straightforward example of the "form" of the tale advanced by Propp. The former, however, is not. Even a cursory examination of Ex. 1:6-18:27 reveals the complex nature of this narrative. We find that the Biblical redactors have interwoven larger and smaller portions of many tales into a single story, many of which have no connection to the tale under consideration here. As a result, it is very difficult to recover any of the original tales intact.

To illustrate the problem, let us consider the basic movements of characters in Propp's model tale. As Propp points out, not all tales include the preliminary "functions" of absentation, interdiction, violation, reconnaissance, delivery of information, trickery and complicity. Thus, the most fundamental movements of a tale are those which involve the hero: departure, spatial transference and return. The basic construction of the tale, then, revolves around the hero's leaving and returning to his home. Moses has no less than three "homes": those of his biological parents, Pharoah and Jethro. No matter which of these "homes" we choose as the central

locus of the action, none is both the starting point and end point of the tale. In all three cases, the action starts in one place and ends in another.

This fact, among others, makes it impossible to escape the conclusion that many tales, some starting and culminating in each of Moses's three homes, underlie the Biblical text as it has been transmitted. Furthermore, a corollary to this conclusion is equally unavoidable: in the redactional process of combining these many tales into one coherent narrative, various parts of the original tales were either suppressed or re-ordered. It is obvious that if we look for a single tale which corresponds to the "form" described by Propp our search will end in utter failure. Rather, it is necessary to examine Ex. 1:16-18:27 very carefully, isolating all the "functional elements" one by one. The result of such an undertaking will be a group of more or less complete patterns of "functional elements," related to the "form" advanced by Propp.

Two of these partial or incomplete patterns of "functional elements" relate to the story of Moses's relations with Jethro and his stay in the land of Midian. Tale A centers upon Moses's home in Pharoah's palace. It concerns the journey of the hero (identified by gloss with Moses) to a far-off land (namely, Midian) to find a wife and the hero's return to his home. The locus of tale B is Moses's home in Midian, where he is a shepherd for his

father-in-law Jethro. An act of villainy has taken place and Moses is called upon to help. The tale concerns the efforts of this hero to free his captive family (the Israelites). We will now consider the details of these two tales more closely.

Tale A: Moses's search for a bride

This tale begins with the death of Joseph who, as head of the Hebrew clan, is Moses's "father." Ex. 1:6 expresses the absentation of a parent who dies (F. 1, sc. b). Ex. 1:7-2:10 includes material not germane to Tale A, but rather to tales concerning Moses's birth. In Ex. 2:11 we are informed that Moses is now grown and that he goes to the Israelite camp. The text does not refer to F. 2 through F. 7. However, the inclusion of the fact that Moses has become an adult might indicate that the Biblical narrative has suppressed an interdiction and violation, or order and fulfillment of the order (F. 2, sc. a, F. 3, sc. a; F. 2, sc. b, F. 3, sc. b) similar to that implied in the Jacob tale, namely, a suggestion or order to embark upon a search for a wife. If so, this order, as well as Moses's reaction to it, has been suppressed.

The evidence of a "function" in Tale A is contained in Ex. 2:11, where reference to Moses's encounter with the Egyptian who is striking a Hebrew is made. This act of villainy, accomplished by the infliction of bodily harm by a villain, corresponds to F. 8, sc. d. When Moses murders

the taskmaster, as Ex. 2:12 tells us, the beginning counteraction of the hero has occurred (F. 10). There is no direct statement of how the dastardly act of the Egyptian was mediated to Moses (F. 9), unless we take his own observation as a "sub-class" of mediation not listed by Propp. It is also possible that a call for help, leading to the dispatch of the hero, has been suppressed (sc. a).

Ex. 2:13-15 represents the departure of the hero (F. 11). Pharoah's knowledge of his murder of the taskmaster induces Moses to flee. Reconnaissance by the villain (F. 4) and delivery of information (F. 5) are strongly implied in these verses, once we recognize that both the Hebrews who fight with each other and rebuke Moses occupy the structural position of the agents of the villain. The words of one of the fighting Hebrews leads Moses to understand that Pharoah must know about his murder of the taskmaster. In conjunction with the statement that Pharoah "heard" about Moses's actions, it is strongly implied that the two Hebrews were involved in the delivery of the information as Pharoah's agents.

Moses comes upon a well in the land of Midian and there meets the daughters of Jethro. We may construe the incident at the well as containing the set of donor "functions" (F. 12, F. 13 and F. 14). Ex. 2:16-17, in which Moses responds to the attack of the shepherds upon the seven sisters by routing these evil-doers, embodies an

implied request for aid (F. 12, sc. g) and Moses's rendering of the necessary service (F. 13, sc. g). For his efforts, Ex. 2:21 tells us, Moses receives Zipporah as a wife. Here, Zipporah's role is that of a magical agent and Jethro's that of a donor. This conclusion is supported by the continuation of Tale A in Ex. 4:18-26 (the theophany at Horeb belongs to another tale). This incident, in which Zipporah saves a beleaguered Moses by executing an act of circumcision, follows Moses's departure from Midian on a journey back to Egypt (F. 15, sc. b, the spatial transference of the hero between two realms by ground or water). Attacked by a supernatural being, Moses is involved in a struggle in open combat (F. 16, sc. a) in which he (or his son, as a surrogate) is branded (F. 17, sc. a) and from which he emerges victorious (F. 18, sc. a) through Zipporah's concerted action ("A bloody bridegroom thou art, because of the circumcision"). We learn that only now is Moses's marriage to Zipporah made final and secure. Thus, Ex. 4:26 is an example of the rectification of a lack or misfortune by acquisition of the object of search, a bride, by means of the action of a magical agent, i.e., Zipporah herself (F. 19, sc. e).

It is important to note that Ex. 4:20 states that Moses and his family left Midian to return to the hero's home in Egypt. Thus the incident of circumcision in Ex. 4:24-26 occurs on the way to Egypt. Therefore we may

conclude that Ex. 4:24-26 embodies an assimilation of the struggle "functions" (F. 16, struggle, F. 17, branding, and F. 18, victory) and the return "functions" (F. 20, return, F. 21, pursuit, and F. 22, rescue of the hero). In other words, Ex. 4:20 illustrates both the spatial transference of the hero between two realms (Midian and Egypt, F. 15) and the return of the hero to his home (F. 20); furthermore, Ex. 4:21-26, the attack by a supernatural being and the subsequent circumcision by Zipporah, combines both struggle and return "functions" (F. 16, F. 17, F. 18, F. 21, F. 22), so that the pursuit (F. 21) of Moses precedes his struggle (F. 16) with the supernatural being, branding by means of circumcision (F. 17), and victory over (F. 18) and rescue from (F. 22) the other-worldly attacker.

The next section of the Tale A narrative, Ex. 4:27-31, contains a scene of resolution analogous to the wedding of the hero and his ascension to the throne (F. 31) in Propp's list. While there is no indication of an actual wedding, nonetheless the meeting with Aaron and the elders retains the structural qualities of a wedding feast, especially in so far as Moses is recognized as leader of the Hebrews (parallel to the coronation of the hero). We can surmise that Moses's return to his home, accompanied by his assumption of the role of king, originally ended Tale A, but that in the process of redaction this element of Tale A was suppressed in favor of the scene of resolution in Ex.

4:27-31. The reason for this suppression is clear: Ex. 4:27-31 forms a narrative link between Tale A (Moses in search of a bride) and Tale B (Moses, the shepherd, who becomes redeemer of his people). That Tale A and Tale B coincide at this juncture of the Biblical narrative is supported by the fact that in Ex. 5:1 we find that Moses has returned to Egypt to confront Pharoah with God's demand to free the Israelite people. A justifiable conclusion, then, is that the material pertaining to Tale A which has been included in the Biblical narrative ends with Ex. 4:26. Thus, Tale A is a one "move" tale, consonant with Propp's observation that many tales end with the hero's return.

Tale B: Moses the shepherd saves the Israelites

This tale begins with an absentation (F. 1, sc. b), i.e., the death of Joseph, as did Tale A. There is no interdiction (F. 2) or violation (F. 3). However, Ex. 1: 9-11 states that, in consultation with his advisers, Pharoah decides to "deal wisely" with the Israelites and to enslave them. In noting the spectacular growth of the Hebrews and the possibility that they might join Egypt's enemies in the event of war, the text intimates that reconnaissance (F. 4) by means of questions of the villain (Pharoah vis-a-vis his counsellors) has taken place (sc. a). Moreover, Pharoah's conclusion about the numerical increase and possible intentions of the Israelites must be based upon delivery of information, that is, answers to his

questions (F. 5, sc. a). In determining to "deal wisely" with the Hebrews, the narrative undoubtedly refers to but does not specify the details of an act of trickery (F. 6, sc. undetermined). The absence of Hebrew opposition to enslavement indicates their complicity (F. 7) in Pharoah's trick. These machinations result in an act of villainy, namely, the enslavement of Moses's family, the Israelites (F. 8, sc. k). There is, of course, a concomitant lack, namely, freedom (F. 8a, sc. e, a rationalized entity).

Tale B continues in Ex. 3:1, where we see the hero, Moses, caring for his father-in-law's flocks, blissfully ignorant of the misfortune which has befallen his family. The ensuing section of the narrative, Ex. 3:2-4:17, fulfills several "functions." First, 3:7-10 evidences the "mediation" of the lack or misfortune to the hero by means of God's relaying the Israelites' call for help to Moses, and by God's dispatching Moses to Egypt (F. 9, sc. a). There is also an assimilation of the donor "functions" (F. 12, F. 13 and F. 14). In Ex. 3:2, the appearance of God's angel in the burning bush, we see the entrance of the donor (F. 11), although the departure of the hero is absent (almost certainly due to the assimilation of "functions" in this passage). God's greeting and Moses's decorous answer in Ex. 3:4, as well as God's request that Moses remove his shoes and the latter's positive response in Ex. 3:5, illustrate the donor "functions" (F. 12 and

F. 13, sc. b and g in both--greeting to the hero and his answer, and request made of the hero and his response). God, as donor, provides Moses with a magic rod with which to effect the release of the enslaved Israelites (F. 14, sc. a, magical powers are directly transferred) in Ex. 4:2ff. An additional instance of provision, pointing toward the coalescence of two variant tales, occurs in Ex. 4:27, which states that God puts Aaron at Moses's disposal as a spokesman (F. 14, sc. 1).

A spatial transference of the hero between the realms of Jethro and Pharoah occurs in Ex. 4:29-5:1 (F. 15, sc. b). The prolonged combat between Moses and Pharoah, first in demonstrations of magical powers, and second in Moses's bringing about the ten plagues as God's agent, exemplifies the three struggle "functions." The escalating battle of wills in the incident of the ten plagues (i.e., God's and Pharoah's) is evidence of a struggle between hero and villain (F. 16). That God acts through the agency of the hero (Moses) is certainly a very significant adaptation of Propp's theory of "form" in Biblical literature. Similarly, Pharoah's initial dismissal of the God of Israel (Ex. 5:2) and his ultimate acknowledgment of Israel's deity after the tenth plague (Ex. 12:30ff.) is a Biblical adaptation of the branding (i.e., the recognition) of the hero (F. 17). Lastly, a parallel adaptation of the victory of the hero over the villain (F. 18) can be found in Pharoah's

capitulation to God's power and his release of the Hebrew slaves (Ex. 12:30ff.). As a direct result of God's victory over Pharoah in the incident of the ten plagues, the lack of freedom is rectified (F. 19, sc. d). As in the story of Jacob and Laban (Tale I), theological parameters, especially salvation and redemption, cause major modifications of the "form" proposed by Propp. In Tale B, the principle of God the Redeemer leads to the hero's becoming an agent of the real hero, namely, God.

We then find the return of the hero to his home in Midian (F. 20). There are two separate instances of pursuit (F. 21) and rescue (F. 22). The first, of course, is Pharoah's chasing the Israelites to the Red Sea and their salvation by God by means of the parting of the waters, executed through Moses's agency (the raising of the rod, etc.). The second is Amalek's attack upon the Israelites and their salvation by means of the repulsion of this attack, again by God through the agency of Moses (and Joshua). As Propp maintains, repeated pursuits usually have parallel patterns of events. Both pursuits in Tale B involve attacks from the rear, Moses's raising of his hands and the magical rod, the utter destruction of the villain, etc.

Tale B ends with a resolution in Midian (Ex. 18: 1-12, 27). As before, the elements of this resolution, e.g., making sacrifices, a communal meal, etc., recall the

structure of a wedding feast. Jethro's acknowledgment of Moses's God parallels the hero's ascension to the throne (especially if we bear in mind the modification of "form" by the principle of agency would necessarily imply the enthronement, not of Moses, but of God). The departure of Jethro denotes the end of Tale B, just as the departure of Laban ended Tale I.

Tales A and B (together, Tale II, the story of Moses in Midian), like the story of Jacob in Padan-aram (Tale I), coincide to a large degree with the "form" suggested by Propp for the folk tale. We again find that the process of redaction led to the interjection of material not directly relevant to either tale. In Tale B, though, some of this material was legal rather than simply folkloristic (e.g., the laws of the Passover sacrifices and the first born, etc.). We note an adaptation of "form" grounded in theological principles similar to in Tale I. In Tale B the principle of redemption is widened in its structural ramifications, so that divine intervention (Laban's dream, for example) is manifested as the divine agency of the hero. God is the final hero of the tale.

It is possible to extend our discussion of the application of Propp's concept of "form" to isolate a second level tale which results from the combination of Tale A and Tale B. A second level tale is one which does not necessarily correspond to the "form" outlined by Propp,

but which: (1) includes many of the appropriate "functions," and (2) parallels the motifs and sequence of events in other tales, as they are presented in the redacted Biblical narrative. Tale II, the story of Moses in Midian (i.e., the combination of Tale A and Tale B) does not correspond to the pattern of "functions" advanced by Propp, although many of the "functions" are included in these constituent tales. In comparing Tale II with Tale I (which does conform to Propp's pattern of "functions" to a great extent), we find that many major motifs, as well as the sequence of events, in these two tales are parallel. Thus, a second level tale, which deviates from the pattern of "functions" proposed by Propp (chiefly in the fact that it does not start and end in the same location), emerges from the combination of Tale A and Tale B. In fact, the combination of these two tales is one element of the larger redaction and interweaving of many tales and other material from which Ex. 1:6-18:27 was composed.

The importance of the second level tale for midrashic analysis is that the originators and editors of the Midrash were not privy to the original tales which underlie Ex. 1:6-18:27 or Gen. 28:1-32:1, but to their redacted form in a chronological narrative structure. The rabbis did not possess individual tales, but the Biblical story of the careers of Moses and Jacob. Thus, they could have abstracted (and compared) only parallel narratives or

sections of narratives, based upon their parallel sequence of events and motifs. An examination of Tale I and Tale II (Tale A and Tale B combined) is most revealing in this regard:

A list of parallel narrative sections in the tales of Jacob in Padan-aram & Moses in Midian

	Tale I		Tale II
1.	(imminent) death of Isaac	1.	death of Joseph
2.	Jacob ordered to search for a bride	2.	Moses grows up, kills taskmaster, must leave
3.	Jacob leaves Canaan and comes to a well	3.	Moses leaves Egypt and comes to a well
4.	Jacob meets Rachel at well, performs service	4.	Moses meets Zipporah at well, performs service
5.	Rachel brings report to Laban	5.	Zipporah brings report to Jethro
6.	Jacob comes to Laban	6.	Moses comes to Jethro
7.	Laban "gives" Rachel to Jacob in exchange for work	7.	Jethro gives Zipporah to Moses as bride
8.	Jacob tends Laban's flocks	8.	Moses tends Jethro's flocks
	a. Jacob fulfills service, is tricked		
	b. Jacob must serve Laban again		
9.	Laban does not grant Jacob's request to leave	9.	Jethro grants Moses's request to leave
	c. Jacob works for wages when Laban leaves		

d. Jacob tricks Laban by placing rods before sheep	
e. Laban's sons make charges; Laban is displeased	
10. God orders Jacob to return to Canaan	10. God orders Moses to return to Egypt
f. Rachel steals <u>t'rafim</u>	
11. Jacob takes family & flocks, flees	11. Moses takes family & flocks, returns
12. Laban pursues Jacob	12. Moses attacked on the way
13. Jacob saved by God's intervention via dream	13. Moses saved by Zipporah
14. Laban cannot find <u>t'rafim</u>, he and Jacob fight	14. Moses and Pharoah compete (plagues)
	A. Moses and Israelites flee
	B. Pharoah pursues
	C. Egyptians defeated, Israelites saved at sea
	D. Israelites attacked by Amalek
	E. Amalek defeated
	F. Moses returns to Midian
15. Laban and Jacob swear by their own gods	15. Jethro acknowledges supremacy of Moses's god
16. Jacob makes sacrifices to God	16. Jethro makes sacrifices to God
17. Jacob makes communal meal	17. Jethro makes communal meal
18. Laban departs	18. Jethro departs

Tale I contains a total of twenty-four major structural elements, as does Tale II. Of these structural elements, eighteen are parallel. Six (a-f in Tale I and A-F in Tale II) are unique to each tale. Of these unique structural elements, those in Tale II are the result of the combination of Tale A and Tale B; those in Tale I supply the act of villainy which would otherwise be missing in Tale I and which is found in Tale II, #2. Certainly the high degree of coincidence between the structural elements of Tale I and Tale II justifies our regarding them as distinct, coherent tales, as the ancient rabbis undoubtedly did.

The notions of primary level tale (i.e., Propp's "form") and secondary level tale provide two constructs into which individual midrashim connected with a Biblical narrative may fit. As components of a biblical/midrashic narrative, midrashim may relate to the structural gaps or options presented by primary level tales (here, Tale I, Tale A and Tale B); they may also relate to a comparison and/or contrast of parallel events and motifs in secondary level tales (here, Tale I and Tale II). A detailed treatment of these two modes of relatedness in biblical/midrashic tales follows.

PART II

B. An Examination of the Structural Roles of the *Midrash*

We now turn our attention to the midrashim connected with Tale I and Tale II in order to determine the structural relationship between these two halves the biblical/midrashic narratives under consideration. Five structural roles present themselves as logical possibilities:

(1) a midrash may supply a biblical tale with missing "functions"

(2) a midrash may elaborate upon a "function" already present in a biblical tale, by (a) altering or adding to the details of the "sub-class" or "function," or (b) proposing a different "sub-class"

(3) a midrash may fill in a chronological or narrative gap in a biblical tale

(4) a midrash may elaborate upon "kernel words" or motifs in a biblical tale, by supplying the "descriptive system," or may simply supply a "descriptive system" missing in one parallel tale but present in the other

(5) a midrash may provide (a) linguistic comments and/or (b) narrative links, the purpose of which is to resolve difficulties posed by the narrative which result from the interweaving of different sources and the suppression of parts of component tales

Roles (1) and (2) relate primarily, but not exclusively, to primary level tales in the biblical narrative, while roles (3) and (4) are usually, but not always, linked to second level tales. Role (5) addresses itself to the structural problems which stem from the process of redaction, in which

many folk tales and other sources are woven together into a more or less coherent chronological narrative.

It shall be my purpose in this section of the thesis to give examples of midrashim associated with the tales of Jacob in Padan-aram (Tale I) and Moses in Midian (Tale II) which fulfill one or another of these five structural roles. In doing this I shall deal first with Tale I and then Tale II, following the Biblical verses seriatim, that is, following each tale from its beginning to its end.

Tale I: Jacob in Padan-aram

Gen. 29:1-10

After awaking from his dream of the angels ascending and descending on a ladder which reached to heaven, Jacob is transported to Haran by the fantastic means of the contraction of the earth.[1] This midrash accords well with the spatial transference between two realms by stationary means (F. 15, sc. e). In giving the detail that the earth contracted, this midrash exemplifies role (2b), giving a different "sub-class" of the "function."

Another midrash provides a narrative link between the two parts of the seemingly disjointed words of the shepherds and Jacob in Gen. 29:6-9.[2] The information that Rachel is approaching the well in Gen. 29:9 makes a similar mention of this information in Gen. 29:6, there connected with the shepherds' answer to Jacob's question concerning the well-being of Laban, quite superfluous. This

midrash suggests that the shepherds' mention of Rachel, which otherwise disrupts the narrative, implies that Rachel can supply Jacob with additional information about Laban. An instance of a linguistic explanation (5a) occurs in a midrash concerning Jacob's ambiguous statement in Gen. 29: 7 ("Behold, it is yet high day, neither is it time that the cattle should be gathered together . . ."). [3] By changing Jacob's statement into a question, this source relates Jacob's words directly to the answer given by the shepherds in Gen. 29:8.

Gen. 29:11-14

In Gen. 29:11 the Bible tells us that, upon seeing Rachel, Jacob kissed her and began to cry. The Midrash gives several reasons for this. One of them is that his awareness of the great chastity of the people of the east since the days of the generation of the flood aroused Jacob's sense of shame and caused him to cry. [4] It is interesting to note that this midrash has a double function in that it not only explains why Jacob first kissed his cousin and then cried, but it also expands upon the specific reference to the "land of the people of the east" in Gen. 29:1. Thus, this source exhibits two roles: linguistic comment (5a) and narrative link (5b).

The Midrash also supplies an alternative method of reconnaissance by the villain (F. 4), an instance of role (5b), the giving of an alternative "sub-class" of a

"function." Rather than questioning of the villain or his agent, an inverted form which locates the victim (F. 4, sc. b), as is indicated in the Biblical text, we find direct action by the villain in order to find precious objects (F. 4, sc. a). This source implies that the object of Laban's subsequent act of villainy is not Jacob alone, but also the patriarch's wealth. This midrash relates each of the separate actions enumerated in Gen. 29:13 to Laban's search of Jacob's person for the precious objects he supposes Jacob has brought. Thus, Laban runs to meet his nephew, embraces and kisses him, and brings him into his house. Jacob responds to Laban's actions, according to another source, by recounting the story of his robbery en route by Eliphaz, which forced him to appear before Laban empty-handed, with "only words."[6]

Gen. 29:15-30

The lack of a bride (F. 8a, sc. a), only implied in the Biblical narrative itself, is made explicit in another midrash.[7] Here is an illustration of how the Midrash supplies a "function" missing in the Biblical tale, thereby fulfilling role (1).

The Midrash tells us that Jacob knew of Laban's reputation for deceit and, in order to insure that he would not be tricked, Jacob worded his request for a bride very carefully.[8] Jacob's cautious and precise petition

constitutes an elaborated type of complicity of the victim in the villain's deception (F. 7, sc. a) and thus falls into the category of role (2a), by providing details of how Jacob came to be outwitted by Laban.

We next encounter an oft-repeated <u>midrash</u> in the material related to Tale I. Many texts mention the contract between Laban and Rebekah, the terms of which indicated that Esau was to marry Leah and Jacob was to marry Rachel. The prospect of marrying the evil Esau so distressed Leah that she cried copiously. According to these sources, it was because of her constant crying that Leah came to have "weak eyes."[9] This <u>midrash</u> is yet another instance of the role of linguistic commentary (5a). The need for this explication of the phrase "weak eyes" is, perhaps, rooted in the suppression of a "descriptive system" in the Biblical text: "weak eyes" is a "kernel word" which points to the purity of the person (or animal) to whom the adjective "rach" is applied: e.g., Gen. 18:7 (ויקח בן בקר רך וטוב); Gen. 33:13 (אדני ידע כי הילדים רכים); Deut. 28:54, 56 (האיש הרך בך והענג...הרכה בך והענגה); II Sam. 3:39 (ואני היום רך ומשוח מלך); and I Chron. 29:1 (...בחר בו אלהים נער ורך). Thus, the <u>midrashim</u> which comment upon Leah's "weak eyes" present not only a linguistic comment upon a problematic expression, but also expand upon a "kernel word" by supplying its descriptive system, thereby fulfilling role (4).

Another group of sources recounts the details of

Laban's trickery.[10] This elaboration of an act of villainy achieved by means of substitution (F. 8, sc. i--the substitution of Leah for Rachel) is necessary in order to establish the villainous quality of Laban's action. The effect of Laban's deception might otherwise be vitiated by Gen. 29:26, in which Laban gives the plausible explanation that it is the local custom to refrain from giving the younger daughter in marriage if the elder daughter is as yet unwed. The following passage from Bereshit Rabbah illustrates that the substitution effected by Laban was not, in fact, an altruistic deed. Rather, it was a reprehensible deception whose sole purpose was to make more secure Laban's new-found prosperity:

ויאסף לבן את כל אנשי המקום ויעש משתה:
כינש כל אנשי המקום אמר להם ידעין אתם דהויינן מדחקין
למים וכיון דאתא הדין צדיקא נתברכו המים אמ' ליה מה דהני לך עביד
אמר להון אם בעיין אתון אנא מרמי ביה ויהב ליה לאה והוא רחים
לרחל טבא והוא עבד גבכון שבע שנים אחרנין אמרו ליה עביד מה
דהני לך...

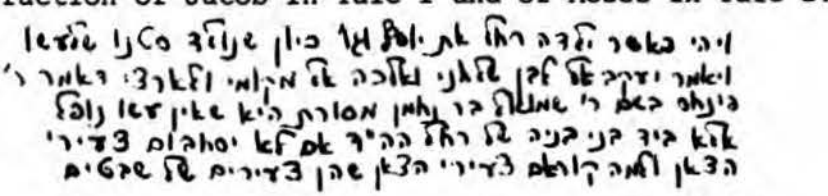
(BR, 70.19)

The substitution of Leah for Rachel had two intended effects: first, Jacob will consent to serve Laban for seven more years, and second, the adequacy of Ḥaran's water supply, the result of the blessing of Jacob's presence, will be maintained.

Gen. 30:25-43

We find in many texts the notion that Jacob only

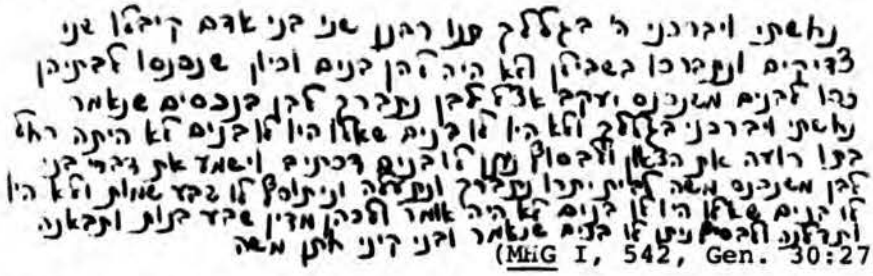
waited for the birth of Joseph before setting into motion his plans for Laban's service.[11] Jacob had received a divine communication that only by the descendants of Rachel would Esau be defeated. We may conclude that in this case the Midrash provides a parallel to Ex. 3:1ff., in which the beginning counteraction of the hero (F. 10) is linked to divine revelation (God's charge to Moses at the burning bush). In Gen. 30:25 no reason is given for Jacob's making the request to leave; in Gen. 31:3 God's unembellished, direct command is the cause. The reason for Jacob's request coming after the birth of Joseph intimates strongly that, like Moses, Jacob's return to his home will result in redemption (through the agency of his progeny). The recourse of the Midrash to the image of the shepherd and his flocks underscores this conclusion. The image of the flock in the proof text taken from Jeremiah 49:20, which undergirds the connection made in the following example between God's command to return to Canaan and the role of the tribes there, indicates the connection between the beginning counteraction of Jacob in Tale I and of Moses in Tale B:



(BR, 73.7)

Such a source exemplifies role (1), since it supplies a "function" missing or suppressed in the Biblical narrative.

Laban's seeming lack of guile, as indicated in Gen. 30:27 (when Laban acknowledges that his prosperity is due to Jacob's presence), is in fact a manifestation of the greedy, evil nature of this villain, according to several texts.[12] Furthermore, other sources state that until Jacob came to stay with his uncle, Laban had no sons.[13] The acquisition of sons is, of course, a sign of wealth and fertility. It is interesting to note that in Midrash Hagadol a parallel is drawn between the effect of Moses's relationship with Jethro and Jacob's relationship with Laban in this regard:



(MhG I, 542, Gen. 30:27)

This midrash is a case of the elaboration of a "sub-class," role (2a). An additional function, embodied in the comparison of Moses and Jacob, is the provision of an absent motif in one of two parallel narratives, role (4).

Elsewhere we learn that, in fixing the terms of his nephew's hire, Laban saw in Jacob's suggestion concerning the division of the flocks an attempted trick befitting his own deceitful nature.[14] In this text there is a fascinating "play" upon Laban's words:

לו יהי כדברך אוי להן לרשעים שהן מתהפכין
בלשונם ודנים לאחרים כמותן דכשו הוא אומר
ליעקב יהי כדברך לאו שתצאו כדבורך
ולאחר נאמר בו ואביכן התל בי והחליף את
משכרתי

(MHG I, 544, Gen. 30:34)

In addition to the help of the malachai ha-shareit in increasing the size of Jacob's flock, we learn in several sources that Jacob's profit was clearly just recompense for his uncle's trickery. Although Laban in fact changed the terms of Jacob's wages many times, the size and quality of Jacob's flocks continued to grow.[15] Not only was Jacob's success despite Laban's underhanded plans attributed to angelic intervention, but the Midrash also relates it to the principle of middah k'neged middah:

ויאמר לבן הן לו וגו' אמר ר' חייה רבה כל דבר ודבר
שהיה לבן מתנה עם יעקב היה חוזר בו עשרה פעמים
שנאמר הן לא רבנין אמ' מאה פעמים ואביכן התל בי
והחלף את משכרתי עשרת מונים וגו' אין מניין פחות
מעשרה

(BR, 73.9)

Other sources relate that Jacob sold his sheep for a good price, enriching him still more.[16] Furthermore, the Midrash indicates that Jacob had no need to determine the birth of the sheep by use of the peeled rods; his word alone would have made the exercise of such magical means unnecessary.[17] In fact, the Midrash maintains, considered in the light of Laban's tampering with his wages, Jacob's reward was only what is due any righteous man.[18]

The reason the Midrash attempts to explain away

what is in the Biblical text a clear instance of deception on Jacob's part lies in the different natures of the folk tale and the biblical/midrashic narrative. In a tale the protagonist is simply a hero; in a biblical/midrashic narrative, the protagonist is not only a hero, but a paradigm. Jacob is a tzaddik and a patriarch and, hence, worthy of emulation. Jacob did not need to use magical rods; his word would have sufficed. The growth of Jacob's flocks was due, not to the success of a trick, but to the help of angels. Furthermore, as we have seen, important theological principles were grounded by the rabbis in the actions of such Biblical personages as Jacob. The Midrash therefore claims that Jacob's success was simply the working out of the principle of middah k'neged middah. Thus, the moral neutrality so characteristic of the folk tale is significantly circumscribed in the biblical/midrashic narrative. The midrashic treatment of the Biblical account of Jacob's victory over Laban indicates how the demands of rabbinic theology led to structural modifications of the typical "form" displayed by folk tales, as described by Propp. These modifications constitute an important element of the uniqueness of the Midrash as a genre.

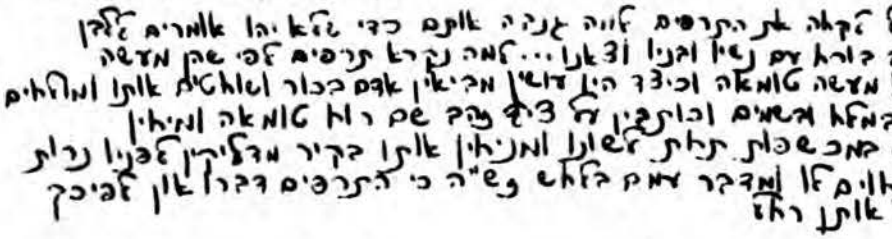
Gen. 31:1-22

In this section of the Biblical narrative we note

that the Midrash elaborates upon the "functions" of mediation and beginning counteraction of the hero (F. 9 and F. 10). In several texts we find that God instructed Jacob to return to his home because: (1) his family and God awaited him; and (2) he was needed to sustain his family materially.[19] These sources disclose an example of role (2b), since they present an alternate lack or misfortune (F. 8a): namely, a rationalized form (sc. e--money) is needed at home. The divine command to return to Canaan leads to Jacob's dispatching of Naphtali to Rachel and Leah.[20] Many texts mention that the consultation among Jacob, Rachel and Leah occurred in an open field, one of the laudable customs of the eastern peoples.[21] Each of these comments provides new details to the Biblical account of Jacob's beginning counteraction and therefore are evidence of role (2a), the alteration of detail in a "subclass" or "function."

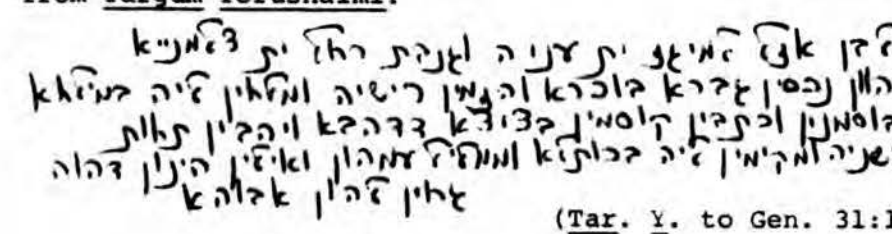
We next find a clear instance in which the Midrash supplies several "functions" which the Biblical text does not contain. We have previously noted the suppression of explicit references to the donor "functions" (F. 12, F. 13 and F. 14) in Tale I. In commenting upon Gen. 31:19, several midrashic texts tell us that Rachel stole her father's t'rafim in order to prevent his finding out about the flight of Jacob and his family.[22] The nature of the t'rafim in these texts is clearly magical. Thus, in

following the text taken from Midrash Tanḥuma, we find an unambiguous example of the provision of a magical agent by seizure (F. 14, sc. h):



(Tan. Va-yetze 12)

The same deduction can be drawn from the following passage from Targum Yerushalmi:



(Tar. Y. to Gen. 31:19)

In Gen. 31:17-21 the text expresses the spatial transference of the hero between two realms by ground and water (F. 15, sc. b). The Midrash, however, presents an alternative "sub-class," namely, that Jacob is led to Mt. Gilead by a divine revelation.[23] This example of the leading of the hero between two realms (F. 15, sc. c) illustrates role (2b), the presentation of an alternative "sub-class." We learn from the same source that Laban finds out about Jacob's flight to Canaan from the shepherds, who report the diminution of the well's water supply to him. A gap in the Biblical text, namely, the way that Laban heard about Jacob's return to his home, is filled in by the

Midrash. This is a case of role (3), the filling-in of a narrative gap.

Gen. 31:23-35

The Midrash tells us that Jacob is saved from Laban's murderous pursuit by the intervention of an angel in a dream.[25] Here, the Midrash elaborates upon the Biblical account of the pursuit of the hero (F. 21), an example of role (2a). This source lends credence to the judgment that the Biblical narrative has suppressed the "sub-class" of this "function," namely pursuit of the hero by attempting to kill him (F. 21, sc. f). We understand that the Midrash has picked up the intimation of this suppressed "sub-class" in Gen. 31:29, where Laban says, "It is in the power of my hand to do you hurt. . . ." We may infer yet another alternative "sub-class" for F. 21, the pursuit of the hero, namely, flight (sc. a), in another text which claims that Laban made the journey to Mt. Gilead in a fraction of the normal time.[26]

A phenomenon related to F. 23, the rescue of the hero from pursuit, is recounted in another source.[27] We are told that when Laban catches up with the fleeing Jacob, he comes upon the patriarch in the act of praying. In this tradition we can discern another distinction between the qualities of the folk tale and the biblical/midrashic narrative. In the former, rescue is never anything more than physical. In the latter, rescue may become salvation.

The Midrash implies that God intervened on Jacob's behalf because of his prayer:

ודבר ית קריבוי עמיה ורדף בתרוי מהלך שובעא יומין ואדבק
יתי' כד שרי בטוור גלעד מודי ומצלי קדם אלהיה ואתא מלאכא
במימר מן קדם ה' ושלף חרבא על לבן רמאה בחילמא
בליליא ואמר ליה טור לך דלמא תמליל עם יעקב מן טב
עד ביש

(Tar. Y. to Gen. 31:23, 24)

Thus, we are again led to the conclusion that the biblical/midrashic narrative contains a moral and theological component which is totally lacking in the simple tale. Again related to salvation, the principle of the efficacy of prayer is expressed here. God as an actor in human affairs who brings about salvation, that is, the rescue of the hero, is an example of the structural changes, unique to the biblical/midrashic narrative, which the demands of rabbinic exegesis work upon the "form" of the folk tale.

Several texts supply more details of Laban's search of Jacob's camp, as found in Gen. 31:26-35. One of these details is worthy of special mention. In Bereshit Rabban we are informed that Laban is unable to find the t'rafim because they have been transformed miraculously into drinking vessels. We might well conclude that the Midrash provides a new "sub-class," namely the rescue of the hero not by his transformation into various objects (F. 22, sc. c), but by the transformation of a magical agent into other objects. This is an example of role (2b), the presenting of a different "sub-class" for a "function" already present in the narrative.

Gen. 31:36-32:1

We have previously noted the apparent absence of a struggle between Jacob and Laban, except for a very indirect reference in Gen. 31:36. We see that several midrashic texts contain adamant denials of the possibility that Jacob actually fought with his father-in-law.[30] However, we find in the following passage from Bereshit Rabbah that beneath the rabbis' denials lies the intimation that a struggle between these two antagonists took place:

ויחר ליעקב וגו' ויען יעקב וגו' ר' עזריה ר' יונתן בן חגי ור' יצחק
בר מריון ותני לה בשם ר' חנינא בר יצחק קפדנותן של אבות ולא ענותנותן
של בנים קפדנותן של אבות ויחר ליעקב וירב בלבן ויען יעקב ויאמר ללבן
מה פשעי ומה חטאתי את סבור שמא מכות ופצעים היו שם אלא אלא דברי
פיוסים יעקב מפיס את חמיו כי משמשת את כל כלי וגו' אמר ר' סימון
אדם שדר אצל חמיו איפשר לו שלא להנות ממנו אפילו כלי אחד אפילו
סכין אחד ברם הכא כי משמשת את כל כלי אפילו מחט אפילו צינורא
ולא ענותנותן של בנים מנין מדוד ויברח דוד מנוית ברמה ויבא ויאמר לפני
יהונתן מה עשיתי מה עוני ומה חטאתי לפני אביך כי מבקש את נפשי מזכיר
שפיכות דמים בפיוסו ברם הכא כי דלקת אחרי (BR, 74.10)

This is, of course, another instance of the Midrash's limitation of the moral neutrality of the folk tale and the hero's actions in it. As a model Jacob simply cannot have fought with his father-in-law, however deceitful Laban was.

We also find an additional example of the principle of middah k'neged middah. In some sources the inherent irony of this principle is heightened: not only do Laban's tricks hozeir bo, but Jacob's words, his only "gift," unwittingly cause the death of his beloved Rachel, when he says in Gen. 31:32, "With whomever you find your gods, let him not live."[31] Middah k'neged middah is an example of

what Riffaterre calls a "kernel word." In the following examples this "kernel word" does not appear; rather, in its place we find a characteristic descriptive complex. In three separate places in Bereshit Rabbah this descriptive complex is stated:

זה לי עשרים שנה וגו' [ותחלף את משכרתי עשרת מונים] אמר ר'
חייא רבא כל דבר ודבר שהיה מתנה לבן עם יעקב היה חוזר י'
פעמים [שנאמר הן לא] רבנין אמ' ק' פעמים שני עשרת מונים
ואין מונין פחות מעשרה

(BR, 74.11)

ואתנה ידעתן וגו' ואביכן התל בי והחליף את משכרתי עשרת מונים
אמר ר' חייה רבה כל דבר ודבר שהיה מתנה עם אבינו יעקב היה חוזר
בו [עשרה פעמים שנאמר הן לא רבנין אמ'] מאה פעמים ואביכן התל בי
והחליף את משכרתי עשרת מנים וגו' אין מונין פחות מעשרה

(BR, 74.3)

ויאמר לבן הן לו וגו' אמר ר' חייה רבה כל דבר ודבר שהיה לבן
מתנה עם יעקב היה חוזר בו עשרה פעמים שנאמר הן לא רבנין אמ'
מאה פעמים ואביכן התל בי והחליף את משכרתי עשרת מנים וגו'
אין מונין פחות מעשרה

(BR, 73.9)

A similar descriptive complex is observed in Midrash Tanhuma,[32] where ḥozeir bo is replaced by mithapach 'alav:

ואביכן התל בי והחליף את משכורתי עשרת מונים מהו עשרת מונים עשרה
פעמים אינו אומר אלא עשרת מונים א"ר אבא עשרת מונים ק' פעמים פעם מן
עשר עשר ר' חייא אמר ק' פעמים מן ק' ק' כך היה מתהפך עליו אם כה
יאמר עקודים יהיה שכרך וילדו וגו' ואם כה יאמר נקודים כיון שראה כך
כך היה מתהפך עליו מן העקודים לנקודים ומן הנקודים לעקודים

(Tan. Va-Yetze 11)

Laban's changing of Jacob's wages is an "emblem" which refers to the principle of middah k'neged middah. This "kernel word," in its emblematic expression, is embodied in

a stylized linguistic form. We may, then, be justified in concluding that this use of a descriptive complex in Tale I for middah k'neged middah is a case of role (4), that is, the provision by the Midrash of a descriptive system, since it parallels its use in Ex. 18:11 where the principle is explicitly stated by Jethro ("Now I know that the Lord is greater than all gods: for in the thing wherein they [the Egyptians] dealt proudly he was above them," i.e., in pursuing the Hebrews into the Red Sea, the Egyptians were drowned).

The Midrash informs us that in his farewell, Laban's greed outweighed his love of family.[33] Just as moral constraints are placed upon the midrashic interpretation of Jacob's actions, so here the Midrash makes a moral judgment concerning Laban's motives in leaving his offspring. This is but one example of the elimination of the tale's morally neutral view of the villain (or hero) from the biblical/midrashic narrative.

The slight indication in Gen. 31:43 that Laban made unfounded claims (F. 24) is enhanced by a late source which specifically mentions the false claims made by Laban.[34] According to this source, Jacob's prosperity came about because God blessed him on Laban's account, rather than the reverse. This text coincides with role (1), that is, the supplying of a missing "function."

We have seen evidence of all five structural roles

in the midrashim attached to Tale I. Although we shall deal with roles (3), the filling in of narrative gaps, and (4), the elaboration upon or supplying of "kernel words," motifs and "descriptive systems, in greater detail later on (in a separate discussion of structural aspects of second level tales), we are right to conclude that the evidence adduced thus far tends to show the fruitfulness of a structural analysis of midrashic material.

Tale II: Moses in Midian

Ex. 1:6-14

We began the structural analysis of Tale II by noting that the death of Joseph fulfilled the first "function" listed by Propp, namely absentation by means of the death of a parent. An alternative to this intensive form is given in the Midrash.[35] A tradition is recorded that certain preliminary events, which culminated in the actual enslavement of the Israelites, began after the death of Jacob. This example of role (2a), altering the details of an already present "function," reveals the two distinct but parallel traditions which underlie the origin of the Hebrew tribes: one, that the tribes are descended from Joseph; the other, that the tribes are descended from Jacob. We may speculate that two tales, combined into one, underlie the biblical/midrashic narrative.

A late source which adds important details related to the adumbrated presence of F. 4, F. 5, F. 6 and F. 7 in

the Biblical text.[36] Although we inferred reconnaissance and delivery from Ex. 1:9, this midrash makes these "functions" explicit. We are told that Pharoah's counselors and elders brought the information concerning the Israelites and asked Pharoah to devise a plan against them. Pharoah's plan was, in fact, a trick, according to this source. By at first paying the Hebrews for their work in building Pithom and Ramses, and by working along with the Hebrews at the start, the Egyptians had hoped to dupe the Israelites into becoming their slaves. Gradually the Egyptians withdrew from the work and became the Hebrews' taskmasters, using force to keep the Hebrews working. Only the Levites were unafraid of the Egyptians and did not capitulate to their use of force. Furthermore, the "functions" of reconnaissance, delivery, trickery and complicity (F. 4, F. 5, F. 6 and F. 7), which are either absent or only indirectly expressed in the Biblical text, are clearly present in this source. This source exemplifies role (1), that is, the supplying of a missing "function." A linguistic comment (5a) is also included in this source. We are told that the Israelites called the Pharoah Malol maror because he made their lives bitter.

Other sources state that Pharoah himself used persuasion (F. 6, sc. a) to deceive the Israelites.[37] His promise of rewards for their service, augmented by brutal oppression, ensured the Hebrews' meek complicity (F. 7,

sc. a and sc. c), another case of role (1). By these same sources we are also informed that the Israelites' servitude (which included the imposition of burdens which were inappropriate to the physical capabilities of the bearer) resulted in no advantage to the Egyptians. In fact, we learn that the buildings upon which the Hebrews labored soon collapsed. When this occurred, many Israelites were killed. Thus, both Egyptians and Israelites, the former for their deceptions, the latter for their complicity, received their just desserts under the principle of middah k'neged middah. We may conclude that just as Laban's tricks sealed his fate and Jacob's rash words consigned Rachel to death, so were the Egyptians and the Hebrews justly punished by their own actions. We can see in this an example of role (4), that is, the use of a descriptive system which points to a common motif in these parallel Tales I and II.

Ex. 2:11-25

Many sources attempt to determine Moses's age when he came upon the taskmaster in the Israelite camp.[38] The presumption of these texts, namely, that Moses was at the correct age for looking for a wife, is borne out in the following example's reference to wide-spread motif of the (usually seven) ages of "man":[39]

ויאמר מי שם לאיש שר ושופט עלינו ר' יהודה אומר מן כי שנה היה משה

באותה שעה אמרו לו עדיין אין אתה ראוי להיות שר ושופט עלינו
לפי שבן ארבעים שנה לבינה ור' נחמיה אמר בן ארבעים שנה
היה אמרו לו ודאי שאתה איש אלא שאי אתה ראוי להיות שר ושופט
עלינו ורבנן אמרי אמרו ליה והלא בנה של יוכבד אתה והיאך קורין
לך בן בתיה ואתה מבקש להיות שר ושופט עלינו נודיע
עליך מה עשית למצרי

(SR, 1.30)

In the majority of sources, Moses is said to be twenty years old, the age for marriage, and legal majority.[40]

The absence of a clear interdiction addressed to the hero (F. 2) is rectified in a late source,[41] which tells the tale of Moses's career as king of the Ethiopians. This story is interesting in its own right and will be dealt with in detail later. However, in the course of this tale, the missing interdiction is given. We are informed that, although Moses was given the Ethiopian queen as his wife upon his elevation to the crown, he refrained from consumating the marriage because of the oaths of the patriarchs concerning the taking of foreign brides.

וילכוד משה את העיר בחכמתו ויושיבוהו על כסא המלוכה
וישימו כתר מלכות בראשו גם את הכושית הגבירה נתנו לו לאשה
ויירא משה את אלהי אבותיו ולא בא אליה כי נזכר את השבועה
אשר השביע אברהם את אליעזר עבדו לאמר לא תקח אשה לבני
מבנות כנען גם כה עשה יצחק בברוח יעקב מפני עשו ויצוהו
ויאמר לו לא תתחתן בבנות חם כי נכרנו את אשר נתן אלהים בני חם
לעבדים לבני שם ולבני יפת וירא משה מפני ה' אלהיו ויתהלך לפניו באמת
בכל לבבו ולא סר מן הדרך אשר הלכו בה אברהם
יצחק ויעקב

(Yalk. I, Shemot, 167)

Moses's departure from the house of Pharoah to the land of Goshen is now more comprehensible, since there is a clear motivation for this action. Moses went to the Israelite camp in order to find a wife. We may conclude

that the foregoing passage is an instance of role (1), the supplying of a missing "function."

Many midrashim give accounts of Moses's various actions on behalf of his beleaguered people,[42] including his intercession with Pharoah to give the Israelites one day of rest a week (which happened to be Shabbat). Nonetheless, Moses's sojourn in Goshen ultimately led to his flight from Egypt and his coming to Midian.

A story is told of Dathan, a Hebrew slave, whose wife, Shelomith, was seduced by a taskmaster who tricked her.[43] The Egyptian, who spied Shelomith and determined a plan to gain her favors, sent Dathan out to work under coercion. The husband meekly complied. The taskmaster then seduced the wife. When Dathan returned home, he questioned Shelomith and found out what had taken place. Once discovered, the taskmaster began to beat Dathan at work. Moses was informed of all that had occurred by divine communication. In the absence of anyone else willing to defend Dathan, and with the approval of the angels and God (which overcame Moses's understandable hesitancy), Moses killed the Egyptian. Thus far in the story, we have seen the following "functions": reconnaissance by the villain to locate the victim, namely, Shelomith (F. 4) and a concomitant delivery of information (F. 5); trickery by the villain, using coercion (F. 6) and the concomitant complicity by the victim, namely, Dathan's going to work and

Shelomith's unwitting submission to the Egyptian (F. 7), as well as villainy perpetrated upon a family member, namely, the seduction (F. 8).

Moses killed the taskmaster by use of the name of God. This may be seen as F. 10, the "beginning counter-action" of the hero. As such, it is no surprise that Moses's action leads to his departure (F. 11). Moses's departure is itself a small story which involves yet another instance of F. 4-F. 8, also related in the above sources.

The Hebrews Dathan and Abiram, like the other Israelites, were aware of Moses's murder of the taskmaster. Although Moses adjures the Israelites to make no mention of his deed, in the course of their struggle, Dathan and Abiram make Moses aware that his murder has become public knowledge. These two villains then go to Pharoah and inform him of Moses's deed. This act led to Pharoah's attempt to kill Moses. Although Moses was condemned to death, he was saved by the intervention of the angel Michael, who caused some of the Egyptians to become blind, others lame, and still others dumb, so that Moses was able to escape. This occurred, in fact, while these Egyptians were in the very act of decapitating Moses, who survived only because his neck miraculously became as hard as ivory.[44] In this story within a story, it is Moses who is the victim of Dathan and Abiram's reconnaissance and

delivery of information to Pharoah, and the latter's order for Moses's execution (F. 8, sc. j). The two short narratives which provide the motivation for Moses's flight (departure) from Egypt are clear instances of role (1), the supplying of a missing "function."

A large gap in the Biblical narrative lies between Moses's departure and his arrival in Midian. The Midrash tries to fill in this lacuna, thus evincing the third role, namely, the filling-in of narrative gaps. A well-developed tale concerning how Moses came to be king of Ethiopia and the events of his reign in that African country is an important case of this. As recounted in Yalkut Shimoni,[45] the tale contains many of the "functions" listed by Propp:

(1) "absentation"--Kikanos, the king, leaves on a military expedition, putting Balaam and his son in charge of the capital

(2) "interdiction" (implied)--Balaam must rule fairly, in the king's interest, as his agent

(3) "violation"--Balaam tries to take advantage of Kikanos' absence to usurp his rule

(4) "reconnaissance"--missing

(5) "delivery"--missing

(6) "trickery"--Balaam fortifies the city, partially with magical means, which deceives the king who thinks the fortifications are meant for the enemy

(7) "complicity"--the capital's inhabitants participate in Balaam's plans to bar the king

(8) "villainy"--Balaam has in effect declared war (sub-class "o"), which results in the death of the king and many of his soldiers

(8a) "lack"--Ethiopia is without its king

(9) "mediation"--lack of a king, and the military misfortune which awaits them, is announced by the Ethiopians (sub-class "d")

(Moses's appearance in the Ethiopian camp during the siege of the capital indicates that both "donor" and "hero" "functions" have been assimilated in the figure of Moses)

(10)
&
(12) "beginning counteraction" and "first function of donor"--a request for the donation of property from each person

(13) "the hero's reaction"--missing, due to the assimilation of "functions"

(14) "provision or receipt of magical agent"--Moses instructs each person to find a young stork, train it like a hawk, starve it for three days, and then ride into battle holding it (sub-class "b," the magical agent is pointed out)

(11)
&
(15) "departure" and "spatial transference"--the soldiers must pass between two kingdoms or realms, i.e., city and forest, to procure the storks

(16) "struggle"--there is an open combat between Moses and his army and Balaam, after the storks eat the serpents

(17) "branding"--missing

(18) "victory"--Balaam is defeated in open combat and flies away magically, with his sons and brothers

(19) "lack" is rectified--Moses is crowned king

(20) "return"--a lack of conjugal attention leads the queen to persuade the people to install Monarchos, Kikanos' son, as king in Moses's place; the high regard of the Ethiopians for Moses causes them to dismiss him with honor; Moses leaves Ethiopia

This Midrash has provided a full, one-move tale in order to fill a chronological gap in the Biblical narrative. This not only illustrates the third structural possibility, but it is also apparent that the "form" of the fairy tale described by Propp may be fruitfully applied to "midrashic narrative" as well as "biblical/midrashic narrative." Furthermore, we note the seemingly unconscious repetition of motifs which appear in other Biblical narratives. For instance, the donation of jewelry, coins, earrings, etc. anticipates the similar action of the Israelites in making the golden calf, just as the Ethiopians' lack of a king mimics the Israelites' "lack" of a god. The storks, which consume Balaam's magical serpents, supply an ironic play against the quails which the Israelites consume in the desert. The storks destroy two symbols of evil, the serpent and Balaam, the first directly, the second indirectly; the quails, a sign of God's power and beneficence, are not enough to persuade Israel to believe in God and do not thwart their sinful act of building the golden calf. Moreover, the eating of the quail does not prevent the destruction of two symbols of good, namely, the two tablets of the law. Such parallels can be multiplied. The examples given, however, are enough to indicate the allegorical quality of this and many other midrashim. The tale of Moses's career in Ethiopia is a fine example of the literary and structural uses to which second level tales are sometimes put. In other

words, the chronological narrative of the golden calf, composed of several key structural elements (events), is used as a series of motifs upon which an independent tale depends for its full context. (This structural relationship of the Midrash, vis-a-vis second level tales, while important, is not as frequent as other usages which will be discussed later in another section of this thesis.)

Moses's flight from Egypt brings him to the land of Midian, where we meet the characters Jethro and his seven daughters. Jethro was a priest whose growing disenchantment with idol worship and whose efforts to disassociate himself from this practice led to a pronounced antipathy towards him on the part of the other Midianites,[46] so much so that, in the absence of any sons, none would tend his flocks. This task was then left to Jethro's daughters. Hence, the Midrash provides an elaboration of F. 11 (departure of the hero and entrance of the donor). The midrashim cited explain why Zipporah and her sisters appear at the well where Moses has stopped (role 2a, elaboration of a present "function" or "sub-class").

The unfriendly relations between Jethro and the other Midianites led to the harassment of his daughters by the shepherd whom they met at the well. Moses not only saved Jethro's daughters from the murderous actions and licentious intentions of the shepherd, but he also watered all the flocks. The text of Shemot Rabbah below,[47] for

example, indicates by its reference to the cries of the betrothed maiden and to the psalmist, that Moses likewise responded to an appeal for help and mercy (F. 12 and F. 13, both sc. e--mercy is requested and shown by the hero):

ויקם משה ויושען מלמד שישב להן בדין אמר דרך אנשים דולים
ונשים משקות וכאן נשים דולות ואנשים משקים ויצילן לא נאמר אלא
ויושיען רבי יוחנן בשם ר' אליעזר בנו של רבי יוסי הגלילי אומר דבר זה
גילוי עריות באו לעשות עמהן ועמד משה והושיען נאמר כאן ויושיען
ונאמר להלן בצעקה הנערה המאורסה ואין מושיע לה מה להלן גילוי
עריות אף כאן גילוי עריות ורבנן אמרי מלמד שהשליכו אותן למים והוציאן
משה ואין ויושיען אלא לשון הצלת מים שנאמר הושיעני אלהים כי באו מים עד נפש

(SR, 1.32)

This is an example of the first structural possibility, namely the provision of a missing "function."

In two sources the tradition is recorded that, in response to the thanks of the sisters, Moses redirects those thanks to the Egyptian whose murder impelled Moses to flee Egypt.[48] This midrash links the story of Moses's killing of the Egyptian and its midrashic material to the biblical/midrashic narrative concerning Moses's career in Midian. A narrative link (5b) is provided which in part effects the unity of the disparate elements of Tale II.

Midrash Wa-Yosha', which is cited by Ginzberg, contains several crucial additions at this point in the tale.[49] First, a specific reference to the acquisition of a bride, previously mentioned as a lack (F. 8a) which motivated Moses's journey to Midian, is included. Second, it mentions another sequence of "donor functions": Moses must pass a test in order to marry Zipporah. In the course of

passing this test, Moses acquires both Zipporah and a "magic" rod created by God bein ha-sh'mashot. The test consists of uprooting the rod from the ground. The tale also contains an alternative spatial transference of the hero: when Moses asks Jethro for permission to marry Zipporah, and Jethro demands that Moses bring him the magic rod, inscribed with the divine name, Moses must go out and look for it. The next part of the story, in which Jethro throws Moses into a pit only to be saved by Zipporah, will be dealt with in a later discussion of the major usages of second level tales.

Several texts mention the pact between Moses and Jethro by which terms every other child born to Moses and Zipporah would be devoted to idol worship.[50] When a second son was born, Moses proved reluctant to fulfill the agreement. Thus, he decided to leave his father-in-law's house. This alternative expression of F. 20, the return of the hero (role 2a, alteration of detail in a "sub-class" or "function") also explains the problematic incident of Zipporah's circumcision of their son in Ex. 4:24-26. The Wa-Yosha' text cited earlier states that on their way back to Egypt, Moses and his family were beset by Satan in the form of a serpent who, because the second son was not yet circumcised, proceeded to swallow Moses. Zipporah's circumcision of the child caused the demon to disgorge Moses. Again, we find an example of role (2a), alteration of the

details of a "sub-class," this time in connection with F. 21 and F. 22, the pursuit and rescue of the hero.

The portrayal of Jethro's reaction to the incident at the well in the Midrash underscores the centrality of Moses's search for a wife in Tale A. Various midrashim record Jethro's surprise at his daughters' early return from the well.[51] After greeting them, Jethro exhibits his eagerness to have Moses as a son-in-law, indicating strongly that Moses may very well marry one of the seven sisters. Jethro then instructs Zipporah to bring Moses home to break bread with him.[52] A highly illuminating passage from Shemot Rabbah indicates by its reference to Potiphar's wife that the communal meal shared by Moses and Jethro was a symbolic marriage contract (i.e., the symbolic exchange of property):[53]

למה זה עזבתם את האיש יגד שמא ישא אחת
מכם ואין אכילת לחם האמור כאן אלא אשה ונאמר
לו כי אם הלחם אשר הוא אוכל מיד רצתה
צפורה אחריו כצפור והביאה אותו

(SR, 1.32)

This midrash contains a "kernel word," namely leḥem, which, in its characteristic context of a communal meal, is a part of the "descriptive system" of oaths or contracts, especially relating to marriage. This illustration of role (4), the elaboration upon a "kernel word," is closely connected with a linguistic comment, role (5a), namely, the general

meaning of the phrase va-yochal leḥem (Ex. 2:20 and 18:12) as associated with relationships with women. A similar comment is made concerning the word va-yoel (Ex. 2:21):[54]

ויואל משה ר"י אומר נשבע לו אין ויואל אלא לשון שבועה שנאמר
ויואל שאול את העם ולמה השביעו אמר לו יודע אני שיעקב אביכם
כשנתן לו לבן בנותיו נטלן והלך לו חוץ מדעתו שמא אם אתן לך
את בתי אתה עושה לי כך מיד נשבע לו ונתן לו את צפורה ורבי נחמיה
אמר קבל עליו ללון אצלו ואין ויואל אלא לשון לינה שנאמר הואל נא ולין ורבותינו
ז"ל אמרו קבל עליו לרעות את צאנו ואין ויואל אלא לשון התחלה כיון שנשא
בתו התחיל וקיבל עליו לרעות את צאנו

(SR, 1.33)

Here, several linguistic usages for this word are given, another instance of role (5a).

The composite nature of Tale II is strongly indicated at the end of the Wa-Yosha' text. According to this source, Moses did indeed return to Egypt. The ensuing confrontation with Dathan and Abiram led directly to the hero's return to Midian. There, he tended Jethro's flocks for a period of two years, until the time of the theophany at Horeb. Several crucial points are underscored by this text. First, we see clear evidence of a tale which ends with Moses's return to Egypt with a bride. Second, this return to Egypt is immediately connected with another tale, beginning with Moses's life as a shepherd and his encounter with God, which leads to his mission of redemption. Thus, we have additional evidence of the interweaving of Tales A and B. Furthermore, the abrupt transition between the end of Ex. 2 and the beginning of Ex. 3, the "seam" linking Tales A and B in the Biblical narrative, seems to constitute

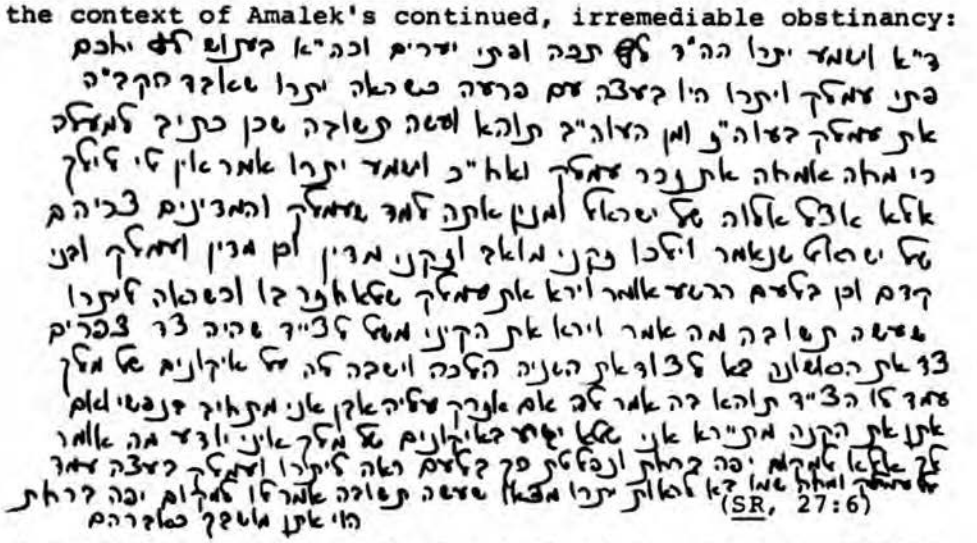
a chronological gap (3) which the midrash tries to fill. Such points strengthen the position that a biblical/midrashic narrative exists.

Ex. 18:1-12, 27

The Midrash presents several different traditions concerning the meeting between Moses and Jethro upon the former's returning to the land of Midian. What precisely Jethro "heard" (Ex. 18:1) not only provides his motivation in going out to meet Moses, but also seems to fill a chronological gap in the Biblical text (3). We learn that Jethro decided to forsake idolatry when he heard about Amalek's defeat, and thereupon left Midian for the camp of the Israelites.[55] Other sources maintain that Jethro came to Moses after hearing of the parting of the Red Sea, the giving of the Torah, and/or the defeat of Amalek.[56]

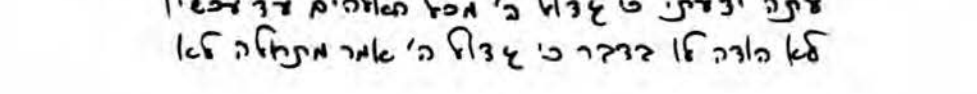
These texts have particular significance when we consider them in the context of the "form" of Tale B. We have recognized that the confrontation between Moses and Pharoah during the incident of the ten plagues fulfills the "struggle functions." Furthermore, the salvation of the Israelites at the Red Sea (the return of the hero) and the attack by Amalek (the pursuit of the hero) led to the homecoming of Moses. This arrival is not, however, unrecognized ("function" 23), nor are any unfounded claims ("function" 24) expressed. On the contrary, it is Jethro who identifies himself (Ex. 18:6). Moreover, Moses tells

the story of God's deliverance of Israel to Jethro, who acknowledges these well-founded claims. This inversion of "function" is underscored in the Midrash. Several midrashic passages emphasize Jethro's "conversion," that is, his abandonment of "false claims" and his subsequent espousal of "true claims." One example is the Shemot Rabbah text cited above, which places Jethro's "conversion" in the context of Amalek's continued, irremediable obstinancy:



(SR, 27:6)

In other texts we see that Moses's account of the miracles wrought on Israel's behalf, including the exodus, the manna, the encounter with Amalek, etc., led Jethro to recognize the supremacy of the God of Israel.[57] Jethro's familiarity with other gods is emphasized in this passage from Mechilta d'Rabbi Ishmael which, in common with the other texts, is an example of (2a), the elaboration of a "function":



שאין עבד יכול לברוח ממצרים שהיתה סגורה ומסוגרת
ועכשיו הוציא ששים ריבוא בני אדם ממצרים לכך נאמר
כי גדול ה' ומה ת"ל מכל האלהים אמרו לא הניח יתרו
עבודה זרה בכל העולם שלא חזר עליה ועבדה שנאמר
מכל האלהים ונעמן הודה בדבר יותר ממנו שנאמר הנה נא
ידעתי כי אין אלהים בכל הארץ כי אם בישראל וכן רחב
הזונה אומרת כי ה' אלהיכם הוא אלהים בשמים ממעל ועל
הארץ מתחת

(MRI, Yitro pp. 194, 5)

These texts coincide with the judgment that the biblical/midrashic narrative contains an inverted type of F. 24, under which lies the presumption of Jethro's unfounded claims.

There are also sources which accord with the conclusion that the biblical/midrashic narrative includes a new "sub-class" of F. 23 (the unrecognized arrival of the hero), beneath which the unrecognized arrival of Moses can be discerned. We read that Jethro encountered a thick cloud encircling the Israelite camp. Consequently Jethro contacted Moses by shooting an arrow to which a letter was attached into the camp.[58] This midrash makes it clear that both Moses and Jethro were in an important sense unrecognized.

To the above examples of role (1), the supplying of missing "functions," we can add a case of "transformation" which exhibits an elaboration of a "function," i.e., role (2a). Several texts allude to the image of the Pharoah as a great dragon.[59] When we consider these sources in the light of the midrash concerning Moses's rescue from the jaws of Satan in the form of a serpent by being circumcised,

we see that the demon who attacked Moses and Pharoah are simply different "transformations" of the villain. According to Propp, trickery by a villain (F. 6) is usually connected with the villain's being disguised. Since the deception in Tale II is effected by Pharoah, it is his manifestation as a serpent which is his villain's disguise. The Midrash tells us that Pharoah is in reality the serpent or dragon, the symbol of evil deception incarnate. This tradition equating Pharoah with the great dragon, then, exemplifies the elaboration of a "function," role (2a).

These same sources inform us that Jethro maintains that the drowning of the Egyptians in the sea was only just retribution. The Egyptians, who had in fact planned to drown the Israelites, illustrate in their death the principle of middah k'neged middah, so ubiquitous in Tale A:

כי בדבר אשר זדו עליהם אמר מכירו הייתי לשעבר ועכשיו
יותר שנתגדל שמו בעולם שבמה שחשבו מצרים לאבד את
ישראל בו בדבר נפרע מהם המקום שנאמר כי בדבר
אשר זדו עליהם

(MRI, Yitro p. 195)

We find, then, that the punishment of villains in the Midrash evinces a pronounced moral tone. This phenomenon, quite unlike similar structural elements in the simple tale, is based upon the elevation of a "function," that is, a structural element in a narrative, to a theological value. We might conclude generally that certain paired

"functions," which in the Midrash are linked to the actions of God or God's agents, are the roots of several central Jewish beliefs. In the midrashic context, struggle and victory culminate not simply in the punishment of the villain, but in punishment according to middah k'neged middah, that is, based upon a belief in sachar v'onesh. Similarly, return and pursuit do not merely culminate in a neutral sort of "rescue," but in geulah (redemption) or yesh'uah (salvation).

That central theological principles grow out of formal elements in the tale is a concept which is reinforced by the inclusion in these texts of the traditions concerning the magical qualities of the manna and the well which God provides the Israelites, as well as Moses's reference to the other six gifts which God will bestow upon the Hebrews: the land of Israel, the world to come, the new world, the kingdom of David, the priesthood and the Levites. The eschatological content of this tradition is manifest. We are safe, I think, in saying that in addition to the moral parameters which the Midrash sets for the "form" described by Propp, there is also a set of more speculative or "theological" principles which are both structually related to this form and qualify it.

We now turn to the end of Tale B, the communal meal shared by Jethro, Moses, Aaron and their families. Propp suggests that in an extended tale (that is, one which runs

through "function" 31), the last "function" is the wedding of the hero, sometimes accompanied by his ascension to the throne. It is not surprising that the inverted narrative in Ex. 18:1ff. describes a communal meal which, although related to thanking God for the deliverance of the Israelites, nonetheless contains all the structural trappings of a wedding. Ginzberg records a tradition preserved by Josephus that this meal included "songs [of thanksgiving]," "words of gratitude" and praise of Moses's courage, "eulogies" [in the sense of "toasts"] to Israel, as well as general eating, drinking and merrymaking.[60] A further buttress for this interpretation is the midrash about the s'udah given for the sages by Rabban Gamliel.[61] Whatever grain of historical truth this midrash may contain, the use of the analogy between Abraham, Moses and the "shechinah," who serve both believers and idolators, and Rabban Gamliel, who serves the sages, is clearly ironic. The use of the formula 'al abat kamah v'chamah, and the ascending order of the personages who serve (i.e., Gamliel, Abraham and "shechinah") and the descending order of those served (i.e., sages, angels/arabs, idolators), point to the s'udah as an ironic emblem of the wedding feast. In this connection, we find supporting evidence in the use of riddles in what might well be a vestigial expression of the kind of riddle competition which, in folk literature, often accompanies the wedding meal. The element of competition

is found in the words of Rabbi Tzadok, whose riddle constitutes an attempt at one-up-manship.

אמרו: הדבר הזה דרש ר' יצחק אומר כשעשה רבן גמליאל סעודה לחכמים היו
כל חכמי ישראל מסובין אצלו עמד רבן גמליאל ושמש אמרו החכמים אין
אני כדי שישמשנו אמר להן ר' יהושע הניחו לו שישמש שמצינו שגדול מרבן
גמליאל שמש את הבריות אמרו לו אי זה אמר להם אברהם אבינו גדול
העולם ששימש מלאכי השרת והיה סבור כהן שהם בני אדם ערביים עובדי
עבודה זרה רבן גמליאל שישמשו חכמים לומדי תורה על אחת כמה וכמה אמר להן
ר' צדוק הניחו לו שישמש מצינו גדול מרבן גמליאל ומאברהם ששימש את הבריות
אמרו לו אי זה אמר להם שכינה שבכל שעה מספיק מזון לכל באי העולם כדי
צרכן ומשביע לכל חי רצון ולא לבני אדם הכשרים והצדיקים בלבד אלא אף
הרשעים עובדי עבודה זרה רבן גמליאל על אחת כמה וכמה שישמשו חכמים ובני תורה

(MRI, Yitro 1, 195-6)

Other sources also indicate the connection between this communal meal and a wedding feast. In one midrash the phrase karan lo veyochal leḇem, already linked with the wedding of Moses and Zipporah in Ex. 2:20, 21, is juxtaposed with Ex. 18:12.[62] When we consider the composite nature of Tale II, and bear in mind that, with the exception of Ex. 4:18-20,[63] only material from other tales separates Ex. 2:22 from Ex. 18:1ff., then the suggestion that Ex. 18:2 is structurally related to a wedding feast becomes highly credible. This, then, is a case of role (2a), the elaboration of a "sub-class" or "function," namely, F. 31, the wedding of the hero and his ascension to the throne.

If indeed we may view the midrash in Mechilta d'Rabbi Ishmael as embodying the structural counterpart of a wedding feast, we also note that the theme of God's beneficent rule (in feeding the world) relates directly to

the several adaptations of "form" caused by the needs of rabbinic theology. Final resolution (the point of F. 31 in Propp's theory of "form") is achieved in the recognition of God's kingship, and not ultimately in the rule of human beings, even Moses, Abraham and Gamliel. It is "shechinah" whose rule is most encompassing in this midrash. That such men are servants is an image which captures the essence of the structural change from hero to agent. In general we may say that the movement of the Midrash is toward a picture of God as the Hero.

As was the case in our examination of Tale I, we have found that the structure of Tale II agrees closely with the "form" outlined by Propp. Similarly, we have noted the modification of the formal elements of folk literature in ways made necessary by rabbinic theology. From this consideration of the structural characteristics of primary level tales we shall move on to a demonstration of the structural characteristics present in second level tales, and how the Midrash fits into these biblical/midrashic narratives.

PART II

C. The Structural Roles of the *Midrash* in Second Level Tales

The obvious fact that the rabbis of the Tannaitic and Amoraic periods possessed, not a straightforward collection of tales, but a Biblical narrative in which many tales have been interwoven leads to several important conclusions. The distinction between primary and secondary level tales is paramount among these. On the one hand, the Midrash fills the gaps in the Biblical narrative, by supplying missing "functions" or by elaborating present "functions," thus creating a biblical/midrashic narrative which conforms to a great degree with the "form" of the tale. On the other hand, we also find parallel narratives which contain functional elements described by Propp, but which, because they combine parts of several tales, do not coincide with the "form" (the pattern of functional elements) he describes. These parallel narratives, called "second level" tales, are the basis of rabbinic comparisons among Biblical figures and events. Comparison is possible because "second level" tales contain the same range of "functions," even though the sequence of these "functions" may differ somewhat. It is possible, for example, to compare similar events, motifs, themes and actions.

A comparison of second level tales is the foundation of the system of correspondences which underlies rabbinic comparison. The several types of correspondences

found in the Midrash include: (1) positive comparisons of heroes; (2) negative comparisons of villains; (3) contrasts between heroes and villains; and (4) inclusion of a motif, event, theme or action absent in one second level tale but present in another, parallel second level tale to which the first is compared. Selected examples of these four structural relationships follow.

Several important correspondences in our two tales center around two parallel events: both Moses and Jacob come to a well where there is an incident involving shepherds and where they meet their future brides. In two sources a comparison is drawn among Eliezer, Jacob, Moses and Saul,[1] each of whom meet young women at a well and later meet with success. We also learn that Moses and Jacob were alike in that they both found their wives at a well.[2] In fact, the comparison extends to Isaac, and a late source contends that in each case the well was the same one.[3]

This positive comparison of heroes is continued in various traditions concerning the watering of flocks by Moses and Jacob. Several texts mention that Jacob's presence resulted in a "blessing" of the waters of the well, so that the prior shortage was corrected.[4] Similarly, some sources attribute a "blessing" of the waters of the well to Moses.[5] Two sources indicate that whereas Jacob's presence caused the well to be filled to the brim,

Moses's presence only caused the water level to rise sufficiently for water to be drawn.[6] Another text gives the "blessing" of the waters an interesting twist.[7] In an implied comparison with Jacob, whose "blessing" of the waters benefited the residents of Padan-aram, Moses's blessing of the waters (re Ex. 2:19) has an eschatological end:

דלה דלה לנו בעולם הזה ולעולם הבא דליה אחת דלה
והשקה כל הצאן ויאמר אל בנותיו ואיו שמא הוא מאותו
זרעו של אותו שכל העולם כלו מתברך בהם

(*Yalk*. *Shemot* 169)

The *Midrash* notes that both Laban and Jethro had flocks tended by their daughters. One group of texts contends that Laban's flocks had fallen prey to a disease, so that a small enough number of sheep remained that Rachel could handle them.[8] In addition, we learn that Laban had no sons until Jacob arrived. Though no disease had afflicted Jethro's flocks, many sources record the tradition that Jethro's lack of sons resulted in his daughters' having to tend the sheep.[9] In addition, because of Jethro's renunciation of idolatry, none of the local shepherds would tend his flocks. There is an implied contrast between the evil Laban and the righteous Jethro. The disease which decimated Laban's sheep is, of course, a form of punishment, while Jethro's conversion brings upon him the sufferings of the righteous. Here we see an example of a contrast between a hero and a villain, growing out of a common motif, namely, daughters who serve as shepherds.

It is mentioned in other texts that, in giving his daughter Zipporah to Moses, Jethro charged his son-in-law not to leave without permission, taking his family and flocks, as Jacob did.[10] It is often maintained that va-yoel (in Ex. 2:21) implied the oath Moses took to raise every other child as an idolator.[11] Clearly, these texts assume that Jethro had not yet converted. Moses's oath cannot be understood otherwise. The above contrast between the villain Laban and the hero Jethro, in conjunction with these acts of rather dubious merit, raises the possibility that there is another, perhaps earlier, tradition which accounts Jethro a villain.

Indeed, we do find examples of Jethro's villainy scattered throughout the Midrash. One such example is contained in the continuation of the story of Moses's efforts to procure Zipporah as a wife by uprooting the magic rod from Jethro's garden.[12] We are told that Jethro threw Moses into a pit hoping that he would die. Zipporah countered Jethro's trick by convincing her father to let her sisters tend the flocks while she stayed at home. Secretly, she fed Moses for a period of seven years. When seven years had elapsed, Zipporah convinced Jethro of the evil of his act, saying that if the victim were still alive after seven years in the pit, he must be a truly pious man. Jethro repents of his action and discovers Moses alive in the pit. Thereupon Jethro acknowledges the power and supremacy of God.

This midrash holds that Jethro was, in fact, a villain who ultimately repented of his evil. It contains very strong echoes of the travails of Joseph who, like Moses, was thrown into a pit to die, and of Jacob, who served Laban for seven years in order to marry Rachel. The latter echo is, of course, an ironic inversion: it is Zipporah who serves, taking care of Jethro's house and feeding Moses in the pit for seven years, in order to marry Moses. We can now properly appreciate the centrality of Jethro's conversion and why, in many ways, he is viewed as the paradigmatic convert in the Midrash.[13] From a structural point of view, conversion transformed the erstwhile priest of Midian from a villain into a hero. This is yet another case in which a theological or moral constraint has been placed upon the "form" of the tale, leading to important structural changes.

We find several midrashim which tell us the significance of Zipporah's name.[14] Her alacrity in bringing Moses to Jethro and her quick-thinking and nimbleness in circumcising her son are given as examples of why Zipporah received a name derived from the Hebrew word for "bird." We also learn that Zipporah removed all the idols from her father's house and, thus, atoned for his sin of idolatry as does the sin-offering of a bird. Although the Biblical text contains no reference to this action on Zipporah's part, these midrashim suggest a correspondence between the

figure of Zipporah and the figure of Rachel. They correspond to the latter's theft of Laban's t'rafim. This instance of the supplying of a missing event in one of two parallel "second level" tales is augmented by the notion, enunciated in several sources, that Rachel's motive in stealing the t'rafim was to remove idolatry from her father's house.[15] The Midrash provides Tale II with a missing event: the removal of idols. It also provides Tale I with a missing motif: the daughter's role in saving her father from idolatry (included in the midrashic interpretion of Zipporah's name).

The Midrash is replete with comparisons between Jacob and Moses, many of which relate to their respective careers as shepherds. Indeed, the motif of the faithful shepherd extends beyond Moses and Jacob. We read in some sources that the Messiah will be aided by a council of fourteen, including seven shepherds and seven princes (or "messiahs").[16] The seven shepherds will be Adam, Seth and Methuselah (on the Messiah's right), Abraham, Jacob and Moses (on the left), and David (the presiding officer). Elsewhere the careers of both David and Moses as "faithful shepherds" are said to qualify them to lead the Israelites.[17] Moses's fitness for this role is proved by his concern for a sheep which strays from the flock in search of water and is carried back, tired from its wanderings, by Moses. Both David and Moses take care that all their sheep

eat what is proper for their age and strength. Moses's intercession on behalf of the Israelites, who sinned in their fashioning of the golden calf, is recounted in several places in which the prayers of the patriarchs are instrumental in forestalling the vengeance of the angels.[18] Here, although Moses remains the central figure in the story, it is clear that Abraham, Isaac and Jacob are all related to Israel as a shepherd to his flock. While Moses and David are viewed by the Midrash as the "paradigmatic" faithful shepherds, nevertheless Jacob and the other patriarchs bask in the reflected glow of this motif.

The Midrash draws many parallels between Moses and Jacob. The parting of the Red Sea, so central an event in Moses's career, is balanced by the tradition that, in his flight from his brother Esau, Jacob split the waters of the Jordan.[19] When we remember that the parting of the Red Sea occurs on Moses's return to Midian (in the context of Tale B, "functions" 20-22), it is especially interesting to note that another source places Jacob's splitting of the Jordan on his way home to Canaan.[20]

Ginzberg cites a tale from Sefer Noah according to which the Book of Raziel was given to Noah by the angel Raphael, and thence passed on to Shem, Abraham, Jacob, Levi, Moses, Joshua and finally Solomon.[21] This store of secret knowledge, which was made out of sapphires and encased in a golden container, was taken into the ark by Noah. According

to this text, this precious tome served the inhabitants of the ark as a clock, helping them to distinguish between day and night. As Ginzberg suggests, an otherwise obscure section of Bereshit Rabbah is illuminated by this tradition,[22] raising the possibility that the notion that both Jacob and Moses possessed the Book of Raziel may be an old one:

> צהר תעשה לתיבה ר' חנינא ור' פינחס ר' חנן ור' הושעיא לא
> מפרשין ר' אבא בר כהנא ור' לוי מפרשין ר' אבא בר כהנא אמר חלון ר' לוי
> אמר מרגלית ר' פינחס בשם ר' לוי כל י"ב חדש שהיה נח בתיבה לא צרך לאור
> החמה ביום ולא לאור הלבנה בלילה אלא מרגלית היתה לו והיה תולה אותה
> בשעה שהיא כהה היה יודע שהוא יום ובשעה שהיא מבהקת [היה] יודע
> שהוא לילה אמר ר' הונא צריכין הוינן מן דומיה קוניתיה בהדא בטיסנא
> דטבריא והיה בידינו נרות בשעה שכהים היינו יודעים שהוא יום ובשעה
> שמבהיקין היינו יודעים שהוא לילה
>
> (BR, 31.11)

Another parallel between Jacob and Moses is that to both, God disclosed the future history of the world and of Israel. Jacob's famous dream of the ladder revealed to him the ascendancy and fall of the four great kingdoms.[23] The giving of the Torah, the grandeur and destruction of the Temple, and parts of the careers of Elijah, Nebuchadnezzar and Daniel were similarly foretold.[24] God also gave the land upon which Jacob slept to Israel, that is, the whole of Canaan, which had miraculously coalesced under the body of the patriarch.[25] In a similar vein, during its long discussion of Moses's intercession on behalf of Israel after their worship of the golden calf,[26] the Midrash tells us that Moses foresaw the giving of the Torah on Mt. Sinai. Other sources maintain that Moses was shown the

land of Canaan and the territory of each tribe, the entire history of the land (including the war against the Canaanites, and that against the Philistines, the reign of King David, the building and destruction of the Temple, the future kings and prophets of Israel, and the apocalyptic wars of Gog and Magog), and the entire history of the world.[27] Furthermore, some texts connect these historical disclosures to the central theophanous events in Moses's life: the burning bush, Sinai and Pisgah.[28]

In these parallel motifs involving the granting of historical revelation to a hero by means of a theophanous experience (e.g., a dream) in a holy place, we find a consistent pattern of interpretation of similar events in the lives of Moses and Jacob. Underlying this pattern of interpretation are structural correspondences, such as Jacob's dream and Moses's encounter with God at the burning bush. These structural correspondences clearly presume a comparison of second level tales by the rabbis.

The motif of the "seven pious men" exemplifies the importance of second level tales in midrashic analysis. In several sources,[29] Moses argues on Israel's behalf, saying that Israel ought to be pardoned on the principle of ten righteous men, first argued by Abraham when God purposed to destroy Sodom and Gemorrah. Beneath this parallel between the sins of Sodom and Gemorrah and the sin of the golden calf lies the motif of the "seven pious men." In

naming the ten righteous men, Moses mentions Aaron, Eleazar, Ithamar, Phinehas, Joshua, Caleb and himself, seven in total. When God presses him for ten, Moses names the three patriarchs. This breakdown into seven and three is based upon the "seven pious men" motif. For instance, in several places where the significance of the number "seven" is discussed,[30] we find that Adam, Noah, Enoch, Abraham, Isaac, Jacob and Levi are listed as the "seven Pious men." These sources also mention the "seven patriarchs," among whom is Moses. That Moses is a member of the tribe of Levi cannot be discounted as a possible connection between the two lists. In another source,[31] the "seven patriarchs" are enumerated: Adam, Noah, Shem, Job, Abraham, Isaac and Jacob. In describing Solomon's throne, another source also gives a list of the "seven pious men": Konath, Amram, Moses, Aaron, Eldad, Medad and Hur.[32] It appears that the "seven pious men" and the "seven patriarchs" are to some degree interchangeable, since several of the names are included on both lists. The original midrash concerning the "ten righteous men," that is, seven righteous men and three patriarchs, is built upon this confusion.

The importance of this confluence of the motifs of the "ten righteous men," the "seven righteous men," and the "seven patriarchs" will become apparent when we consider another source which bears directly on and informs Tales I and II.[35] Here we read of five wicked and five

pious men. The five wicked ones are Nimrod, Esau, Dathan and Abiram (counted together), Ahaz and Ahasuerus. The five righteous ones are Abraham, Moses, Aaron, Hezekiah and Ezra. The natures of these ten are regarded as perpetually fixed. Those who are righteous can do no wrong; those who are wicked can do nothing right. This is, then, an elliptical statement of the theological or moral limitations placed upon the morally neutral acts of villains and heroes by the Midrash noted earlier. If indeed the "seven patriarchs" and "seven righteous men" are similar or even identical motifs, we may conclude that they embody similar limitations. Thus, it is now possible to explain why Dathan and Abiram, as well as Esau, are consistently understood as villains. Jacob and Moses, as two of the "seven righteous men" and "seven patriarchs" are for the same reasons understood to be paradigmatic heroes. Concomitantly, because Jacob is a perpetual hero, and because there are no figures like Dathan and Abiram in Tale I, Laban must become a villain similar to the "five wicked men," while Jethro is free to be made into the paradigmatic convert, that is a villain who is transformed into a hero.

PART III

Conclusions

In the foregoing sections of this thesis, I have demonstrated that Propp's theory of "form" and Riffaterre's concept of "descriptive system" can be useful models for midrashic analysis. Our discussion of the biblical/midrashic narratives concerning Moses in Midian and Jacob in Padan-aram has revealed that these tales correspond closely to the pattern of "functions" described by Propp and also contain key "descriptive systems" defined by Riffaterre. In this examination of the surface structure of Tale I and Tale II, we have discovered that the relationship between midrashim and the Biblical text as both primary and secondary level tales lends to biblical/midrashic narratives a forceful unity of structure.

In applying the first level of the theoretical model of midrashic analysis developed in Part I, however, it has been shown that the divergences from Propp's theory of "form" found in the Midrash and the Bible are highly significant. The significance of these divergences lies in the fact that they elucidate the various ways that each genre has adapted the "form" of folk literature to the special needs of a unique genre. The theological system within which Midrash functions, as well as the hybrid nature of Midrash as a literary-oral literature, have wrought

structural modifications of the "form" of the folk tale.

In this connection, an extension of the style of analysis used in conjunction with Tale I and Tale II to other biblical/midrashic narratives would prove most useful. Two different tacks present themselves: (1) an examination of other tales concerning shepherds (e.g., David's flight from Saul to the land of Moab), and (2) tales exhibiting completely different motifs (e.g., the relationship between fathers and sons, such as David and Solomon, the Patriarchs, etc., or the relationship between brothers, such as Moses and Aaron, Cain and Abel, Jacob and Esau, or even David and Jonathan, etc.). Similarly, Tales I and II illustrate sub-motifs, apart from the central shepherd motif, which fall into the second category: e.g., wives whose salvific roles aid their husbands include such as Michal and Abigail, as well as Zipporah and Rachel; the relationships between sons-in-law and fathers-in-law includes not only Jacob and Laban and Moses and Jethro, but also Saul and David. All of these avenues, as well as many others, can be profitably explored.

While I do not claim that all <u>midrashim</u> fit the critical model I have proposed, nonetheless the style of analysis I have presented does add a new and valuable dimension to our understanding of the literary structure of midrashic texts. The adapted "form" of biblical/midrashic narratives stands outside individual midrashic texts as a

kind of unified super-structure. By a process of editorial selection, material included in midrashic texts was abstracted from this super-structure and gathered. Much like a catalyst which, when added to a chemical solution, results in a precipitant, the criteria of editorial selection, when applied to the range of interrelated biblical/midrashic narratives of the extra-textual super-structure, result in a residue of individual midrashim. As Riffaterre indicates, the method of selection, that is, the criteria according to which certain material is included and other material excluded, is a basic element of literary unity in midrashic texts.

In examining Tale I and Tale II, I have worked on the level of super-structure. Such an analysis of biblical/midrashic narratives (which, when they include a significant, repetitive motif such as the faithful shepherd, are analogous to Riffaterre's "descriptive systems") is methodologically prior to an examination of the method of selection employed by various editors in individual midrashic texts. Important work can be done, then, in extending this and other analyses of biblical/midrashic narratives to the question of editorial selection. By determining the "lexicon" (i.e., the range of "descriptive systems") available to midrashic editors, and then fixing the criteria according to which these editors selected material for individual texts, the nature of literary unity in the Midrash can be defined more accurately.

A related kind of study would involve the use of "kernel words" in midrashic texts. As a shorthand way of referring to "descriptive systems," that is, as a means of pointing toward various biblical/midrashic narratives, the use of such terms points toward the unified, extra-textual super-structure which underlies individual texts. Thus, their use constitutes a model of echoes or resonances within the entire genre of Midrash which serves to link one text to another. The importance of the resonant quality of "kernel words" is that, in pointing to whole "descriptive systems," the use of such terms presumes the associative inclusion of material not actually present in a midrashic text. Without a knowledge of the role of "kernel words," many midrashim appear to be enigmatic or obscure. Furthermore, many seemingly disconnected midrashim, in homiletic texts and elsewhere, acquire a new-found coherence when their relationship to "descriptive systems" is understood. Treatments of such "kernel words" as "the merit of the fathers," "the king of kings," "a king who had a servant . . .," "that very act" (referring to the golden calf), and "the giving of the Torah" will reveal much material which is part of a Midrash even though not expressly included, and hence, a higher degree of literary unity in midrashic texts than was heretofore thought.

In addition to examining biblical/midrashic narratives beside Tale I and Tale II, analyzing the criteria of

editorial selection from the "lexicon" composed of such "descriptive systems," and describing the role of "kernel words" in various texts, there are many questions beyond the level of surface structure, whether within texts or among texts, that can be fruitfully scrutinized. Chief among these, perhaps, is an application of Levi-Strauss's theory of the bipolar structure of thought to individual midrashim. Uncovering the range of polar opposites in a Midrash and determining the ways an attempted resolution, based on intermediate values, is presented, will disclose the logical structure which is the deepest underpinning of literary structure in the Midrash. Such opposites as "the merit of the fathers" and "the merits of the children," "the quality of justice" and "the quality of compassion," "acts" and "faith," indeed, "emunah," spring to mind as likely bipolar constructs around which the logical structure of many midrashim revolves. In fact, as a more sophisticated and more precise systemic expression of what Heinemann calls a thematic "dialectic," Levi-Strauss's model can furnish a highly acute and sensitive tool for the understanding of literary unity in the Midrash.

In suggesting these four possible avenues for further application of the model of midrashic criticism I have developed in this thesis, I have presented only several of the many conceivable options. These suggestions by no means are exhaustive. Nonetheless, they strike me as the most

crucial, as well as the most likely to yield the most significant and provocative conclusions. The scholarly pursuit of these suggestions will, in my opinion, lead to important contributions to our understanding of Midrash, not only as a literary genre or mode of exegesis, but finally as a precious form of Jewish theological struggle and ultimate belief.

Footnotes

Introduction:

[1]S. Spiegel, "Introduction (to Legends of the Bible by Louis Ginzberg)," in The Jewish Expression, ed. J. Goldin (New York, 1970), p. 136.

[2]W. Braude, "Overlooked Meanings of Certain Editorial Terms in the Pesikta Rabbati," Jewish Quarterly Review, No. 52 (1962).

[3]J. Heinemann, Derashot ba-Ẓibbur b'Takufat ha-Talmud (Jerusalem, 1971); "Omanut ha-Kompozizia ba-Midrash Bereshit Rabbah," ha-Sifrut, No. 2 (1971), pp. 808-834; "The Proem in the Aggadic Midrash," Scripta Hiersolymitana, No. 22 (1971), pp. 100-122; "Profile of a Midrash: The Art of Composition of Leviticus Rabbah," Journal of the American Academy of Religion, No. 39 (1971), pp. 141-150.

[4]J. Heinemann, Aggadot v'Toldoteihen: Iyyunim b'Histalshelutan shel Mesorot (Jerusalem, 1974). A similarly directed effort is I. Heinemann, Darḥei ha-Aggadah (Jerusalem, 1950).

[5]D. Daube, "Rabbinic Methods of Interpretation and Hellenistic Rhetoric," Hebrew Union College Annual, No. 22 (1949), pp. 239-264.

[6]H. Fischel, Rabbinic Literature and Greco-Roman Philosophy (Leiden, 1973).

[7]A. Marmorstein, Studies in Jewish Theology (eds. J. Rabbinowitz and M.S. Lew). London, 1950.

[8]L. Ginzberg, "Jewish Folklore: East and West," in On Jewish Law and Lore (New York, 1970), pp. 61-76; Legends of the Jews (Philadelphia, 1968).

[9]See notes 3 and 4.

[10]D. Noy, 'Arba'ah Maamarim 'al ha-Aggadah (Jerusalem, 1956); Ḥeker ha-Sippur ha-'Amami b'Yisrael uva-'Amim (Jerusalem, 1969); Ha-Mashal b'Sifrut ha-Aggadah Tippusim u'Motivim (Jerusalem, 1961); Ha-Sippur ha-'Amami b'Talmud uva-Midrash (Jerusalem, 1960); Takẓir ha-Mafteiaḥ l'Tippusim ha-Ma'asiot ul'Motivei ha-Sifrut ha-'Amamit (Jerusalem, 1968); "Tippusim Beinlumi'im viYehudi'im b'Midrash 'Aseret ha-Dibrot," Fourth World Congress of Jewish Studies, No. 11 (1968), pp. 353-355; Ẓurot v'Tochnim b'Sippur ha-'Amami (Jerusalem, 1973).

Part I:

[1]J. Heinemann, Derashot ba-Zibbur b'Takufat ha-Talmud (Jerusalem, 1971); "Omanut ha-Kompozizia ba-Midrash Bereshit Rabbah," ha-Sifrut, No. 2 (1971), pp. 808-834; "The Proem in the Aggadic Midrash," Scripta Hiersolymitana, No. 22 (1971), pp. 100-122; "Profile of a Midrash: The Art of Composition of Leviticus Rabbah," Journal of the American Academy of Religion, No. 39 (1971), pp. 141-150.

[2]W. Braude, "Overlooked Meanings of Certain Editorial Terms in the Pesikta Rabbati," Jewish Quarterly Review, No. 52 (1962).

[3]A. Goldberg, "Ha-Munah 'Gufah' b'Midrash VaYikra Rabbah," Leshoneinu, No. 38 (1974), pp. 163-169; Review of Mandelbaum's Pesikta, Kiryat Sefer, No. 43 (1967), pp. 68-79.

[4]L. Ginzberg, Legends of the Jews (Philadelphia, 1968), henceforth referred to as Legends.

[5]Legends, p. xi.

[6]Legends, p. xii.

[7]Legends, Vol. I, p. 350.

[8]Legends, Vol. I, p. 372.

[9]Legends, Vol. V, p. 290, note 131.

[10]Legends, Vol. II, pp. 291-295.

[11]Legends, Vol. II, p. 300.

[12]The term "formalist" is perhaps of greater historical than descriptive value now, since this school of criticism has largely been subsumed by the so-called "structuralist" school of criticism.

[13]V. Propp, Morphology of the Folktale (Austin, Tx., 1975), henceforth referred to as Morphology.

[14]Morphology, p. 5.

[15]Morphology, pp. 6-10.

[16]Morphology, pp. 10, 11; A. Aarne, Verzeichnis der Märchentypen. Folklore Fellows Communications, No. 3 (Helsinki, 1911).

[17]Morphology, p. 12; A.N. Veselòvskij, Poètika [Poetics], Vol. II, Fasc. I: Poètika sjužetov [The Poetics of Themes], Introduction, chapters I and II.

[18]Morphology, pp. 12, 13.

[19]Morphology, p. 15.

[20]A complete treatment and definition of the thirty-one "functions" can be found in Morphology, chapter 3. An abridged and adapted form can be found in Part II, Section A of this thesis.

[21]C. Lévi-Strauss, Tristes Tropiques (London, 1973), translated from the French by John and Doreen Weightman.

[22]C. Lévi-Strauss, Totemism (Boston, 1962), p. 90.

[23]Ibid., p. 89.

[24]E. Leach, Claude Lévi-Strauss (New York, 1974), pp. 16-20.

[25]Ibid., pp. 26-52.

[26]Claude Lévi-Strauss, Structural Anthropology (New York, 1963).

[27]M. Riffaterre, "Stylistic Analysis and Literary History," in R. Cohen, ed., New Directions in Literary History (Baltimore, 1974).

[28]Ibid., p. 148.

Part II, Section A:

[1]A definition of "magical agent" can be found in Morphology, pp. 43, 44.

[2]A definition of the types of combinations of "functions" 13 and 14 can be found in Morphology, pp. 46-50; the types of donors are detailed in Morphology, p. 48.

[3]"Punishment" applies in general only to false heroes or villains in the second "move" of a tale. Villains in a one "move" tale are punished during "struggle" or "pursuit." When these latter "functions" are absent in a tale of two or more "moves," the villain is punished at this point of the narrative. See Morphology, p. 63.

[4]Morphology, p. 58.

[5]Morphology, p. 59.

Part II, Section B:

[1]Targum Yerushalmi (Ginsburger; henceforth, Targ. Y.), Gen. 28:10.

[2]Midrash Hagadol I (Margulies; henceforth, MHG I), Gen. 29:7, 512.

[3]Bereshit Rabbah (Theodor-Albeck; henceforth, BR), 70.11.

[4]BR, 70.11.

[5]BR, 70.13.

[6]MHG I, Gen. 29:13, 513-514.

[7]BR, 70.14.

[8]BR, 70.18.

[9]Midrash Tanhuma (henceforth, Tan.), Va-yeze No. 4; Midrash Tanhuma Buber (henceforth, Tan. B.), Va-yeze No. 15; and BR, 70.16, 71.2.

[10]BR, 70.14; Tan. B., Va-yeze No. 15; Targ. Y., Gen. 29:12.

[11]BR, 73.7; Tan. B., Va-yeze No. 15, Va-yisnlah No. 5; Targ. Y., Gen. 30:25.

[12]BR, 73.8; Tan. B., Va-yishlaḥ No. 3; Targ. Y., Gen. 30:27.

[13]BR, 73.12; Tan B., Balak No. 17; Tan., Balak No. 12; MHG I, Gen. 30:27, 542.

[14]MHG I, Gen. 30:34, 544.

[15]BR, 73.9-10, 74.3, 11; Tan. B., Va-yishlaḥ No. 3; Tan., Va-yeẓe No. 11.

[16]Tan. B., Va-yishlaḥ No. 3.

[17]Tan. B., Va-yishlaḥ No. 3; Tan., Va-yeẓe No. 11; BR, 73.10; MHG I, Gen. 30:39, 545-546.

[18]MGH I, Gen. 30:42, 546.

[19]MHG I, Gen. 31:3, 547.

[20]Targ. Y., Gen. 31:4.

[21]BR, 74.2; Pesikta Rabbati (hencefortn, PR), 4.2; Tan. B., Ḥukkot No. 11; Tan. Ḥukkot No. 6.

[22]Tan., Va-yeẓe No. 12; Targ. Y., Gen. 31:19.

[23]Targ. Y., 31:21.

[24]Targ. Y., 31:22.

[25]Targ. Y., 31:24.

[26]BR, 74.6.

[27]Targ. Y., Gen. 31:23, 24.

[28]BR, 74.8-11; Tan., Va-yeẓe No. 13; Pesikta de-Rab Kahana (Mandelbaum; henceforth PRK), 14.10.

[29]BR, 74.9.

[30]Tan., Va-yeẓe No. 13; BR, 74.10.

[31]BR, 74.11.

[32]Tan., Va-yeẓe No. 11.

[33]BR, 74.16.

[34]Sefer ha-Yashar, Va-yeẓe, 59a-59b.

[35]BR, 96.1.

[36]Sefer ha-Yashar, Shemot 125b-127a.

[37]Shemot Rabbah (folio; henceforth, SR), 1.10-11; Mechilta d'Rebbe Shimon (Epstein-Melamed; henceforth MRS), Bo. 31.

[38]SR, 5.2, 1.27, 30; Tan., Shemot No. 8.

[39]Ecclesiastes Rabbah, 1.2; Yalkut Shimoni, Ecclesiastes 1:2; Tan., Pikude No. 8; MHG I, Gen. 2:2; Beth Hamidrash (Jellinek), I, 154-155.

[40]Louis Ginzberg, Legends of the Jews (Philadelphia, 1968), Vol. V, p. 406, n. 76.

[41]Yalkut Shimn'oni (folio; henceforth Yalk.), I Yitro, 157.

[42]SR, 1.27, 28.

[43]Tan., Shemot Nos. 9-10, Emor 24; Tan. B., Emor 32; Vayikra Rabbah (Marguliot; henceforth, VR), 34:4-5; Targ. Y., Lev. 24:10; SR, 1.28-31; Yalk., I Yitro 167; D'varim Rabbah (Folio, henceforth DR), 2.29.

[44]SR, 1.21; DR, 2.29; Talmud Yerushalmi, Beracnot 9, 13a; Mechilta d'Rabbi Ishmael (Weiss; henceforth MRI), Yitro 1, 58b; MRS Yitro 86.

[45]Yalk., Yitro 168.

[46]SR, 1.32; Tan., Shemot No. 11; MRI, Yitro 1, 57b, 59a; MRS, Yitro 86, 88.

[47]SR, 1.32.

[48]SR, 1.32.

[49]Wa-Yosha', 43-44 (in Ginzberg, Vol. V, p. 411, n. 88).

[50]SR, 1.33; MRI, Yitro 1, 57b; MRS, Yitro 86; MHG II, Ex. 1:16, 19.

[51]SR, 1.32.

[52]SR, 1.32; Tan., Shemot No. 11.

[53]SR, 1.32.

[54]SR, 1.33.

[55]SR, 27.6; Tan. B., Yitro No. 3.

[56]MRI, Yitro 11, 56b-57a; Talmud Yerushalmi, Megillan 72b.

[57]MRI, Yitro 1, 58b-59a; MRS, Yitro 87-88; Tan. B., Yitro No. 5; Tan., Yitro No. 7; Targ. Y., Ex. 18:8-11.

[58]Tan. B., No. 5; Targ. Y., 18:6-7; MRS, Yitro 87.

[59]MRI, Yitro 1, 58b-59a; MRS, Yitro 87-88; Tan. B., Yitro No. 4; Targ. Y., Ex. 18:8-11.

[60]Josephus, Antiquities, III, 3.1. (in Ginzberg, Vol. VI, p. 27, n. 159).

[61]MRI, Yitro 2, 59a; MRS, Yitro 88; Sifre D'varim (Finkelstein-Horowitz), 38.

[62]SR, 27.7.

[63]We may speculate that this passage was placed here in the redactorial process. Shifted from its more logical place in this marrative after Ex. 18:1ff., it provided a needed connective in this narrative. The two accounts of the communal meal sponsored by Jethro might well have been one account originally, belonging to Tale A.

Part II, Section C

[1]Targ. Y., Gen. 27:22; Pirkai d'Rabbi Eliezer (Luria; henceforth, PRE), 36.

[2]SR, 1.32; Tan., Shemot No 10; Yalk., Yitro 169.

[3]Ginzberg, Legends of the Jews, Vol. V, p. 411, n. 84.

[4]MHG I, Gen. 29:7, 512; BR, 70.19; Targ. Y., Gen. 28:22, 31:22; PRE, 36.

[5]SR, 1.32; Tan., Shemot No. 11.

[6]MHG I, Gen. 29:13, 513-514.

[7]Yalk., Yitro 169.

[8]Targ. Y., Gen. 29:10; PRE, 36; BR, 73.12.

[9]MRI, Yitro 1. 57a; MRS, Yitro 86; SR, 1.32, 27.8; Tan., Yitro No. 4; Tan. B., Shemot No. 11.

[10]SR, 1.30; Tan., Shemot No. 12.

[11]MRI, Yitro 1, 33, 58a; MRS, Mishpatim 169; Tan. B., Shemot No. 11.

[12]Yalk., Yitro 168.

[13]This is said with the possible exception of Raḥab Hazonah.

[14]Tan. B., Shemot No. 11; SR, 1.32.

[15]BR, 74.5; Tan., Va-yeẓe No. 12.

[16]Shir Hashirim Rabbah (folio), 8.10; Bamidbar Rabbah (folio), 15.

[17]SR, 2.2-3; Tan. B., Shemot No. 25.

[18]SR, 41.7, 44.8; PRE, 45; DR, 3.2.

[19]Tan. B., Va-yeẓe No. 3.

[20]Ginzberg, Legends of the Jews, Vol. V, p. 289, n. 125.

[21]Ginzberg, Legends of the Jews, Vol. V, p. 177, n. 23.

[22]BR, 31.11.

[23]VR, 29.2; PRE, 35; Tan., Va-yeẓe No. 2; SR, 32.7.

[24]BR, 68.12.

[25]BR, 69.4-5.

[26]SR, 42-44; Tan., Ki Tissa Nos. 21-24; DR, 3.11-15; Bamidbar Rabbah, 23.5.

[27]MRI, Amalek 2, 55b-56a; Targ. Y., Deut. 34:1-4.

[28]Tan. B., Emor No. 4, Mas'ai No. 1; VR, 26.7; Bamidbar Rabbah 23.5.

[29]SR, 44.5-9; DR, 3.15; Tan. B., T'rumah No. 4.

[30]VR, 29.11; Bamidbar Rabbah, 3.8; PRE, 28; Tan. B., Bamidbar No. 20; Tan., Bamidbar No. 17.

[31]PR, 7.3.

[32]Targum Sheni, 1:2, 5-7.

[33]BR, 27.1.

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